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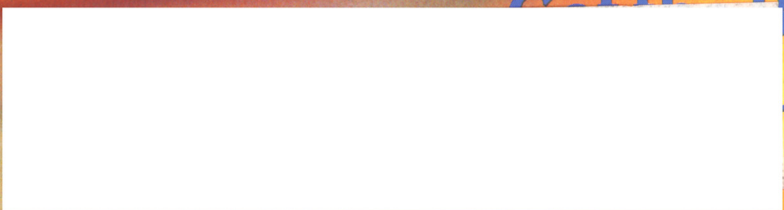
# PLAY METER

Volume 5, Number 9

May 15, 1979



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# PLAY METER

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**Promotions at the Location Level..... 16**

Operators, it seems, have been doing more recently when it comes to promotions than ever before. Managing Editor David Pierson reports on some promotional schemes that seem to be working.

**Terror in Playland Arcade..... 36**

Roger C. Sharpe reports on a recent incident where a gang of hoodlums vandalized an arcade when it was open for business. Of course, the incident happened in New York City, but could it happen where you are?

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**COVER CREDIT:**

From "Special When Lit; a visual and anecdotal history of Pinball" by Edward Trapunski. Published by Dolphin Books, Doubleday & Co., Inc., Garden City, New York.



# From the Editor

Almost every street operator I've ever talked shop with has complained that his business is seasonal. In the fall and winter months, collections peak. During the summer months, income drops noticeably. Graphing such a typical year would show a sales curve line with two high points and one rather severe low point, or valley.

To increase your income, you have to level out those valleys and strive for a sales curve that, over the years, steadily slopes upward. With that thought in mind, here is a suggestion that may help you get over the summer doldrums and get you started on filling in that valley in your sales curve.

Understanding why a particular problem exists is essential in discovering a workable solution. In the case of the operator's "summer slump," there are a number of reasons for a decline in income.

A major contributing factor to diminishing summer income is the closing of schools. Locations in and around college campuses and high schools suffer from this annual student exodus.

Vacations too take their toll on summer earnings. The vast majority of people take their vacations in summer, and a lot of people who regularly play your machines are away from home and, subsequently, away from your games.

Improved weather also serves to depress summer income. After being couped up all winter long, people are just itching to get outdoors and enjoy the warm temperatures.

Summarily, then, we find that the players are simply at different places doing different things these three months of the year.

Certainly, you can't open the schools to get the players back, nor can you influence people to cancel vacations or forego outdoor activities. So, unable to bring people to your games, you must consider bringing your games to the people. While the solution involves the relocation of equipment, the results should prove worth the effort.

First, get out of your office! Take a drive around town, and find where the people are gathering. You are sure to find parks, swimming clubs, and other centers of recreation appropriate for the placement of your machines. The players have to be somewhere and it doesn't really take much to find out where.

Once you've discovered their whereabouts, you're halfway home. All you have to do then is negotiate with the location owner and set the equipment. (You may wish to buy new equipment to furnish the new locations, but, as suggested earlier, try using machines from the locations that do poorly during the summer.)

There's no evident way of recovering people who leave your town for their long-awaited vacations, and wishing them a *bon voyage* is only good public relations, but perhaps you can take advantage of the vacation spirit yourself. Your chamber of commerce and tourist information commission can offer helpful information on summer conventions and tourist draws in your own area.

Summer locations are readily available and the owners are waiting to discover ways of amplifying the variety of entertainments they have to offer. It's only up to you to use your creative energies to start building a successful summer business.



Ralph C. Lally II  
Editor and Publisher



# News Briefs

---

.....Marvin Mitchell, president of Morris Novelty Company in St. Louis, Missouri, died April 15, 1979 of a heart attack in Orlando Florida, where he and his wife were vacationing. He was 61.

Mr. Mitchell, who had been in the industry since 1936, is survived by his wife, two sons and six grandchildren. He was buried in Lakewood Cemetery in St. Louis county.

His wife, Marion, has assumed the duties of the firm. Morris Novelty is a Gottlieb distributor.....

.....Illinois operators are closely watching state senate bill 0237 which would raise the per-machine assessment for equipment to \$200.

Members of the Illinois Coin Machine Operators Association appeared at a special hearing by the Senate Revenue committee. Those operators attending included: Ken Thom, president of the association; Wayne Hesch, president of the AMOA and himself an Illinois operator; and Walt Lowry, the association's first vice president. After the hearing, the bill was sent back to the full committee for further study with no action being taken on the proposal. Association members were reportedly "hopeful" with developments surrounding the proposed legislation.....

.....Foosball is indeed a game of skill. That's the word from Robert F. Stephens, Kentucky's Attorney General.

In a letter to M & M Distributing of St. Louis, Missouri and Louisville, Kentucky, the Attorney General ruled: "It is my opinion that table soccer tournaments played for a cash prize by those who pay an entry fee will not run afoul of our anti-gambling statutes. My determination is largely based upon the conclusion that table soccer is a game of skill.".....

.....The federal government's special \$250 gaming device tax has been repealed.

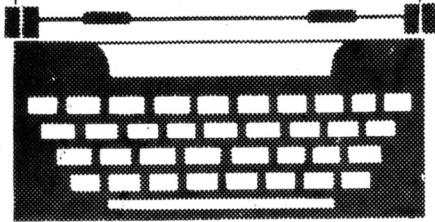
The new law, which is to take effect July 1, 1980, was enacted under the Revenue Act of 1978. When the law takes effect next year, operators will no longer be required to pay the \$250 per-machine assessment for such coin-op pieces as iron-claw devices, slot machines, and video games that play card games such as black jack.

The new law would also invalidate an IRS ruling which requires operators to pay \$250 per machine for pinballs used in profit-making tournaments.....

.....Cinematronics has introduced what it claims is the first comprehensive warranty work allowance program in the video game industry. For each game the distributor purchases under the new Cinematronics program, he will receive a \$12.50 warranty allowance on parts and services invoices. In addition, Cinematronics will provide the distributor with a free CPU board and a free audio board for every thirty games purchased.....



## Mailbox . . . .



### Needs information

I operate an Air Hockey table and would like to organize a local tournament. Would you know where I can get some information on how to do it? Your cooperation will be appreciated.

**Charlie Coppin**  
**Carcop Enterprises**  
**Ponce, Puerto Rico**

[Ed. — You might find of interest the article "Why Air Hockey Still Makes Money in Some Places" which appears in this issue. Also, you might want to check out three back issues of *PLAY METER* for some other useful tournament ideas—October, 1977; May, 1978; and August, 1978 for some other helpful ideas. One other suggestion would be to contact Phil Arnold, president of the United States Table-Hockey Association. His address is Box 333, UH University Center, Houston, Texas 77008. Phil's had quite a lot of

*experience with running Air Hockey tournaments and could probably help you out if you still needed some assistance. But check out the back issues first.]*

### Late

After subscribing to several trade journals, I decided to subscribe to *PLAY METER*. I find the content informative, but I have a complaint.

For the last few months, I noticed that my local one-stop received his issues three to four weeks earlier than me. I definitely have no problem with my mail. I hope it isn't your policy to serve some segments of our industry before the operators. If this is the case, I would like my issues sent with the first mailing.

I realize that some of your articles will be useful for years to come and with certain production schedules they can't always be current; but when I read your machine reviews, "Update" selections, other helpful information and "hot" items that relate to my business, then the timing is important to me.

I love the business and have been in it for five years, working two jobs and trying to learn as much as a person can. My distributors haven't given me a helpful hand. They don't understand that our business is a two-way street and sometimes are the cause of a problem rather than the solution. I accept this as their way of doing business and make my decisions as best as a person can with limited experiences and finances. I know this business is risky, but it should be

based on a long-term relationship and not on day-to-day sales or rentals. I've had two game rooms go bust that were in excellent locations and now own a small route with approximately ninety pieces.

This is why I am writing you. I need all the help I can get. Whether I get good or bad advice doesn't really matter. What matters is, with the more current information a person gets, the more research he can do to draw his own conclusions whether good or bad.

**Bob Block**  
**Champion Pinball and Music Co.**  
**Northbrook, Illinois**

[Ed. — The reason your local one-stop is receiving his monthly issues three to four weeks earlier than you is due to the fact the one-stop is obviously getting his copy sent as first-class mail. Unlike some other magazines which force you to pay more for a first-class subscription, *PLAY METER* has a large enough circulation base to be granted by the Post Office a second-class mailing permit. So we at *PLAY METER* have left the decision up to our readers as to how they want their issues sent to them. A first-class subscription costs fifteen dollars more than the second-class subscription, but the subscriber gets his magazine earlier. *PLAY METER* subscribers, therefore, have the option either on entering a subscription or renewing a current one, as to how it will be mailed. All one has to do to start getting the magazine earlier is



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forward the extra amount to us, and they'll start receiving their issues hot off the press each month.]

## Homework

Just to commend Roger Sharpe on doing his homework on the New York City pinball situation ("New Yorkers Dig a Grave for Pinball," PM, Mar., p.48). Too long has our industry hidden problems that appear daily in newspapers. This way we go on with our heads in the sand until we lose what we've gained—one step forward and two steps back.

We little people at the bottom are only a reflection of the "Super Powers" who could never get together to give us the unity and direction expected of leaders in business—even though we've clamored for it. Aren't we all looking for the same goals?

**Millie McCarthy**  
New York State  
Coin Machine Assn.  
Hurleyville, New York

## Technical Topics

I'm a game repair man, and I would like you to know that I really enjoy your Technical Topics articles because they help me do a better job.

**Desmond Nowak**  
Vancouver,  
British Columbia

## Misprint

Please note my quote about the earnings of the *Love Tester* game was a misprint (PM, Jan., p.54). The game did not earn \$2,000 a week; it had 2000 plays per week (10-cents) and earned \$200 per week.

I would like to comment that this particular game and in good traffic locations is an example that operators don't need to increase prices and operate the most expensive games. This game only cost about \$700 and I don't think you can match the return on investment and almost no maintenance. Many operators would probably charge 25-cents per play, but I think two couples

will put in 40-cents faster than one or two people would spend 25-cents per play. Anyway if it takes in \$200 per week charging 10-cents per play, HOW could you ask for more??

**Jon Daugherty**  
Redondo Beach, California

## Poplar critic

Do not be disheartened or dismayed at the article by Thomas J. Poplar (PM, Feb.,

p.4). It perhaps represents a very small percent of your readers. It distinctly depicts, so much amusement sematic "jargon" and, clearly states nothing!

The bulk of your readers are the bulk of the industry—the street operator (myself included). Goes he, so goes the industry. Perhaps Mr. Poplar would do well to channel his literary efforts to speech writing for some ambiguous/ambitious politician.

**Tony Bado**  
Dale City, Virginia



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<b>GREMLIN Hustle</b> ..... 695	<b>U.S. BILLIARDS</b>
<b>MEADOWS</b>	<b>Shark</b> ..... 195

## Flippers

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<b>BALLY</b>	<b>GOTTLIEB Dragon S.S.</b> 1325
<b>Evel Knievel S.S.</b> ..... 995	<b>GOTTLIEB</b>
<b>BALLY 8 Ball S.S.</b> ..... 1095	<b>Cleopatra S.S.</b> ..... 1025
<b>BALLY</b>	<b>GOTTLIEB</b>
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<b>Captain Fantastic</b> ..... 695	<b>Super Soccer</b> ..... 500
<b>BALLY</b>	<b>GOTTLIEB Jet Spin</b> .... 675
<b>Night Rider E.M.</b> ..... 595	<b>GOTTLIEB</b>
<b>BALLY Freedom E.M.</b> ... 595	<b>Jungle Queen</b> ..... 675
<b>BALLY Old Chicago</b> ... 525	<b>GOTTLIEB Surf Champ</b> 625
<b>BALLY Hang Glider</b> .... 645	<b>WILLIAMS Grand Prix</b> .. 645
<b>BALLY Aladdins Castle</b> 495	<b>WILLIAMS Super Flite</b> .. 345
<b>BALLY Wizard</b> ..... 645	<b>WILLIAMS Liberty Bell</b> 545

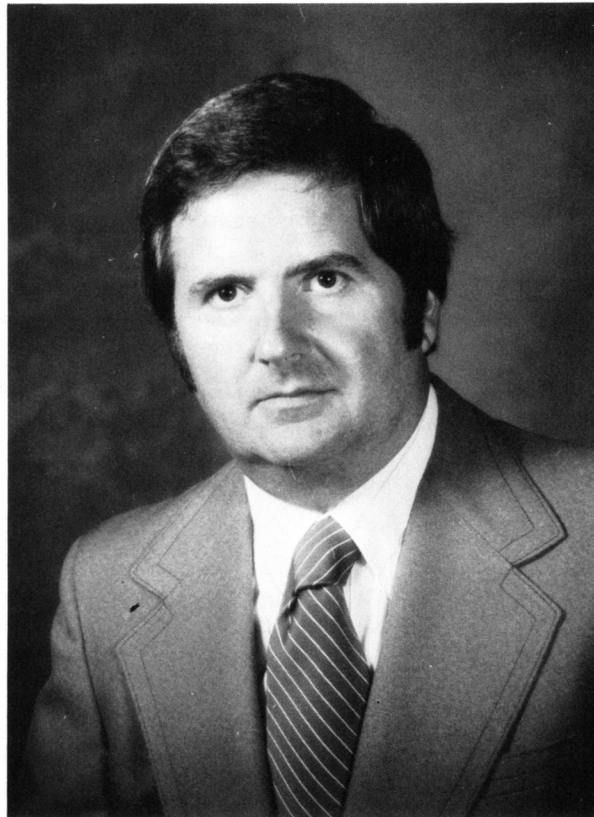
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# JOHN ESTRIDGE



## Coinman of the Month

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*One of the big hits at the AMOA-Notre Dame business seminar this year was John Estridge who operates Southern Games, Inc. in Columbia, Tennessee. John, who was one of the participants on the three-member panel at the seminar, gave some good insights into how to make your route operation more profitable by making your employees more efficient.*

*Of course, making your employees more efficient may sound like old hat, but turning the trick is nearly paramount to pulling a rabbit out. With pride in workmanship becoming an outdated moral principle for employees today, the employer is faced with the challenge of motivating his workers or else having his entire business capsize in the rough seas of these crazy inflationary times.*

*How can you motivate your employees and thus increase productivity and improve efficiency? As Shakespeare's Hamlet once said, it's a question that "must give us pause."*

*As it turns out, John has apparently come up with a good workable system for his operation, and his talk at the AMOA Seminar was centered on*

*that. Whether or not his ideas are applicable for your operation is up to you to decide. No one, of course, knows your operation better than you do. But even if his system is not applicable for you, his ideas on employee efficiency and productivity certainly deserve your consideration. That's why we asked him to be our Coinman this month.*

*John, who is 42, is married (wife's name, Sandra), has three children (John, 16; Carol, 15; and Julie, 13). He's been operating Southern Games for twelve years but was familiar with the industry as far back as his high school and college days when he worked for Watkins Music Company in North Carolina. After receiving a degree in electrical engineering from North Carolina State, he sold computers for five years before buying Southern Games. Since that time he has purchased ten other companies and now his operation extends about one hundred miles, north to south, and ninety miles, east to west. Presently seventeen employees work for the Columbia, Tennessee company he heads.*

*A member of the AMOA board of directors and the AMOT (the Tennessee state association), John is also active in his Rotary Club.*



**PLAY METER:** Why did you institute a control system for your employees?

**ESTRIDGE:** We had a big problem in managing our field people. We saw those people about five minutes a day, yet we were responsible for their activities and their productivity during the day. Quite candidly, we probably had some folks who were giving us a three-hour day, and we would have folks who would get lost for a couple of hours. What happens with things like this is not only do you lose that employee's productivity but you also start to have morale problems that will tend to permeate the entire organization. And there's another point. I think, basically, an employee wants to feel that he's doing a good job, that he knows he's doing a good job, and that the boss knows he's doing a good job. And that, as part of the problem area, is how our control system evolved. Also, I got concerned with such things as location profitability. For instance, you've got a location that's 135 miles out and it's making \$135 a week, but is it profitable for you? What got us thinking in this area is that around 1974 the cost of equipment in this inflationary spiral really took off. And machines that we were paying \$700 for were costing us \$1100 or \$1200. It went up about thirty percent in about an eighteen-month period. And suddenly we found our nice fat profit margin, which had been running around fifteen to eighteen percent, shrink to less than six percent. And all projections were that the inflationary spiral was not going to stop. That it was going to be a fact of life. In 1973 we were paying about \$1100 for a jukebox, by '75 they were costing us \$1600, and indications were that in two years they would be over \$2000, which they were. So we could see that if we didn't do something different, we weren't going to be in business. And as we looked around the rest of the state, we saw a few companies that were going out of business. So, I guess you can say we saw the handwriting on the wall. We had to do things differently to survive. I don't want to take full credit for this control system we've got because we're still revising it. But we discussed survival, literally, with our senior people and started looking for ways we could become more efficient. And as a result we designed our control system as a tool to allocate costs. Basically, though, it was a motivational tool for our employees.

**PLAY METER:** How were you operating before you instituted the control system?

**ESTRIDGE:** We were operating like most routes are probably still operating. That is, we had the basic company philosophy that everybody is responsible for everything. But the problem with that is nobody is responsible for anything. So when a service call came in, we'd send a guy out, and he would either fix the machine or not fix it. If he didn't fix it, it came back as a second complaint, and the chances were pretty good that it would be another guy who would be sent out. So it might be a week, or two or three calls before the machine was ever fixed. And it was very hard to hold anyone accountable. We had one instance which might give you an indication of what kind of problems we were having. There was this one location where the cue

rack was falling off the wall. The location owner told my guy, and my guy said we'd take care of it. Then the collector showed up, and so the location owner naturally asked the collector if he brought his new cue rack. He said he didn't, but that we'd take care of it. After about two weeks of this, the location owner called me up and wanted to know where his cue rack was. So we could see right away that there was a problem here. No one was responsible for getting him his cue rack because everyone was responsible. So we started looking closer and saw that many times a customer told one of our people something and that never got communicated back to the home office. And so we had to design into our system a control whereby this wouldn't happen. And now such occurrences as that are very rare with us, and that's because everything is documented on the collection ticket.

**PLAY METER:** Could you elaborate on how your system improved this situation?

**ESTRIDGE:** Well, the collection ticket, for one thing, is a full 8½-by 11-inch ticket rather than the little pad we used to carry in our pockets. At the bottom of the ticket there are several lines for comments. That's where the collector can write in such things as location complaints, record requests, etc. And these action requests are monitored the first thing in the morning. When we first started this thing it wasn't uncommon to have fifty of these action requests, but now we get only about two or three, and even that's rare. For example, if the collector shows up and the cue rack is about to fall off the wall, what the guy does now is he documents it on his collection ticket. Then, if there is an action request, the girl in the office fills out an action request form on that location and forwards that to the service manager who, in turn, assigns it to a serviceman to see that it's done the next day. That way the serviceman is held accountable because he signs that he's done the work and sends the form back where it is matched off against the original action request. What this process does is delegate the responsibility of answering that location's action request to a specific person, and that person is then held accountable for the work. If the action wasn't handled successfully, we know who to talk to. The key to the whole system is that everybody knows what his job is and what his job is not.

**PLAY METER:** You mentioned something at the AMOA-Notre Dame Seminar about assigning each of your servicemen a block of machines. Would you tell us more about that?

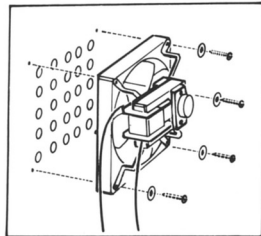
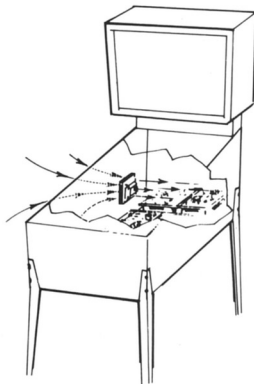
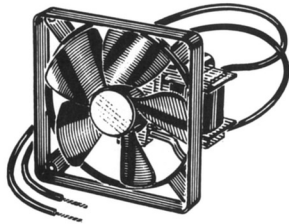
**ESTRIDGE:** Each serviceman is assigned a block of machines, and it is his responsibility to keep those machines clean, keep the lightbulbs in them, and to respond to the service calls on them. Now, let me tell you this because it'll show you how the servicemen respond to having their own block of machines. We instituted a policy whereby the servicemen rotate weekends off with each other. So what happens is if someone catches a call on someone else's route on Saturday, for instance, the serviceman whose route it is will review that work—on his own—to see what his backup man did



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to his machine. It's not uncommon for the guy to shoot out there first thing Monday morning to double-check what the guy did to the machines on his route because he's the one who's held accountable for the calls, the callbacks, the cleanliness, and customer's satisfaction. And he is put on a gross sales quota besides. Each route is put on a gross sales quota based on the number of machines that are out on the route and the anticipated income for the area.

**PLAY METER:** How do you figure how many machines each routeman is in charge of?

**ESTRIDGE:** Mileage, number of the machines, and number of locations are all considered. But on the average each man is accountable for between 100 and 150 pieces. If a fellow has two or three game rooms on his route, though, he can take care of more pieces because of the high concentration of pieces in one place, as opposed to someone in a rural route who will naturally lose time because of traveling between locations.

**PLAY METER:** Do you have ways of assessing your servicemen's performance?

**ESTRIDGE:** Yes, the serviceman has two forms that he fills out for us. He has a daily activity report that is on a clipboard in his car and a service pad that is in his tool box. At the top of the daily activity report (the form in his car) the serviceman writes in his mileage and his planned stops for the day. When he leaves the office, he's given a list of accounts to do preventive maintenance on, and if there are any action requests they are also listed on his plans for the day. About midway down the page there are several columns for the customer's number, the serviceman's arrival time at that location, the arrival mileage when he got there (according to the speedometer) and the service number. This form takes about twenty seconds to fill out, and it accounts for all your vehicle's mileage and time spent in transit. Then, when the serviceman goes into the location, he tries to find out from the location what exactly is malfunctioning. After that, he'll go to the machine and open his tool box, and in there is the second form, the service pad. On the service pad he'll list his name, the name of the machine, the serial number, and the start time (which is the actual start time on that machine). Once he does that, he observes the symptoms of the machine in his troubleshooting and writes that down in a column marked "Symptoms Observed." Then he'll take corrective action and write what that was in a column marked "Corrective Action." If he makes two or three fixes, he'll have two or three symptoms observed at the top and two or three fixes at the bottom. The first corrective action goes with the first symptom observed, and so on. He also lists what parts are used, whether it be a coil, a circuit board, or whatever. Then he'll play the machine a little bit to see that it's fine (There's a place at the top of the page where he recorded the three meter readings when he opened the door, and after playing the machine to check it out, he'll put in the final readings). That form is a carbon, and the carbon is put into the machine so that the collector

will have it when he shows up (for the meter readings). And the original comes into the office. And on that form he has the finished time, which is the finished time on that particular machine. Having them write down their times has also helped our employee efficiency. What we found was that many times our people would average between ten and eighteen minutes from the time they finally buttoned up the machine until they finally logged their vehicle in motion (because on the clipboard is a place where they log in the time when they left the location). So if a guy is supposed to be taking twelve to fifteen calls per day but he's losing fifteen to eighteen minutes after he's finished with each spot, it doesn't make any sense. But, with these forms, all this lost time falls right out. Now, this is the basic information that we use for our information in our office to compile the servicemen's weekly scoresheet.

**PLAY METER:** What is included in the serviceman's scoresheet?

**ESTRIDGE:** It includes the number of service calls in a week. And on that, depending upon the number of machines, types of machines, etc. the serviceman and the service manager will together agree on a goal. Say on a particular route, the goal may be fifteen calls. If the serviceman's actual number of calls for the week comes in at ten to twelve, he would get a check in the excellent column. If it comes in at goal, which in this case is fifteen calls, his rating would be good. Over that would be fair. And if it's around twenty calls, it's poor. Typically a guy will run between fifteen and twenty calls per week. Now each serviceman will once a week take a few minutes and review each of his service calls the previous week with the service manager. And if there are any of those calls that the two of them don't feel comfortable with—for instance, the fix doesn't fit with the symptom observed—we don't wait until Saturday when the machine breaks down again. The service manager gives him an action request, and many times the service manager will actually go with him to make sure the machine was fixed. When you first put this in, there's a lot of going back. But as it turns out, this is probably the best thing for improving the ability of a serviceman that we have come up with. Another row on the scoresheet is devoted to callbacks. A callback is defined as a call on the same machine within a seven-day period. You can't realistically expect that to be zero. For instance, you may burn up a coil in a game and two days later you can get a call that the coin slots are stopped up. But you don't expect your callbacks to be up around thirty percent of the serviceman's total calls. As far as callbacks, we typically set that goal at ten percent of the total calls. And that's a real quality check of how well the guy is doing when he's on a call. Not only does he fix the obvious problem, does he look around to see if a couple of things are about to fall off the machine. As I said, the goal is set at ten percent, but we'll have guys who'll run typically at seven or eight percent. But when we first put this in, some of the routes were running as high as fifty percent. Then there's also a row on the serviceman's weekly scoresheet

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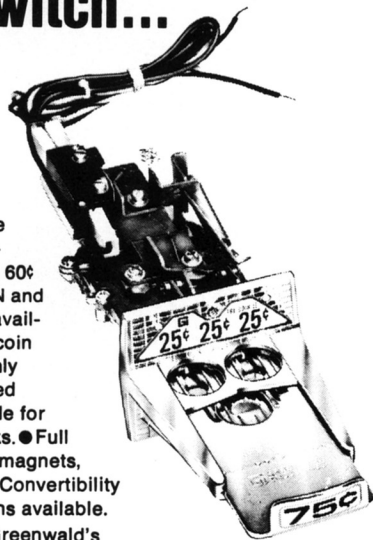
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for preventive maintenance. A guy is scheduled so many machines for the week—that's his goal—how many did he achieve? And there's still another column for total misplays. This is where the collector shows up and finds out the machine took two or three dollars and didn't start up. Now, this is actually charged back to the route as a malfunction. And we watch that very closely. If on an entire route, that runs over forty or fifty dollars, we get right on top of it. I have seen routes where this could be a significant problem. Most of the time what happens is the machine starts malfunctioning and doesn't get fixed, and the refunding money just gets out of hand. But, here again, that's a quality check to see how well each serviceman's machines are operating.

**PLAY METER:** Do you make your servicemen accountable for parts also?

**ESTRIDGE:** Yes, each serviceman is assigned a full complement of parts. They are cataloged in each vehicle in drawers, and there's a cabinet built into each car. So each man is running with a full inventory. Theoretically, what he checks out he should use because he's checked out something to replenish what he's used. There's a slight variation here, but we do a monthly inventory on route vehicles to make sure they haven't failed to replenish something or that they have too many of a particular part. And that works out quite well. That also gives us a control for our parts usage. We do require our servicemen to turn in the old parts when they check out new parts. In addition, our field people are not allowed to go into the parts rooms. There's a girl who looks after the parts room.

**PLAY METER:** What is your policy on lost tools?

**ESTRIDGE:** We supply our people with the initial set of any specialized tools and a company specified tool box. Now, if the serviceman loses a screwdriver, he has to buy a screwdriver. And once a month everybody's tool box is inspected for completeness to see that not only a screwdriver is there but also to see if it's usable. If it's mangled or bent or whatever, we'll sell them a new screwdriver at our cost. At one time if a guy needed a screwdriver, we gave it to him. But we had to put a degree of control on the workman. It just works a lot better when you nail that responsibility down.

**PLAY METER:** And this system of assigning responsibility has, you think, made your workers more productive?

**ESTRIDGE:** Yes, in January, for example, we merged with a significantly sized company, and they did not operate this way, and we just went over the review recently on the progress we're making, and our actual service calls are running at about fifty percent of what they were running in January. And we're actually running with three fewer people. Plus, the people's attitudes and the whole morale structure appears to have improved because now everybody has something he can identify with, something he can be proud of. And the numbers we record for each serviceman each

## **“If you’re working more than ten to twelve people and you haven’t had any attrition after four or five years, you may be missing an opportunity”**

week are plotted on a graph in the service manager’s office, and everybody can see how everybody else is doing. So, if a person is having problems, we find out about it the next week, we don’t find out about it a month later when the competition is knocking on our doors.

**PLAY METER:** Obviously there must be some apprehension among servicemen when a plan like this is first implemented.

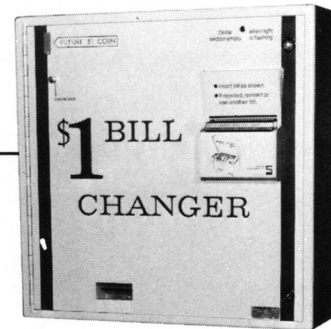
**ESTRIDGE:** We’ve had some complaints from them, saying things like “We won’t have time to fix machines if we’ve got to do all this paperwork.” Well, we filled out a few forms ourselves, and we found out that by maintaining a daily log on our vehicles we were able to eliminate side trips, and it only takes the serviceman about fifteen to twenty seconds to fill out the form from the time he stops the vehicle, and that’s not prohibitive in my book. And filling out the service form has its benefits too. It takes about a minute to a minute and one-half per machine. But the other side of the coin is that it makes the serviceman think because he’s written down the symptoms, and he’s just fixed the machine. And now he’s writing down the corrective action, and it’s going back through his mind because

he knows we’re going to review it later on. Did his corrective action fix that machine? And so the extra minute and a half that the guy takes in filling out the form really forces him to evaluate himself while he’s standing there. And so the paperwork is more than justified in my mind. And, too, after a few weeks, a couple of things begin to happen, our better people begin to excell; their productivity begins to improve, and things get going pretty well. But a few of our fellows who we were losing an hour or two a day became very unhappy, very disgruntled. They began writing their forms almost illegibly, and I ended up losing a few of them. Some quit, some were encouraged to leave. Ironically, though, when they left, we didn’t replace them. I was going to, but as we were going through our screening process, our productivity picked up, and as it picked up, we saw that we weren’t going to need them anymore. I made a statement at the AMOA Seminar that got a big chuckle but I was dead serious: If you’re working more than ten to twelve people and you haven’t had any attrition after four or five years, you may be missing an opportunity. I fully believe that. Right now I think

*Continued on page 78*

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# Promotions at the operator level



*Pinball tournament, technically illegal because of an IRS ruling, can be expected to flourish as soon as the \$250 per-machine assessment is superseded by a law which will eliminate the tax as of July 1, 1980.*

It would be foolish for a railroad company to look upon the other rail carriers as its only source of competition. It's obvious that the airlines, the water carriers, the trucking industry, and buslines are competing for the same transportation dollar as the railroad companies.

In the same sense, operators should be aware that they are not competing in a restrictive market that includes only other operators of coin-operated amusement machines. Operators are also competing against movie theaters, bowling alleys, tennis clubs, etc. for a share of the entertainment dollar.

Okay, so what? you might ask.

Well, the point is that if you're satisfied with your present share of the market, then tuck this little observation away in the back of your head. It might come in handy about six weeks from now when you're thinking about declaring bankruptcy.

If, however, a combination of factors—like inflation and perpetual 50/50 commission arrangements and game prices that are as high as the market can stand right now—have left you somewhat short of what you think you should be earning with your machines, then what you should start thinking about is how you can carve out for yourself a larger piece of that entertainment pie.

Your competitors—the bowling alleys, the golf courses, and the tennis clubs—use leagues and tournaments as a means of drawing paying customers to their facilities. They've found out that promotions can be a sound business investment. So maybe you should take a second look at promotions yourself.

Fortunately, you've got a wider variety of games to promote than any of your competitors. And, because of the inherent peculiarity of your route operation, you've got more types of promotion possibilities than any of those other competing forms of entertainment. You're not geographically restricted like your com-

petitors, for one thing. You can hold leagues and tournaments, of course; but you can also hold tours—foosball tours, for instance, have been showing quite a bit of promise lately all around the country. You have enough of a geographical spread where you can hold a legitimate city or county championship for a particular coin-op game, whether it be pool, foosball, pinball, Air Hockey, or a video game.

Apparently many of your counterparts in the coin-operated amusement machine business have found that the promotion game plays right into their hands. They've found that there's gold to be mined in this area; and, as a result, coin-op promotions are springing up all over the country.

Together with that, consider the piece of good news which will open up even more possibilities in the near future. As we reported in the May 1 Update edition, the federal government will not be requiring the \$250 gaming stamp as of July 1, 1980. This will free pinball tournaments from the restrictive grasp of IRS collectors.

So there's a new wind blowing, and it might be well worth you to consider what some of your fellow operators across the country are doing—how they're using their geographical spread and their wide range of games to their promotional advantage.

What follows is a sampling of these varied experiences (with, we might add, varied games).

## Football Tournament

David J. Calvin of Century Music and Sound Company in Greely, Colorado was very enthused with a new video game he recently got and immediately sponsored a tournament around it.

The piece, *Atari's Football*, said Calvin, "got such a big response we knew we had to do something with it." He said he first realized the promotion potential of the video game when he saw adults taking their

## (Some case histories and suggestions)

coats off and playing the game until they were sweating. "They really get into this piece," he told PLAY METER. "Some of them would even get cramps in their arms from playing."

So Calvin thought about the competitive nature of the game of football and figured that there was some money to be made in the area if he set up a double elimination tournament.

Interested participants could register at one of his six *Football* machine locations in the city. And, Calvin said, interest was so high that they had to expand the tournament to take in more players. The demand was that great. Originally, he had planned to have 24 openings on each machine, but the large response forced him to open the number of openings to 48 at each of the six machines—that's 288 paying customers. The locations which he used included two lounges, a college union center, an arcade, and two teenage hangouts.

There was no entry fee for the players, except of course the quarters they fed into the machines. And each match generated one dollar in revenue. Each player put in two quarters to start the game. Then if the game was a tie, each player inserted an additional quarter.

The prize money he offered for the tournament was as follows: the champion (Robert Rodriguez from Greely, Colorado) received \$150; second-place money was \$75; third, \$50; and fourth, \$25.

Calvin said he now plans to have a second promotion with the piece—probably breaking the competition down into age groups so that the younger players have a chance to show their Fran Tarkenton skills against players their own age.

Additionally, Calvin now says he wants to get in touch with other operators across the country who also want to hold a *Football* tournament. Maybe, he said, if there's enough interest, they could

hold a national tournament.

Operators who are interested in the idea should contact either David Calvin in Greely, Colorado or else Marty Cerin, the general manager for Mountain Coin Machine Distributors in Denver, Colorado.

Again, it was simply a case of marketing. An operator saw that a certain piece had promotion possibilities, and so he stimulated that interest by holding a tournament. If you've got a winner in your stable of games, Calvin seems to point out, you don't hide it from the public. Let the people know.

By the way, the local daily newspaper in Greely, Colorado was very generous about spreading the word for Calvin's tournament. They ran long feature stories in the Sports Section and showed pictures both of the game's playfield and of people actually competing on it.

Good work, Dave.

### Olympics competition

With visions of Bruce Jenner still in their heads, scores of players flocked to SCORES, a new arcade in the European Crossroads Shopping Center in Dallas, Texas, to compete in the first ever Winter Pinball Olympics.

It's an excellent idea. Why just promote one game when you have so many. Why not promote competition to see which players can (to use a phrase which Nolan Bushnell "coined" at the AMOA this past year) excell at "coin sports." It serves several purposes at once. First of all, it lets everyone know that there's competition for anyone in the area with a quarter in his pocket. And, secondly, it serves notice to everyone—and that includes public officials who think games and gaming mean the same thing—that your games are games of skill.

In the Decathlon in the Olympics—the one which put Bruce Jenner's picture on your Wheaties cereal box—players competed in various events which tested their

all-round athletic ability. They compete in running events, throwing events, jumping events, and strength and endurance tests.

Likewise, it isn't hard for any operator to see that each type of game tests various player abilities more than others. You've got the hand-eye coordination tests of video games; the quick reflex challenge of pinball; it's all in the wrist in foosball; and so on. Put them all together, and see who's really the Arcade King in your area.

For SCORES, the Winter Pinball Olympics included five events—shooting, baseball, football, *Space Wars*, and the Decathlon (which was a cumulative score on ten machines—five pinball and five video).

Because of the promotion possibilities of its Olympics, SCORES had no trouble getting a local radio station KZEW of Dallas, Texas to help with the publicity.

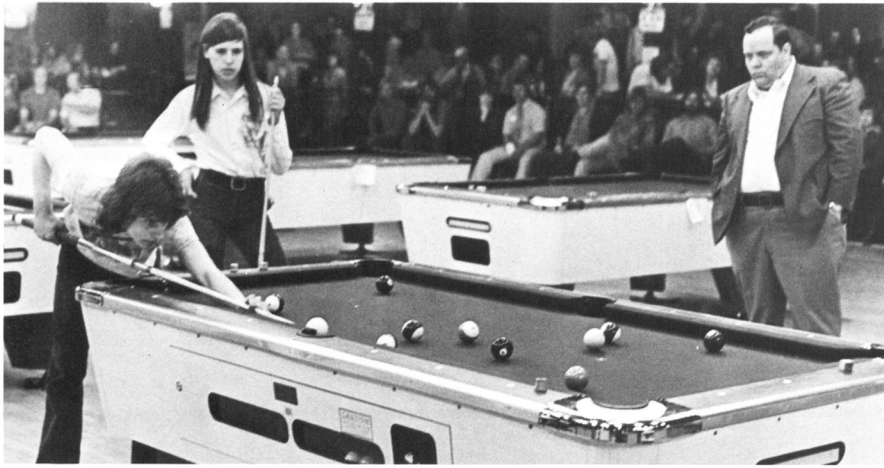
The contest was free to all who entered it, and over \$7,500 in prizes were given away. Among the prizes was a brand new *Nugent* pinball machine, a wind surfer sailboat, a water bed, home stereo, car stereo, Polaroid Sonar camera, a 20-gallon aquarium, western boots, cases of Perrier water, an Atari video unit, and a Bally *Galaxie Ranger* pinball game... Well, if you're going to do it in a big way, do it in a big way.

The competitions were all held in the evening, except for the *Space Wars* competition which was limited to those seventeen and under and was held on a Saturday afternoon.

With about 250 contestants entering the *Space Wars* competition, Pat Walker of Dallas emerged as the ultimate winner, and Sean Dougherty the runnerup. Interestingly, it was Sean who talked Pat into entering the contest. Shades of "*Et tu, Brute.*"

The shooting contest was held on Atari's *Witch Hunt* machine and drew 200 entrants. Mike Coldway (first place) and Norm Ward (second place) ran away from their competi-





*Pool, videos, and foosball can all be big promotional attractions for you as you offer people entertainment alternatives to bowling, tennis, and motion pictures.*

tion. Their scores were more than twice all the other competitors, yet only 40 points separated them.

The baseball competition on Midway's *Double Play* drew 256 contestants. The games were two and three-inning matches, and the event was eventually won by Larry Byars who had to set back Bruce Morrison 3-1 in the finals.

Apparently, like David Calvin in Greeley, Colorado, SCORES found out that Atari's *Football* was a big attention getter. The *Football* con-

tests by far attracted more spectator interest, the initial contests being three-minute games. In the event of ties, sudden death playoffs were held.

As players advanced through the brackets (there were 512 contestants!) the games became more tension packed. The quarter-final matches were extended to nine minutes long, the semi-finals to twelve minutes in length, and the finals to a grueling fifteen-minute game. In a very exciting final event,

Rock Hornburgh (he even sounds like a football player) knocked off Huck Henning to win the wind surfer sailboat.

The Decathlon, which drew 256 contestants, featured the best cumulative score on ten machines. The contest was comprised of five video games—*Space Invaders*, *Super Breakout*, *Sea Wolf*, *Laguna Racer*, and *Destroyer*. The five pinball games included *Six Million Dollar Man*, *Disco Fever*, *Close Encounters*, *Space Riders*, and *Nugent*. Bill Davoust won the first-place honors and the *Nugent* pinball machine.

At the end of the competitions, a drawing was held and each contestant who competed had a chance to win the Bally *Galaxie Ranger* home pinball game. The winner of the drawing was Jimmy Lee.

As a part of the promotion, SCORES even put a pinball machine in the disc jockey's control room at KZEW. That added stimulus apparently resulted in generating more enthusiasm among the DJs and resulted in more on-the-air publicity for the tournament.

Because of the enormous success of the promotion, SCORES says it plans to do other similar events in the future.

As far as what it means for you, just remember that you can use a wide sweep of games to run a promotion. There's no rule that says you have to restrict yourself to a single game or a single type of promotion.

### Pool promotions

Of course, there always have been and always will be a pool promotions, and you can use them for a multitude of purposes: to cement your relationships with location owners, to introduce a new price increase on your tables, or just to stimulate more interest in this quiet money maker. It appears, though, that a pool tournament generally needs to be backed by a distributor in the area or an operator association.

Stan Dinges, who is the treasurer of the Midwest Amusement Association, reported that the association (which is basically a tournament association for coin operators in the six-state area Nebraska, Iowa, Kansas, South Dakota, Missouri and Minnesota) recently held its annual coin-op pool tournament.

Fourteen operators were involved in the event, and 200 tables, were entered in the competition as players competed for a part of the \$10,000 prize package.

At the location level, players competed in eight weekly tournaments with the weekly winners competing the ninth week for the

location championship and the runner-up spot in the regional championships.

There was no entry fee for the shooters, the bulk of the prize money coming from the players' quarters and the \$120 put up by each location. Usually, said Dinges, the operator and the location split the \$120 per table tournament fee which was used to guarantee the prize package.

The location winners and runners-up then met at Peony Park in Omaha, Nebraska for the A and B Division championships. First-place money in the A Division was a very attractive \$1750. Second-place was \$910. In the B Division, the winners' purse was \$750, and the second-place money was \$390.

Because of the interest generated by previous promotions sponsored by Midwest Amusement Association, Dinges said, there was a Women's Division added this year, and the total prize money in that event totalled to \$1000.

Budweiser supplied trophies at the location and finals in Omaha, Nebraska. They also donated a cue case to all the 200 competitors in the A Division and the 30 competitors in the Women's Division.

The whole event drew between 2000 and 2500 contestants, and each operator took a coin-op game with him to the Omaha event to keep 5000-plus spectators entertained. What many operators who took part in the promotion have found out is that it was a good tool for helping them along too. The pool players in the six-state area are apparently well aware of the increased costs; but, because of the pool table promotions, they have been extremely receptive to the 35-cent tables which many operators in the area have turned to.

Dynamo also joined in the tournament promotion by donating a home pool table as a door prize and HZ Vending of Omaha also contributed a home pool table.

"What this type of promotion has done in our area," said Dinges, himself an operator of Stan's Music in Lincoln, Nebraska, "is that it has eliminated location sales." He said that the tournament is growing so big that the association is looking for a new facility for next year's finals."

Like all other associations, the Midwest Amusement Association is looking for new members but location owners are not welcome to join. Operators in the area might try contacting Stan at (402) 477-4564 or Bob Savage, who is the president of the association. Bob is located in Fort Dodge, Iowa.

Another pool promotion was

recently conducted by the Illinois Coin Machine Operators Association (ICMOA). As it had done during the past three years, the Illinois state association offered the tournament as a way operators could cement their relationships with location owners. The tournament ran for ten weeks at each of 89 locations for men and 33 locations for women with location champions advancing to the finals in Peoria, Illinois.

Trophies were distributed at the location level and again at the finals at the Continental Regency Hotel in Peoria, Illinois.

First-place money in the event was

\$1000 and first-place money in the Women's Division was \$400.

Of course, there are other possibilities you might try with pool table promotions. Some operators claim that league play is the way to go.

But hats should go off to one Mr. Len Schneller of U.S. Billiards in Amityville, New York. It was he who first devised a workable pool table tournament format through an area distributor. However different other pool table promotions may be, they all seem to borrow heavily from the pool table promotion plan he devised several years ago.

Rather than repeat the entire U.S.

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*There are tournament promotion possibilities for virtually every piece you operate.*

Billiards promotion plan here, suffice it to say that it has worked successfully all around the country. For the most recent example of a U.S. Billiards-sanctional tournament, you might check out an article in the February issue of **PLAY METER** (page 20) entitled "New Orleans Distributor Holds \$10,000 Coin-Op Pool Tournament."

Again, though, the pool tournament, like all the other tournament schemes serves notice to the public at large that your games provide entertainment that can challenge the entertainment they can get by bowling or playing tennis.

#### **Foosball mini-tours**

Operators with foosball tables (or even video games or pinballs, Air Hockey or whatever) might try something along the lines of a mini-tour.

Mitchell Games Machines in Mitchell, South Dakota, for instance, recently initiated the mini-tour idea for promoting its foosball play.

Adrian Hoines, who owns and operates the route, says that the mini-tour plan can double, even triple play on the tables. The tour consists of a series of small tournaments in various locations for between \$50 and \$500 in prize money. You could guarantee the prize money by working some co-op plan with your participating locations.

The tour would only be on your tables, of course, and players could pick up schedules of your travelling foosball show at the different locations. Your tour could lead on to a sort of season ending championship.

Perhaps the local newspapers would be interested in printing a list of your leading money winners. It's something to look into. But what it does is make use of your geographical spread to your advantage, and it gets your players all over your area playing the game.

The question naturally arises, could there be a video game tour or a pinball tour or an Air Hockey tour or whatever. It is up for you to decide if perhaps you could set up your own tours for the various coin sports.

#### **Air Hockey**

And, finally, there's Air Hockey. Many people have said to me that I have a peculiar obsession with this game, and it's true, I have. But I think it stems from the fact that there are several promotional possibilities for this piece that just aren't being tried.

It appears many operators believe that because there have been no manufacturer-oriented promotions in this area of late that apparently the piece cannot be promoted.

The reverse is true. Air Hockey lends itself very easily to promotions such as tournaments and league play, even the tour possibility which

was just mentioned above.

The mistake many operators make here, I think, is that they are looking for someone else to promote their games for them. This, of course, is wrong. No one is doing anyone any favors. If you think about it, though, you might be able to invent some promotions on your own with this piece. There is no rule that a coin-op game has to be fresh out of the plant to be promoted. Why not promote your old games too?

The fact is that a game like Air Hockey is very easy to promote because the game attracts a certain number of die-hards who generate more players for the game.

As an example of the fanaticism surrounding this game consider the following: The Air Hockey national championships this past summer boasted of an entire prize package of \$500. Not \$250,000 like Tournament Soccer's annual shindig. Not even \$10,000 like some of the bigger distributor-run pool tournaments. No, \$500 for the total package. And yet the event drew players from as far away as Philadelphia to compete in the Houston event.

What it seems to indicate is that it's your games that attract the players, not the money. And so, if you tried stimulating interest in the competitive aspect of the game by sponsoring a few tournaments, you would give all these Air Hockey "champions" in your area a chance to meet one another and have it out over one of

your tables.

Maybe you'll find that Air Hockey wasn't just a piece that served its function for a time and then died off. Maybe you'll find that all the game really needs to make a resurgence today is a little interest...at the operator level.

Along similar lines, the national players association for Air Hockey held the Texas state championships March 31 and April 1. Television coverage included a pre-tournament report which was aired on both morning and evening telecasts. And newspapers during the week preceding the tournament ran announcements about the upcoming event. So the media interest is still there.

Trophies were awarded for the first-through eighth-place finishers in the tournament. And the prize money ranged from \$175 for first-place to \$50 for fourth-place. The winner of the event, by the way, was Mark Robbins, who, coincidentally, authored an article which appears in this issue of PLAY METER. His article deals with why Air Hockey tables still earn well in some locations. It might prove interesting reading for operators who think of the game as being dead.

#### Summary

So it's evident there's a lot of activity going on right now as far as operator-run promotions.

But there are a few things you

should keep in mind.

1. Your competition includes more than the operator down the street. It also includes bowling alleys, miniature golf courses, etc. You're competing for the same entertainment dollars they are.

2. Don't restrict your thinking about promotions to the usual promotion pieces (i.e. foosball and pool). Look at your videos and pins too.

3. Be inventive. You didn't get as far as you did by thinking like everyone else. You got there because you could do something a little better than someone else. So put your mind to this part of your business and see if maybe you could institute some imaginative promotion which would just knock over the competition.

4. Don't wait for someone else to start the ball rolling for you because you're the only one you can trust to be on your side.

There's a quote from an anonymous source which you should keep in mind when it comes to expanding your share of the entertainment dollar: "There are three types of people in this world—(1)those who make things happen, (2)those who have things happen to them, and (3)those who wonder what happened.

It's not a coincidence that those who promote their businesses don't belong in either the second or third categories.



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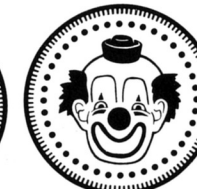


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# Albany cracks down on pinball licenses, enforces three-year-old ordinance

Officials in Albany, New York, have succeeded in their first comprehensive effort to enforce a three-year-old city ordinance imposing a tax and license fee on pinball machines.

The crackdown on unlicensed pinball machines was aimed at taverns, restaurants, social clubs, and colleges which had failed to comply with a 1976 ordinance setting a \$25 annual tax and an additional \$25 annual license fee on each "coin-operated amusement device" in the city. The ordinance required proprietors of establishments with pinball machines to obtain a license each year by September 1 or face a \$50 fine and ten days in jail.

City Clerk T. Garry Burns ex-

plained that he knew of no prosecutions from the time the ordinance went into effect until the crackdown began. He emphasized that the city would prefer having the law obeyed rather than have to bring violators to Police Court but "the law is going to be enforced."

The enforcement effort began late in 1978 with letters to dozens of establishments reminding them of the law and enclosing license applications. City inspectors found more than 100 places throughout Albany with pinball machines, coin-operated pool tables and bowling games, and similar devices; but only a small minority of these were licensed.

Burns estimated that full payment would add \$12,000 to \$15,000 each

year to the city's hard-pressed coffers.

After the first set of letters were mailed, additional license fees and taxes were paid. The city also discovered that some establishments no longer had such machines or had even gone out of business.

Then earlier this year, another set of letters were sent out, followed by final warnings sent by registered mail. The warnings contained reminders that violations are considered misdemeanors punishable by fines and jail terms. The warnings also generated a flurry of last-minute filings.

Then summonses were delivered, and all but four recipients complied before the date they were ordered to appear in Albany Police Court.

And once in court, arrangements were made for the final four establishments to comply, and the charges were dropped.

Burns warned that owners of new establishments within the city or of establishments that install "coin-operated amusement devices"—other than jukeboxes—for the first time will be given one week to pay the required tax and license fee before a Police Court summons is issued. "From now on, everyone's on notice," Burns said.

The enforcement activity raised one complex legal question as well. Two local educational institutions, the College of Saint Rose and Albany College of Pharmacy contended that they should be exempt from the ordinance because of their status as tax-exempt organizations. The Albany College of Pharmacy had declined to pay the \$25 tax and \$25 license fee while the College of Saint Rose had paid, then demanded a refund.

An attorney for the city researched the issue and gave a legal opinion holding the colleges liable only for the fee but not for the tax. "I can find no legal requirement that we exempt the schools from the license fee," the attorney stated. "This is not a tax but an administrative fee for which they appear to be liable," he said.

According to Burns, both colleges have paid the \$25-per-machine license fee.

—By Eric Freedman

## Inventor's device helps handicapped play pinball

Thanks to a device built by Penn State senior, Gary Marince, quadruplegics, paraplegics, arm amputees, cerebral palsy victims, and others similarly disabled can now play pinball.

The first quadruplegic pinball tournament was held April 5 at the Hamarville Rehabilitation Center just outside Pittsburgh.

WDVE (Pittsburgh) Radio's Jimmy Roach awarded the trophies and prizes to the winners from among the approximately thirty contestants expected to participate.

At the inventor's request, D. Gottlieb and Company, Inc., a division of Columbia Pictures Industries, Inc., donated a new *Count-Down* machine to be modified for the event. Gottlieb's *Pro Football* (1973) and *Atlantis* (1974) machines were also modified and used in the tournament.

Currently completing his Speech Communication degree, Gary Marince also holds an associate degree in electronics. When his teenaged brother was paralyzed from the neck down as the result of an automobile

accident in January, 1977, Marince began constructing devices to help him turn lights on and off, control his television, and even toss dice. At his brother's suggestion, he began to work on the pinball modifier.

A microswitch positioned near the player's cheek is connected electrically to the "brain" of the device and enables the player to have complete control of all aspects of the game.

A news report on Marince's success with the device led to interest from hospitals and recreation centers, and he has now applied for a patent for his "brain," which he hopes eventually to market.

"If one is not familiar with the world of the handicapped person, it may be difficult for him to perceive how long the disabled person's day really is," Marince says. His adapted pinball game offers the handicapped a challenge and incentive to exercise his mind; permits him to compete with all the strategic moves a pinball player generally uses; and gives the handicapped a chance to compete legitimately against peers who are not disabled.

# ASCAP wins two jukebox copyright suits

Copyright infringement lawsuits brought by ASCAP members against two jukebox operators, Gerardo P. Marchese of Jerry Cigarette Vendor in Pittsburgh, Pennsylvania and Theisen Vending, Inc. and Theisen Music Company, Inc. in Burnsville, Minnesota, have been settled.

The settlements provide that the operators will secure the necessary compulsory licenses for their jukeboxes from the U.S. Copyright

Office, and reportedly pay ASCAP "a substantial sum" for the copyright infringements.

The infringement suit was one of many being brought by ASCAP members against jukebox operators across the country who are being charged with violating the federal copyright law by performing copyrighted music without obtaining the annual eight-dollar compulsory license.

## Syracuse operator holds St. Patrick's Day foosball tournament

Henry and Dick Wells of Syracuse Vending Company, Inc. sponsored a Hurricane foosball tournament at Potsdam University over the St. Patrick's Day weekend.

The event ran in conjunction with various other college activities that also celebrated the Potsdam, College Union's ninth birthday

Joseph Sarnoff, assistant dean of Student Life at the university, coordinated the foosball tournament with Syracuse Vending, and the weekend events were scheduled by Cristy Bishop.

Lindsey Bertomen and Robert Brown playing as Wizard and The Kid, fought their way through the losers' bracket and defeated an excellent team, Paul Caracciolo, and Larry Grenier to get into the finals.

Lindsey and Robert then had to face off against Derrick Haugan and Steve Michaels, winners of the winners' bracket; and there they put it all together this time and won the forty-dollar cash prize. Second-place in doubles went to Derrick Haugan and Steve Michaels that won them twenty dollars, while third place, worth ten dollars, went to Paul Caracciolo and Larry Grenier.

Singles competition was excellent with Paul Noe capturing first place by going all the way in the winners' bracket and winning fifteen dollars. Second place and ten dollars went to Stanley Schuckman. Third place singles, worth five dollars, went to Lindsey Bertomen. Syracuse Vending Hurricane T-shirts and trophies were awarded to all three place winners in each event.

## Findex introduces new lightweight computer for business functions

A unique new line of general purpose microcomputers, combining the power of a central computer with the small size and profitability of a terminal, has been introduced by Findex, Inc.

Among Findex's exclusive features are a Basic-language operating system, Bubble Memory mass storage, upper- and lower-case, alphanumeric plasma display, and integral printer. The whole unit is compact and portable, weighing less than 20 pounds.

The major model in the Findex line, System #128, incorporates a unique 128K bytes magnetic Bubble Memory for mass storage. The Bubble Memory can be expanded in

increments of 128K. This state-of-the-art data storage technique offers very high capacity in a small, stationary, light-weight package.

As a general business machine, Findex brings full computing capability to any company, whatever its size. The Findex can completely automate all accounting functions: receivables, payables, general ledger, and payroll, and can handle order entry, inventory control, sales analysis, and many kinds of business reports.

The Findex systems are priced from less than \$5,000 F.O.B. Los Angeles. Lease purchase arrangements are available for \$150 per month.



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## Tax clinic:

# What to do if the IRS plans to audit you

**QUESTION:** What do I do when the IRS says that they plan to audit me?

**ANSWER:** Individual and corporate income tax returns are classified for audit by a mathematical formula developed by the Internal Revenue Service.

Once an Income Tax Return is selected for audit, it will be assigned to either the Office Audit Branch or Field Audit Branch. If it is selected for Office Audit, you will be required to come in to the Office of the Internal Revenue Service, and if selected for Field Audit, an Internal Revenue Agent will visit your place of business. Except for very complicated returns, individual income tax returns generally are assigned to the Office Audit Division.

At the initial stages of the audit, it is important to determine if the person conducting the audit is an Internal Revenue agent or special agent.

An Internal Revenue agent's purpose is to determine that the proper amount of tax has been paid, whereas a special agent's purpose is to investigate for fraud, to determine if prosecution should be recommended.

In the event that the audit is assigned to a special agent, it is highly recommended that legal counsel be engaged immediately to handle the audit and that no information be given to the special

agent (including discussion of the return) until counsel can advise you.

The first step in preparing for the audit conducted by the Internal Revenue agent, is to determine if a professional representative, such as an accountant or an attorney, should represent you before the Internal Revenue Service. The preparer who signed the return, certified public accountants, attorneys, and enrolled agents are authorized to represent a taxpayer in connection with an Internal Revenue Service examination. In order to represent his client at an audit, such person must have a properly executed power of attorney, signed by the taxpayer.

Before the examination takes place, the representative or the taxpayer should review the tax return, books and records, documentation, and supporting schedules, in order to prepare properly for the audit. In addition, related documents such as corporate minutes and travel and entertainment diaries should be reviewed to make certain that they are in proper order.

It is important to place yourself in the position of the agent so as to attempt to satisfy the agent's request for supporting documentation so that he can analyze items appearing on the income tax return. The agent's position is similar to that of a judge asking the party to prove his case.

The Internal Revenue agent cannot compromise legal issues, but

does have the authority to compromise factual issues, if he believes that you have presented sufficient factual data to support the deductions claimed on an income tax return.

The agent is not questioning your integrity, but questioning whether you have sufficient data to support items appearing on your income tax return. Adjustments to the income tax return will be made by the agent in the event that items claimed on the return are not supported by the information or documentation furnished to the agent.

Careful preparation of supporting documentation is mandatory to achieve the results which are desired. A key rule to remember is the Boy Scout motto, "Be prepared."

In addition, representation by a professional who possesses the experience in dealing with the Internal Revenue Service, and knowledge of the Internal Revenue Code, may result in tax savings that far outweigh the cost of employing such a professional representative.

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viding the proper Token is selected, Coin Mechs can be set to eliminate slugging completely.

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## Pizza Time Theatre moves to accommodate expansion

Pizza Time Theatre, Inc., a chain of family entertainment centers, has moved from its present office space in Mountain View, California to a new location in Cupertino, Cal. According to Gene N. Landrum, president of Pizza Time, the company has sublet 16,000 square feet, which was formerly occupied by Syntex, at 10060 Bubb Road. The leasing agent was Grubb and Ellis, San Jose.

"Not only are we expanding our staff," said Landrum, "but we're also adding a manufacturing facility, and we wanted our corporate headquarters, franchise development offices and manufacturing to be under the same roof."

Pizza Time Theatres combine the popularity of a pizza restaurant with coin-operated games and amusements and the unique Cyberamics system of three-dimensional, com-

puter-controlled cartoon characters. It's the latter that Landrum's staff will be constructing.

"For our first two theaters in San Jose," he added, "we hand-built two Chuck E. Cheese and two sets of all the other characters. Those were our prototypes, on which we've made some minor mechanical changes, so they're now ready to mass-produce."

In addition to the move, Landrum also announced the hiring of John Impson to serve as director of manufacturing.

Impson, who is 34, comes from Gould-Biomation Division, Cupertino, where he was manager of quality engineering, having progressed from product engineer and manager of product engineering. Prior to Gould, he worked as a project leader for NuGraphics, Inc., Santa Clara, and GTE Information Systems, Mountain View.

## Game Plan appoints Stan Levin national sales manager

Stan Levin, who has been in the coin machine business since 1946, has been appointed Game Plan's new national sales manager, replacing Steve Yankowski.

The announcement was made by Ken Anderson, Game Plan's vice president of marketing.

Levin has been in the industry for 33 years. During that time, he has been involved in all facets of the industry, including the operating,

distributing, and manufacturing levels. One of the original founders of Land of Oz family amusement centers, Levin was a director of marketing for Empire Distributing in Chicago, before assuming his new position with the Elk Grove Village, Illinois amusement machine company.

Game Plan manufactures cocktail and upright pinball games and slot machines.

## Radisson-South to host '79 Tournament Soccer Championships

Tournament Soccer has announced that the Radisson-South hotel in Minneapolis, Minnesota will be the site of the 1979 World Championships in May.

The Radisson has been the site of numerous other TS extravaganzas including Super Doubles, Super Singles, and the 1976 World Championships.

Cal Rogers, TS executive vice president stated, "When choosing a site for this year's World Championships, we were looking for a self-contained location which would offer the players as many conveniences as possible.

"The Radisson offers not only accommodations directly at the

tournament site, but also three restaurants, two lounges, shuttle service to and from the airport, and shopping facilities, all within walking distance." Rogers went on to say that he looks to see the entire complex taken over by and involved in the staging of this \$250,000 Foos Festival Spectacular.

There will be over 220 tables spread throughout both the main ballroom as well as all of the veranda areas. Food services will be poolside as will the pit bleachers!

When players aren't foosin', boozin' or cruisin', they will be able to try their skills on some of the videos and pins that will be set up in a makeshift amusement arcade.



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## Shaffer celebrates 50th anniversary

More than 550 coin machine operators and manufacturers' executives were on hand for Shaffer Distributing Company's 50th anniversary celebration. The celebration party was held March 29th in Columbus, Ohio, and included a gourmet buffet dinner and dance band entertainment.

Shaffer, with headquarters in Columbus and a northern Ohio branch office in new, larger quarters at 7792 Capital Blvd., Macedonia, started business in 1929 when Estel E. Shaffer, a registered pharmacist, discovered that ABT Target Pistol penny games in his two drug stores were money-makers.

He began a coin machine route which quickly extended over a large part of Ohio. In 1937, Shaffer was appointed a Seeburg distributor in Ohio, West Virginia, and part of Kentucky.

In 1954, Ed Shaffer, son of the founder, became sole owner and expanded the company to become Seeburg's largest volume purchaser. Later, Shaffer took on the Rowe Manufacturing Company's line of products, and other equipment lines.

The following is only a partial list of the hundreds who signed the register at the 50th anniversary celebration.

Larry Berke, Midway Manufacturing; Lila Zinter, Exidy; Howie Rubin, Atari; Bob Bloom, Gottlieb; Steve Yankowski, Game Plan, Inc.; John Walsh, Intermark; Paul Calamari, Bally; Paul Pelligrino, Rowe executive vice president; Joe Barton, former Rowe president; Paul Huebsch, Matt Russ, Ed Wiler, and Roger Hendricks, Rowe; Joe Flynn, J&J Distributing; Don Dick, Dee & Dee Sales; Earl Ramsey, All State; Gene Ford, Atlas Music, Pittsburgh; Dick Gilger, Cleveland Coin; Gary Stern, Stephen Kaufman; and Larry Siegel, Stern Electronics; Frank Fogleman, Gremlin; and Lee Peppard, Tournament Soccer.

## Peterson appointed Atari distributor

Peterson Coin Machine Distributing Company has been appointed a full line distributor for Atari in the Houston and Southern Texas territory. The distributorship has been growing steadily since its start almost two years ago. With twenty years of operating experience in the coin-op industry, Dick Peterson, principal of the distributorship, has established a strong background in the business.

Commenting on this new appointment, Don Osborne, Atari's western regional sales manager, said, "As an aggressive new company, Peterson's growth will further develop as they represent one of the fastest growing metro areas in the country. Their experienced and knowledgeable staff will provide customers with a full range of services."

## Unlike others, in this industry you have to run across water

The coin-op amusement industry was well-represented among the finishers in the 26-mile Perrier Mardi Gras Marathon in New Orleans February 18. But it was the course itself that was particularly distinctive.

The Mardi Gras run was probably the first marathon event that was ever run almost entirely over water. And that attraction, together with Mardi Gras festivities, drew over 1,000 runners to participate in the challenge.

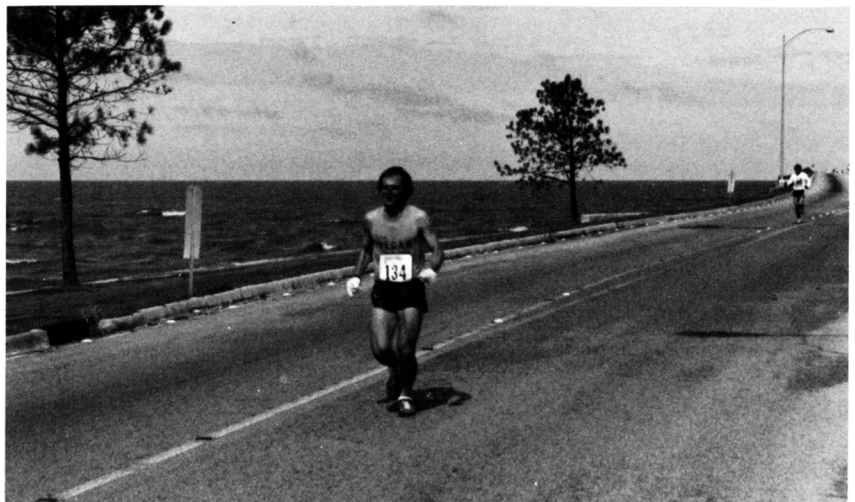
Among those finishing well up

with the leaders was Jack O'Donnell of Bally and Bobby Boasberg of New Orleans Novelty.

Jack, incidentally, will be doing his running in the future on the Boardwalk at Atlantic City, which is now being attached to Bally's gigantic hotel in the resort city.

Bobby Boasberg, a former handball champion like his father Louis, has turned to long distance running as a means of keeping in shape.

Also finishing the grueling test was Lisa O'Donnell, Jack's wife.



Jack O'Donnell (#134) of Bally pulls in at the finish of the Mardi Gras marathon run February 18. Jack was among the top finishers in the 26-mile run.



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## Mondial completes plant expansion

Mondial International Corp. of Springfield, New Jersey has just completed the third expansion of its plant within six years.

General Manager Anthony Yula noted that this expansion "reaffirms Mondial's commitment to keep pace with the newest and most innovative testing equipment available for the repair of solid state equipment and amplifiers," Yula said. This, he continued, has enabled Mondial's technicians to provide same-day service on most repairs and greatly improve turnaround time on all repairs in general.

The new facilities also include a modern showroom which is triple its former size and which has been redesigned to permit a wider and more effective display of equipment.

In a related move, Robert L. Boals was appointed as a sales representative for the company.

Boals, who joins Mondial after a varied background in sales, is married, has one child, and resides in New Jersey.

## Rock-Ola names Florida distributor

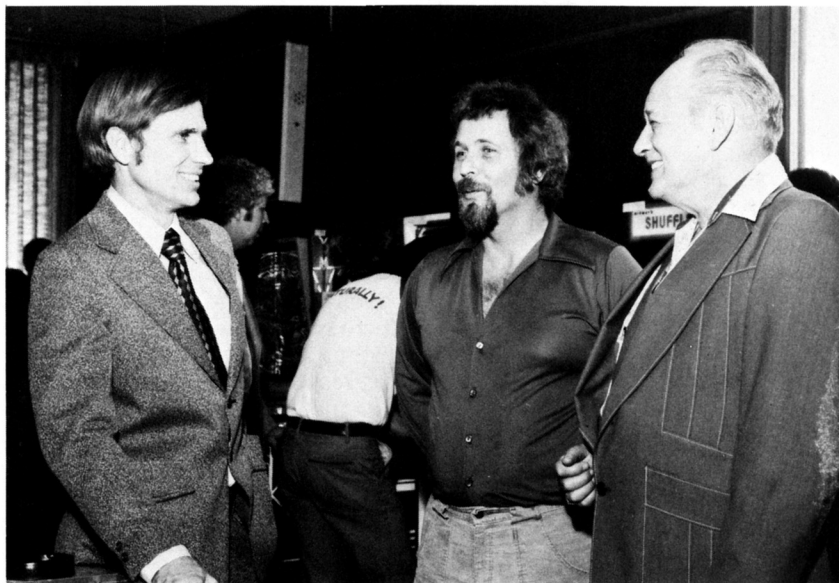
Rock-Ola Manufacturing Corporation recently named Southern Music Distributing Company of Orlando, Florida as its full line distributor throughout Florida and in eight southeast Georgia counties, according to Edward G. Doris, Rock-Ola's executive vice-president.

"Southern Music has complete inventories of Rock-Ola phonographs and cold beverage vending machines plus parts and accessories for both" Doris stated.

Service personnel from Southern Music recently completed training programs on Rock-Ola phonographs and vending machines. Special emphasis was placed on the highly successful new Model 478 *Mystic* phonograph. Through the use of electronic microprocessors and mini-computers, *Mystic* offers players many new features that reportedly result in added play and profit for the operator.

The new Rock-Ola distributor has a branch office in Jacksonville, Florida, and plans to open a second branch office in southeast Florida in the future, according to Doris.

The main office is located at 503 West Central Boulevard, Orlando, Florida, 32801; telephone (305) 843-4302.



Mountain Coin Machine executives chat over a Tournament Soccer table during the two-day grand opening for the company's new office in Salt Lake City, Utah. From left are Elden Kingston, owner; Don Waters, division manager; and Marty Cerin, general manager.



Don Waters, division manager of Mountain Coin's new Utah City office, presents the keys for the Bally Playboy door prize to Johnny Mabrato of Star Music. At right is Elden Kingston.

## Grand opening draws operators from four states

February 9-10 marked the gala grand opening of Mountain Coin Machine Distributors of Salt Lake City, Utah, a division of Mountain Coin Machine Distributors of Denver, Colorado.

The occasion drew operators and vendors from four different states along with many manufacturers

representatives displaying their newest equipment.

Drawings for door prizes, including a new Bally *Playboy* pinball machine were part of the activities; and Don Waters, division manager, expressed satisfaction with the large turnout for the two-day festivities at Mountain Coin.



# Vending food service sales increase in 1978

Both vending and conventional food service sales volume were substantially higher in 1978 over 1977, and net profits were higher for more than half the operating companies which responded to the annual "How's Business" survey of the National Automatic Merchandising Association (N.A.M.A.), said Joann James, assistant treasurer of the association.

Ninety percent of the 333 operators who furnished figures reported vending sales increases for 1978 and 83 percent of those who have non-vended foodservice said that volume increased.

Higher net profits were reported by 58 percent of the companies, while 22 percent said their profits remained the same. Net profits were down for 20 percent of the respondents in 1978.

New accounts and locations were given as the most frequent reason for increased sales (73 percent), but higher selling prices (70 percent of the respondents) and increased sales volume from existing accounts (57 percent of respondents) also figured strongly for those whose volume increased.

Asked about prospects for 1979,

88 percent of the companies expect sales increases, nine percent believe they'll stay even with 1978, and three percent forecast a decrease in volume.

On a regional basis, net profit increases were reported by a larger percentage of operators in the northwest (70 percent of the respondents), while those from the northwest, southeast, and west also averaged more companies reporting higher sales volume.

The full report has been mailed to N.A.M.A. members, Ms. James said.

## Manufacturing

### Atari offers Indy kits at no charge

Atari is offering a power supply retrofit kit at no charge for all *Indy 800* and *Indy 4* games in the field.

This kit is designed to improve the performance, decrease operating temperatures, and increase reliability of the power supply on these games. The kit comes complete with detailed information for installation and all parts needed.

To obtain the free *Indy* power supply kit, call Atari Customer Service at (800) 538-1611 (West) or (800) 631-5374 (East). Ask the Customer Service representative for Kit #A-034483-01. You should specify the serial number on the *Indy 800* or *Indy 4* games you have when requesting the kit.



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## Entertainment expo slated

The first worldwide entertainment exposition for all equipment and services used in nightclubs, discos, hotels, casinos, restaurants, and theatres will be held in Las Vegas, December 11-14, 1979.

This first time affair will bring the executives together to map out the future for the nation's nightlife needs. "From discos to casinos, from game rooms to nightclubs, from stage shows to light shows; this event will cover it all," says Victor Harwood, coordinator of the event from American Expositions in New York.

"Las Vegas is the natural home for this event, and we expect the entertainment heavyweights from around the world to gather to assess their needs for the future. We all know how the industry is growing, now it will have its own exposition."

"Within a decade we expect to see casino gambling in many parts of the country, and this gathering is of great importance for that expansion," says Janet Felleman, entertainment consultant.

"Casino Gambling will not be immediately accepted in all parts of

the country as the past elections have indicated, but its time has come, and we are preparing for it."

Equipment on display will include video, lighting, disco, theatrical, audio, and of course gambling equipment. It will be the largest showcase for entertainment equipment ever put together. The Las Vegas Convention Center will be the home for this extravaganza.

"Casino Gambling surely represents the future for many of our resort areas, and the International Entertainment Exposition will be at the forefront of its development. We intend to be an integral part of the development of casino gambling throughout the country," says Mr. Harwood, spokesman for the event.

"The IEE will not only be a source center for gambling equipment, but seminars and workshops focusing on all aspects of gambling development and operation will be held. Moreover the IEE will provide a forum for hotel and resort executives to discuss all aspects of the establishment and development of casino gambling."

## Music library available in cartridges

Tape-Athon Corp. of Inglewood, California reports that it now has a large reel-to-reel music library available in NAB Type C cartridges.

For the first time, Tape-Athon's

buy or lease background music library can be used on machines such as Telex, Viking, Sparta, Audio Environments, Yesco, and other cartridge players.



Peter J. Petropoulos (left) stand with John Mack, vice president and part owner of Zila. Answering the telephone is Wendy Gustin, Zila's customer relations manager.



From left, Dave Gustin, Zila's plant supervisor; Petropoulos, vice president of sales and marketing for the firm; and Allan Mathews, president check out the manufacturing facilities for the Santa Ana, California firm.

## Zila Corp. in full production with 'Ace-Hi' machine

With Zila Corp. in full production with its *Ace-Hi* poker playing machine, Peter J. Petropoulos has found himself out on the road, visiting distributorships and game rooms, attending trade shows, and so on, as he promotes the new piece for the Santa Ana, California firm.

The personable head executive of

International Sales and Marketing Management is in charge of marketing the new game for Zila and, toward that end, covered 7000 miles in just five weeks. After a short break, he left again May 1 on an eastern U.S. sales trip from Florida. Next month he's scheduled to visit New Orleans and Houston.

## OTX acquires TJM

OTX, Inc. announced April 17 that it had acquired TJM Corporation of Elgin, Illinois, manufacturer of the Jennings and Mills lines of slot machines for stock and other considerations valued in excess of \$6 million.

The combined companies thus are believed to be the second largest domestic manufacturer and marketer of slot machines.

OTX is traded in the over-the-counter market. Over 600 Jennings slot machines have been delivered to Caesars Regency Boardwalk Casino in New Jersey.

## 'Space Invaders' a new hit tune?

Now you can dance to the tune of *Space Invaders*, a new record dedicated to the world's hottest record breaking game.

"We knew that our *Space Invaders* was making record sales," said Stan Jarocki, director of marketing for Midway Manufacturing Company, "and that, as the world's hottest game, it was making sweet music for operators; so, we were particularly pleased to learn that a musical record was produced and distributed based on the game.

"It's a great tribute, and a sure sign of recognition and success, when a musical number is written, titled and recorded about a video game—or any game for that matter," he said.

The *Space Invaders* record is a 45 rpm stereo disc featuring the hypnotic and rhythmic beat of the game plus the new super disco sound backed by a full orchestra. "It's really an enjoyable and exciting production," said Stan, "and perhaps this new record will hit the charts and skyrocket up the way Midway's *Space Invaders* game has all over the world."



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## NAMA convention hits all-time high, attendance just under 3,400

With attendance just under 3,400, the 1979 Western Convention-Exhibit of Vending and Foodservice Management in San Francisco reached an all-time high and exceeded the previous number of exhibitors and total floor space by 35 and 50 percent respectively, said G. Richard Schreiber, president of the National Automatic Merchandising Association (N.A.M.A.).

The number of exhibitors reached 140, up from the previous high of 106.

"Not only the size and numbers, but also the reaction of exhibitors and

industry representatives made this San Francisco convention the best ever," Schreiber said.

Although intended primarily for industry representatives from the western states, the convention drew considerable attendance from the midwest and east.

The 1980 N.A.M.A. Western Convention-Exhibit will be held in Anaheim, Calif., March 14 through 16. The 1979 N.A.M.A. National Convention-Exhibit is scheduled from October 25 through 28 at McCormick Place in Chicago.

## Bally enters loan agreement

Bally has completed an eight-year, \$80 million revolving and term loan agreement with a group of seven banks. The Continental Illinois National Bank and Trust Company of Chicago is the lead bank for the group.

Irving Rom, executive vice president and chief financial officer of Bally, noted that "this financing will provide Bally with the balance of the funds required to complete the construction of our hotel and casino complex in Atlantic City, New Jersey, which presently is estimated at a total cost of approximately \$120 million."

"The revolving credit portion of the loan will run for three years," Rom said. "This will be convertible into a five-year term loan, at Bally's option, in 1982," Rom concluded.

The other banks participating in the term loan agreement are Manufacturers Hanover Trust Company, Marine Midland Bank, American National Bank and Trust Company of Chicago, Girard Bank, Industrial National Bank of Rhode Island, and First National State Bank of New Jersey.

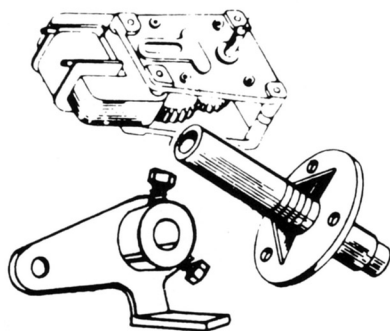
## Murphy named department head

Amusement Systems Corporation of Cape Canaveral, Florida has announced the appointment of David Murphy as head of the new research and development facility which incorporates a new in-house computer development system.

He was formerly senior software

analyst with Planning Research Corporation at Kennedy Space Center where he worked on the launch processing system. This computer system automatically monitored and controlled the checkout, loading, and launch of the space shuttle.

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# Florida operators converge on Orlando for annual state trade show

Operators from all over the state flocked to Orlando, Florida's Marriott Inn the weekend of March 30-April 1 to attend the annual Florida Amusement Merchandising Association's annual convention and trade show.

The three-day format included two technical workshops, three guest speakers, and a number of special events. D. Gottlieb and Company, through its local distributor, Rowe International, sponsored a pinball workshop while Seeburg factory representative Bob Zeising and Belam Florida Corp. joined forces to produce a jukebox workshop. Attendance at both workshops was heavy, and operators welcomed the opportunity to expand their knowledge about the equipment they operate.

Following the two workshops, the exhibit area was opened. There were a total of 24 exhibitors displaying an array of the latest coin-operated equipment. Among the new pins making their Florida debut were Bally's *Star Trek*, Williams' *Flash*, Gottlieb's *Count-Down*, Stern's *Trident*, and Atari's *Superman*.

Midway used the show to unveil its new upright video game *Bowling Alley*—a one- to four-player bowling game that offers two options of play—regulation and flash.

And Allied Leisure introduced its new *Clay Champ* video target game which was previewed in Chicago at the AMOA Exposition. *Clay Champ*, a game licensed by Namco, is now in full production by Allied and promises to fill a much needed gap in the area of target games.

On the morning of the second day of the show, the association members gathered for a business meeting. During this meeting a motion was made to change the name of the association. By unanimous vote the membership voted in the new name—Florida Amusement and Vending Association. The membership also adopted a new set of bylaws and voted on a new slate of officers for the coming year.

James Prather of Lawson Music was named the association's new



Mr. and Mrs. Jerry Reeves of Southern Music Distributing check out Midway's new Blue Shark with Stan Jarocki (right).



From left, Sam Gaskins, Rowe International; Steve Blattspieler, Tournament Soccer; J.E. Goodman, Havatampa Vending; Larry Vaughn, Rowe International meet at the Rowe-Miami booth.

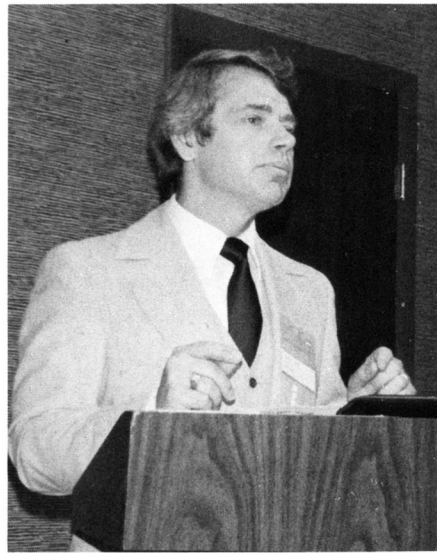


president. Doney Tatum of AAU United Service Company and Larry Vaughn of Rowe International were named first and second vice presidents respectively. Don Metz of Collier Company Amusement became the association's new secretary-treasurer.

The remainder of the business meeting consisted of legislative reports delivered by the association's executive director, Robert Reinhardt, a convention report by the convention chairman, Joe Gilbert, and a farewell address by the outgoing president Ernestine Tolisano.

Following the business meeting, three guest speakers were on hand to address the membership. Delivering a speech prepared by Roger C. Sharpe, who was scheduled to speak but unable to attend, was PLAY METER's publisher and editor Ralph C. Lally. Roger's speech emphasized the need to keep equipment and game rooms in top condition. He urged operators to police themselves in this area: "Standards must be set to make sure that the equipment is going to be in a condition that benefits the image of this business, and not something that only reveals how insensitive that particular operator is."

AMOA President Wayne Hesch then addressed the audience and



*Wayne Hesch, AMOA president, said operators have a 50-50 chance of the battle with the CRT.*

urged members to take advantage of various services offered by the AMOA. He then went on to comment about the AMOA's legal battle with the Copyright Royalty Tribunal. Of utmost concern was the latest ruling that required operators to send in a list of all their locations.

While the AMOA is appealing this ruling, Hesch stated that there is a fifty-fifty chance of winning the

battle. He said further that if their appeal fails, the AMOA is prepared to go to the U.S. Supreme Court. He then urged members for their financial support and explained the enormous costs involved in appealing a case in federal court and the additional cost of making an appeal to the Supreme Court.

In view of this problem and other problems facing the AMOA, Don Hankinson announced that the Georgia state association has decided to submit membership applications and dues for all of its sixty members. A motion from the floor was then made for the Florida association to begin raising money to help the AMOA fight the CRT.

The final speaker to address the membership was George Hill, the regional sales manager for the R.J. Reynolds Tobacco Company. A film entitled, "What's Going On Here?" documented the growing problems of no-smoking ordinances and various legislative problems affecting the tobacco industry.

Following the speaker, the exhibit hall was opened for the remainder of the day. A cocktail party followed by a "Great Greek Feast" rounded out the agenda and provided a suitable ending for yet another successful convention and trade show for the Florida association.

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# Terror in Playland Arcade

By Roger C. Sharpe

Instead of giving you two interviews of arcade owners this month, as promised last time around for the second part of a story that appeared in April, I thought it pressing important to bring to light something that just happened in New York City a few days ago. Shocked.

With disbelief I offer the following story that appeared in the Monday April 16th issue of the *New York Post*. Under the heading of "Terror in Times Square" TA cops double patrols as teen gangs go on rampage.

Ever since the release of the movie "The Warriors," almost every major city has experienced some form of gang violence. Obviously, New York is no exception with a reign of terror on the subway system that caused a furor of incredible proportions and daily reports of robberies and even murders. But now the action has moved above ground with this startling occurrence.

From the *Post*, written by Sam Rosensohn comes the following:

"In another incident yesterday, gang members came out of the subway stations after dark and looted 'Playland' the famed penny arcade on Seventh Avenue between 42nd and 43rd Streets.

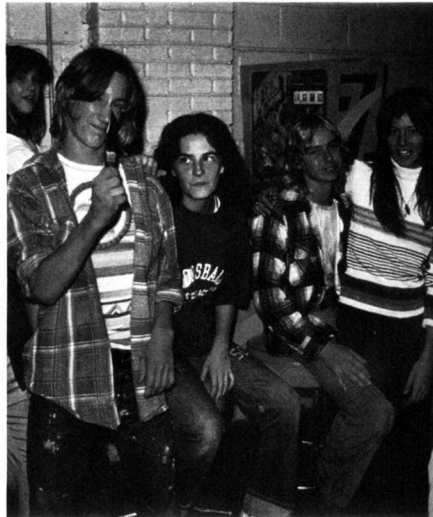
"As 200 customers at the arcade looked on shortly after 8 p.m., members of the Crazy Bishops allegedly broke and cleaned out two locked showcases filled with watches, bracelets, cigarette lighters and stole an undetermined amount of money.

"A 74-year-old changeman, Charlie Smith, was punched in the face when he tried to stop the marauding youths.

"The arcade was closed after police arrived. There were no arrests.

"TA Lt. Thomas Strong said transit cops doubled their normal patrols of the area.

"We had word that something would happen in Manhattan or



*Not everyone who goes into your arcade is a paying customer.*

Coney Island and that it was quite possible they would use the subways."

Now, what all this means, after we wish Charlie Smith well for risking his life, is something that may not seem too clear to every location. I guess my main concern is that summer is at hand, and it's going to be a hot one with the movie industry doing its thing on the screen with such films as "Boulevard Nights" and "The Warriors." I fear that it's only going to get worse, and what worries me is this sudden attention to a penny arcade.

Granted, it is New York and it can't happen anywhere else, but let's face it. If gangs are going to start banding together and going out for kicks to vandalize our cities, the hope is that they won't turn to the cheap gifts so many arcades display for skee ball prizes, etc.

But now that it's happened once, it can always occur again, and really all I want to do is apprise you of the

fact and hopefully to raise your awareness as to whether you have adequate security at your place. Do you have a full time guard or change-givers on duty who know what to do in case of an emergency?

You just can't leave any of these things to chance. Maybe, if you are in a threatened neighborhood, it might be good to try closing at an earlier hour. I don't know what the answers are. It's just a little scary knowing that, by going into an arcade, you can become a victim of something as perverse as this incident. Hopefully the time will never come when this will happen.

But more importantly, prepare yourself for any eventuality. Don't wait until it's too late where a few small measures may be all that spare you the pain that the owner of the "Playland" must be going through.

It's a shame this has to happen, especially on the heels of recent positive stories regarding pinball on the front page of the March 29th issue of the *Wall Street Journal* and in the April issue of *Cosmopolitan*. But I guess it's always going to be a bit of good and bad when it comes to this industry.


Hopefully, we can all take it in stride and persevere. Finally, a public thanks to Ralph Lally for standing in for me at the recent Florida convention. And for now, wait until next month, and with all bad news hopefully behind, I offer a look at an urban arcade and a suburban arcade and how the owners were able to turn their businesses around as well as make some inroads in the public consciousness regarding establishments such as these.

Who knows? Maybe some of the things they've done, could just help you out and bring you more business, or at least an understanding of why you're doing as good as you're doing.

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This is GEE BEE— plenty of high scoring action. Try to keep the Ball on the playfield and light all five  rollovers to gain your Double Bonus points.

Or get all the targets in the side pockets and win a FREE Ball!

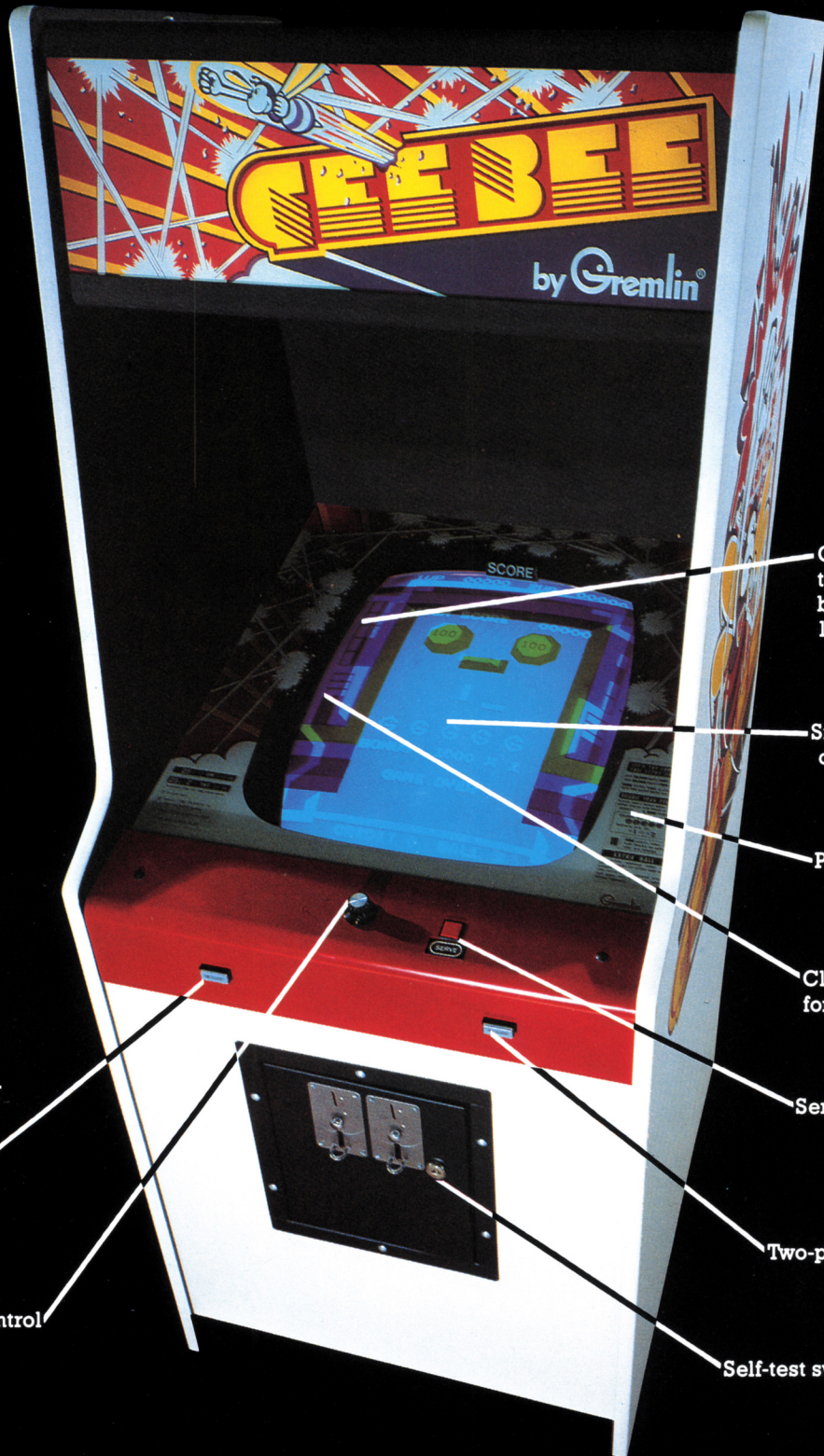
Then, knock out all the top targets to increase each Spinner revolution from 10 to 100 points.

But you've got to be quick... the longer the Ball stays in action, the faster it goes.


And when 2 players get going on this one or two player game, GEE BEE doubles your return as the action heats up.

Gremlin/Sega's sensational new GEE BEE video game stands for GREAT BIG profits!

Be sure you get your share.



Clear upper panels to increase power bumpers from 10 to 100 points

Smiling  rollovers double your bonus

Player instructions

Clear side pockets for a FREE Ball!

Serve button

Two-player start

One-player start

GEE BEE control

Self-test switch



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Shift the joy stick for quick lane changes.

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There's an oncoming car hurtling along in the opposite direction... you must plan your course to avoid the explosive HEAD ON collision.

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Four collisions and you're out.

There's even a built-in bonus, but you won't see it until you play the game.

As an operator, you'll be in the money as your customers try and try again to beat the weekly top scores.

And HEAD ON is only the first of our all-new MultiPhase video concept games. So as a player gets better at HEAD ON, HEAD ON gets tougher and tougher to beat.

Which means a Multi-Phase game keeps 'em coming back for more.

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# Play Meter Pop Singles Chart

May 12 1979	Apr. 28 1979	Weeks on chart		
• 1	KNOCK ON WOOD—AMII STEWART—Ariola 7736	6	14	
2	WHAT A FOOL BELIEVES— THE DOOBIE BROTHERS—Warner Brothers 8725	1	14	
• 3	SULTANS OF SWING—THE DIRE STRAITS—Warner Bros. 8736	5	12	
4	SHAKE YOUR GROOVE THING—PEACHES & HERB—Polydor 14514	2	18	
5	LADY—LITTLE RIVER BAND—Capitol 4667	7	14	
• 6	I WANT YOUR LOVE—CHIC—Atlantic 3557	10	12	
• 7	STUMBLIN' IN—QUATRO & NORMAN—RSO 917	13	9	
• 8	SHAKE YOUR BODY (DOWN)—THE JACKSONS—Epic 50656	14	9	
9	I JUST FALL IN LOVE AGAIN—ANNE MURRAY—Capitol 4675	3	14	
10	I WILL SURVIVE—GLORIA GAYNOR—Polydor 14508	4	16	
• 11	HEART OF GLASS—BLONDIE—Chrysalis 2295	21	9	
• 12	MUSIC BOX DANCER—FRANK MILLS—Polydor 14517	22	9	
• 13	HE'S THE GREATEST DANCER—SISTER SLEDGE— Cotillion 44245 (Atlantic)	23	9	
14	PRECIOUS LOVE—BOB WELCH—Capitol 4685	15	9	
15	WHAT YOU WON'T DO FOR LOVE— BOBBY CALDWELL—Clouds 11 (TK)	11	14	
• 16	BLOW AWAY—GEORGE HARRISON—Dark Horse 8763 (W.B.)	28	9	
• 17	IN THE NAVY—THE VILLAGE PEOPLE—Casablanca 973	29	9	
• 18	TAKE ME HOME—CHER—Casablanca 965	30	9	
• 19	REUNITED—PEACHES & HERB—Polydor 14547	33	7	
• 20	I GOT MY MIND MADE UP—INSTANT FUNK—Salsoul 2078 (RCA)	34	9	
21	DA YA THINK I'M SEXY—ROD STEWART—Warner Bros. 8724	9	18	
22	HEAVEN KNOWS—DONNA SUMMER—Casablanca 959	17	16	
23	LIVIN' IT UP—BELL & JAMES—A&M 2069	27	9	
24	EVERYTIME I THINK OF YOU—THE BABYS—Chrysalis 2279	8	16	
25	I DON'T KNOW IF IT'S RIGHT— EVELYN "CHAMPAGNE" KING—RCA 11386	12	18	
• 26	GOODNIGHT TONIGHT—WINGS—Columbia 10939	38	5	
• 27	LOVE BALLAD—GEORGE BENSON—Warner Bros. 8759	37	7	
28	BUSTIN' LOOSE—CHUCK BROWN & THE SOUL SEARCHERS—Source 40967 (MCA)	26	9	
29	TRAGEDY—THE BEE GEES—RSO 918	18	12	
• 30	HAPPINESS—THE POINTER SISTERS—Planet 45902 (Elektra)	42	7	
31	MAYBE I'M A FOOL—EDDIE MONEY—Columbia 10900	16	12	
32	CRAZY LOVE—POCO—MCA 12439	19	12	
33	FOREVER IN BLUE JEANS—NEIL DIAMOND—Columbia 10897	31	14	
• 34	LOVE TAKES TIME—ORLEANS—Infinity 50006 (MCA)	53	5	
35	FIRE—THE POINTER SISTERS—Planet 45901 (Elektra)	24	21	
36	DON'T CRY OUT LOUD—MELISSA MANCHESTER—Arista 0373	25	20	
37	CHASE—GIORGIO MORODER—Casablanca 956	40	14	
• 38	LOVE YOU INSIDE OUT—THE BEE GEES—RSO 925	64	3	
• 39	HOT STUFF—DONNA SUMMER—Casablanca 978	65	3	
• 40	LOVE IS THE ANSWER—ENGLAND DAN & JOHN FORD COLEY— Big Tree 16131 (Atlantic)	66	3	
• 41	SHE BELIEVES IN ME—KENNY ROGERS—United Artists 1273	67	3	
• 42	DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista 0388	68	3	
• 43	DEEPER THAN THE NIGHT—OLIVIA NEWTON JOHN—MCA 41009	69	3	
44	ROXANNE—POLICE—A&M 2096	51	7	
• 45	JUST WHEN I NEEDED YOU MOST— RANDY VAN WARMER—Bearsville 0334 (W.B.)	75	3	
46	THE GAMBLER—KENNY ROGERS—United Artists 1250	32	23	
47	LE FREAK—CHIC—Atlantic 3519	36	27	
48	HAVEN'T STOPPED DANCIN' YET—GONZALEZ—Capitol 4647	20	14	
49	HOT NUMBER—FOXY—Dash 5050 (TK)	57	5	
50	BRIDGE OVER TROUBLED WATER— LINDA CLIFFORD—Curton 921 (RSO)	52	5	
51	KEEP ON DANCIN'—GARY'S GANG—Sam 10884 (CBS)	54	9	
52	FEELIN' SATISFIED—BOSTON—Epic 50677	56	7	
53	LOVE & DESIRE—ARPEGGIO—Polydor 14535	59	7	
54	RENEGADE—STYX—A&M 2110	60	5	
55	I NEED YOUR HELP BARRY MANILOW— RAY STEVENS—Warner Brothers 8785	62	5	
• 56	THE LOGICAL SONG—SUPERTRAMP—A&M 2128	70	3	
• 57	OLD TIME ROCK & ROLL—BOB SEGER—Capitol 4702	71	3	
• 58	ROCK & ROLL FANTASY—BAD COMPANY— Swan Song 70119 (Atlantic)	72	3	
• 59	AIN'T LOVE A BITCH—ROD STEWART—Warner Bros. 8810	-	1	
• 60	WE ARE FAMILY—SISTER SLEDGE—Cotillion 44251 (Atlantic)	-	1	
• 61	HONESTY—BILLY JOEL—Columbia 10959	-	1	
• 62	BOOGIE WOOGIE DANCIN' SHOES— CLAUDJA BARRY—Chrysalis 2313	-	1	
• 63	DANCER—GINO SOCCIO—RFC/W.B. 8757	-	1	
• 64	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN— DR. HOOK—Capitol 4705	-	1	
• 65	I WANT YOU TO WANT ME—CHEAP TRICK—Epic 50680	-	1	
66	RHUMBA GIRL—NICOLETTE LARSON—Warner Bros. 8795	74	3	
67	ROLLER—APRIL WINE—Capitol 14660	73	3	
68	MAKIN' IT—DAVID NAUGHTON—RSO 916	-	1	
69	IF LOVING YOU IS WRONG—BARBARA MANDRELL—MCA 12451	-	1	
70	CRAZY LOVE—ALLMAN BROTHERS BAND—Capricorn 0320	-	1	
71	GOOD TIMIN'—THE BEACH BOYS—Caribou 9029 (CBS)	-	1	
72	CHUCK E'S IN LOVE—RICKIE LEE JONES—Warner Bros. 8825	-	1	
73	YOU TAKE MY BREATH AWAY—REX SMITH—Columbia 10908	-	1	
74	DON'T YOU WRITE HER OFF— MCGUINN, CLARK & HILLMAN—Capitol 4693	-	1	
75	GET USED TO IT—ROGER VOUDOURIS—Warner Bros. 8762	-	1	



# Play Meter Country Singles Chart

May 12 1979	Apr. 28 1979	Weeks on chart					
1	IF LOVING YOU IS WRONG - BARBARA MANDRELL - MCA 12451	2	14	38	SAIL AWAY - THE OAK RIDGE BOYS - MCA 12463	51	5
2	THEY CALL IT MAKING LOVE - TAMMY WYNETTE - Epic 50661	3	14	39	HOW TO BE A COUNTRY STAR - THE STATLER BROTHERS - Mercury 55057	52	5
3	IT'S A CHEATIN' SITUATION - MOE BANDY - Columbia 10889	4	14	40	I'M THE SINGER - TANYA TUCKER - MCA 41005	53	5
4	ALL I EVER NEED IS YOU - ROGERS & WEST - United Artists 1276	5	12	41	I NEED YOUR HELP BARRY MANILOW - RAY STEVENS - Warner Brothers 8785	54	5
5	I JUST FALL IN LOVE AGAIN - ANNE MURRAY - Capitol 4675	1	14	42	SHE BELIEVES IN ME - KENNY ROGERS - United Artists 1273	56	3
6	FAREWELL PARTY - GENE WATSON - Capitol 4680	10	9	43	WHEN I DREAM - CRYSTAL GAYLE - United Artists 1288	57	3
7	BACKSIDE OF THIRTY - JOHN CONLEE - MCA 12455	11	9	44	SOMEBODY SPECIAL - DONNA FARGO - Warner Brothers 8722	18	14
8	WISDOM OF A FOOL - JACKY WARD - Mercury 55055	9	12	45	WHISKEY RIVER - WILLIE NELSON - Columbia 10877	29	18
9	DON'T TAKE IT AWAY - CONWAY TWITTY - MCA 41002	14	9	46	SON OF CLAYTON DELANEY - TOM T. HALL - RCA 11453	25	14
10	SWEET MEMORIES - WILLIE NELSON - RCA 11465	12	9	47	HEALIN' - BOBBY BARE - Columbia 10891	30	14
11	WHERE DO I PUT HER MEMORY - CHARLEY PRIDE - RCA 11477	21	9	48	TOO FAR GONE - EMMYLOU HARRIS - Warner Brothers 8732	33	12
12	SEND ME DOWN/CHARLIE'S ANGELS - MEL TILLIS - MCA 40983	6	14	49	TRYIN' TO SATISFY YOU - DOTTSY - RCA 11448	26	14
13	GOLDEN TEARS - DAVE & SUGAR - RCA 11427	7	14	50	RED BANDANA - MERLE HAGGARD - MCA 41007	69	3
14	MUSIC BOX DANCER - FRANK MILLS - Polydor 14517	28	9	51	SHOULDER TO SHOULDER - ROY CLARK - MCA 12402	58	9
15	SLOW DANCING - JOHNNY DUNCAN - Columbia 10915	17	9	52	WHAT'S ON YOUR MIND - JOHN DENVER - RCA 11535	60	7
16	I'LL LOVE AWAY YOUR TROUBLES - JANIE FRICKE - Columbia 10910	22	9	53	SEPTEMBER SONG - WILLIE NELSON - Columbia 10929	68	3
17	WALKING PIECE OF HEAVEN - FREDDY FENDER - MCA 12454	23	9	54	ME & MY BROKEN HEART - REX ALLEN, JR. - Warner Bros. 8786	70	3
18	TOUCH ME WITH MAGIC - MARTY ROBBINS - Columbia 10905	19	12	55	SOLITAIRE/ARE YOU SINCERE - ELVIS PRESLEY - RCA 11533	71	3
19	SOMEONE IS LOOKING - GAIL DAVIES - Lifesong 1784 (CBS)	20	9	56	HOLD WHAT YOU'VE GOT - SONNY JAMES - Monument 280	72	3
20	THIS IS A LOVE SONG - BILL ANDERSON - MCA 40992	27	9	57	YOU'VE GOT SOMEBODY - VERN GOSDIN - Elektra 46021	64	5
21	STILL A WOMAN - MARGO SMITH - Warner Bros. 8726	15	14	58	I LOST MY HEAD - CHARLIE RICH - United Artists 1280	63	5
22	DOWN ON THE RIO GRANDE - JOHNNY RODRIGUEZ - Epic 50671	34	9	59	I WANT TO WALK YOU HOME - PORTER WAGONER - RCA 11491	65	5
23	THE GAMBLER - KENNY ROGERS - United Artists 1250	13	28	60	CAN I SEE YOU TONIGHT - JEWEL BLANCH - RCA 11464	50	9
24	LAY DOWN BESIDE ME - DON WILLIAMS - MCA 12458	38	7	61	LOVE LIES - MEL MCDANIEL - Capitol 4691	66	5
25	THE OUTLAW'S PRAYER - JOHNNY PAYCHECK - Epic 50655	8	14	62	MY MAMA NEVER HEARD ME SING - BILLY "CRASH" CRADDOCK - Capitol 4707		1
26	LYING IN LOVE AGAIN - BROWN & CORNELIUS - RCA 11532	41	5	63	JUST LIKE REAL PEOPLE - THE KENDALLS - Ovation 1125	-	1
27	IF I SAID YOU HAD - THE BELLAMY BROS. - W.B./Curb 8790	42	5	64	I WILL SURVIVE - BILLIE JO SPEARS - United Artists 1292	-	1
28	THERE'S ALWAYS ME - RAY PRICE - Monument 277	35	9	65	NOBODY LIKES SAD SONGS - RONNIE MILSAP - RCA 11553	-	1
29	ISN'T IT ALWAYS LOVE - LYNN ANDERSON - Columbia 10909	36	9	66	TO LOVE SOMEBODY - HANK WILLIAMS, JR. - Elektra/Curb 46018	73	3
30	SECOND HAND SATIN LADY - JERRY REED - RCA 11472	31	9	67	WHAT IN HER WORLD DID I DO - EDDY ARNOLD - RCA 11537	74	3
31	IF I COULD WRITE A SONG - BILLY "CRASH" CRADDOCK - Capitol 4672	16	14	68	MEDICINE WOMAN - KENNY O'DELL - Capricorn 0317	75	3
32	I'M GONNA LOVE YOU - GLEN CAMPBELL - Capitol 4682	24	9	69	IF LOVE HAD A FACE - RAZZY BAILEY - RCA 11536	-	1
33	WHAT A LIE - SAMMI SMITH - Cyclone 100 (GRT)	37	9	70	I DON'T LIE - JOE STAMPLEY - Epic 50694	-	1
34	JUST LONG ENOUGH TO SAY GOODBYE - MICKEY GILLEY - Epic 50672	43	7	71	TWO STEPS FORWARD - SUSIE ALLANSON - Elektra/Curb 46036	-	1
35	TAKE ME BACK - CHARLY MCCLAIN - Epic 50653	39	9	72	YOU FEEL GOOD ALL OVER - T.G. SHEPPARD - W.B./Curb 8808	-	1
36	DARLIN' - DAVID ROGERS - Republic 038	40	9	73	I'M ROCKIN' MY LIFE AWAY - JERRY LEE LEWIS - Elektra 46030	-	1
37	NEXT BEST FEELING - MARY K. MILLER - RCA 11554	44	7	74	SWEET MELINDA - RANDY BARLOW - Republic 039	-	1
				75	STEADY AS THE RAIN - STELLA PARTON - Elektra 46029	-	1

# 2:10.

That's  
"Good Timin'."

ZS8 09029

The short, sweet Beach Boys hit on Caribou Records.





# Play Meter R&B Singles Chart

May 12 1979	Apr. 28 1979	Weeks on chart					
1		1	14	40	BRIDGE OVER TROUBLED WATER—LINDA CLIFFORD—Curtom 921 (RSO)	42	5
				41	CHASE—GIORGIO MORODER—Casablanca 956	44	14
• 2		5	14	42	I DON'T KNOW IF IT'S RIGHT—EVELYN "CHAMPAGNE" KING—RCA 11386	29	29
• 3		6	14	43	Y.M.C.A.—THE VILLAGE PEOPLE—Casablanca 945	32	25
• 4		7	12	44	TRAGEDY—THE BEE GEES—RSO 918	37	12
		2	16	• 45	DANCER—GINO SOCCIO—RFC/W.B. 8757	59	5
		11	12	• 46	YOU CAN'T CHANGE THAT—RAYDIO—Arista 0399	62	5
• 5		12	9	• 47	DANCE WITH YOU—CARRIE LUCAS—Solar 11482 (RCA)	65	3
• 6		13	9	48	JUST THE WAY YOU ARE—BARRY WHITE—20th Century 2395 (RCA)	33	14
• 7		12	9	49	FIRE—THE POINTER SISTERS—Planet 45901 (Elektra)	25	24
• 8		13	9	50	HAVEN'T STOPPED DANCIN'—GONZALEZ—Capitol 4647	9	14
		4	16	51	(EVERYBODY) GET DANCIN'—THE BOMBERS—West End 1215	58	5
• 10		17	9	52	GOODNIGHT TONIGHT—WINGS—Columbia 10939	60	5
11		16	9	53	SUPERMAN—HERBIE MANN—Atlantic 3547	61	5
• 12		20	9	• 54	AIN'T NO STOPPIN' US NOW—MCFADDEN & WHITEHEAD—Phila. Int'l. 3681 (CBS)	70	3
• 13		23	7				
14		18	9	• 55	WE ARE FAMILY—SISTER SLEDGE—Cotillion 44251 (Atlantic)	-	1
15		19	12				
16		21	9	• 56	HOT STUFF—DONNA SUMMER—Casablanca 978	-	1
17		22	9	57	YOU MAKE ME FEEL (MIGHTY REAL)—SYLVESTER—Fantasy 846	50	18
18		8	26	58	WHAT'S YOUR SIGN GIRL—DANNY PEARSON—Unlimited Gold 1400 (CBS)	43	14
19		24	9	59	LE FREAK—CHIC—Atlantic 3519	45	29
20		3	14	60	SATURDAY NIGHT, SUNDAY MORNING—THELMA HOUSTON—Motown 54297	67	3
21		10	14	61	HERE COMES THE HURT AGAIN—THE MANHATTANS—Columbia 10921	66	3
22		15	14	62	WHAT A FOOL BELIEVES—THE DOOBIE BROTHERS—Warner Brothers 8725	68	3
23		30	9	63	DANCE LADY DANCE—CROWN HEIGHTS AFFAIR—Delite 912 (Mercury)	71	3
• 24		34	9	64	THIS TIME I'LL BE SWEETER—ANGELA BOFILL—GRP 2500 (Arista)	73	3
25		14	14	65	STRAIGHT TO THE BANK—BILL SUMMERS—Prestige 768 (Fantasy)	74	3
• 26		41	5	66	NEVER CHANGE LOVERS—MILLIE JACKSON—Spring 192 (Polydor)	75	3
27		26	16	67	ANYWAY YOU WANT IT—ENCHANTMENT—Roadshow 11481 (RCA)	69	3
28		27	21	68	ARE YOU READY FOR LOVE—THE SPINNERS—Atlantic 3546	72	3
29		35	9	69	BUSTIN' OUT—RICK JAMES—Gordy 7167 (Motown)	-	1
30		38	9	70	ANYBODY WANNA PARTY—GLORIA GAYNOR—Polydor 14558	-	1
31		39	9	71	NIGHT DANCING—TAKA BOOM—Ariola 7748	-	1
• 32		51	3	72	DOUBLE CROSS—1ST CHOICE—Gold Mine 4019 (Salsoul)	-	1
• 33		52	3	73	LET ME TRY TO BE GOOD TO YOU—LOU RAWLS—Phila. Int'l. 3684 (CBS)	-	1
• 34		53	3	74	I CAN TELL—CHANSON—Ariola 7743	-	1
• 35		54	3	75	RAISE YOUR HANDS—BRICK—Bang 4802 (CBS)	-	1
• 36		55	3				
• 37		56	3				
• 38		57	3				
39		28	18				

# MOTOWN'S GREAT "8"

"BUSTIN' OUT"  
Rick James

G-7167F

"HEAVEN MUST  
HAVE SENT YOU"

Bonnie Pointer

M-1459F

"ASTRO DISCO"  
(Pt. 1 & 2)

Apollo

G-7165F

"I JUST KEEP  
THINKING ABOUT  
YOU BABY"

Tata Vega

T-54299F

"SHOULDA GONE  
DANCIN'"

High Inergy

G-7166F

"YOU NEVER  
CARED"

Fresh

P0645F

"GO FOR IT"

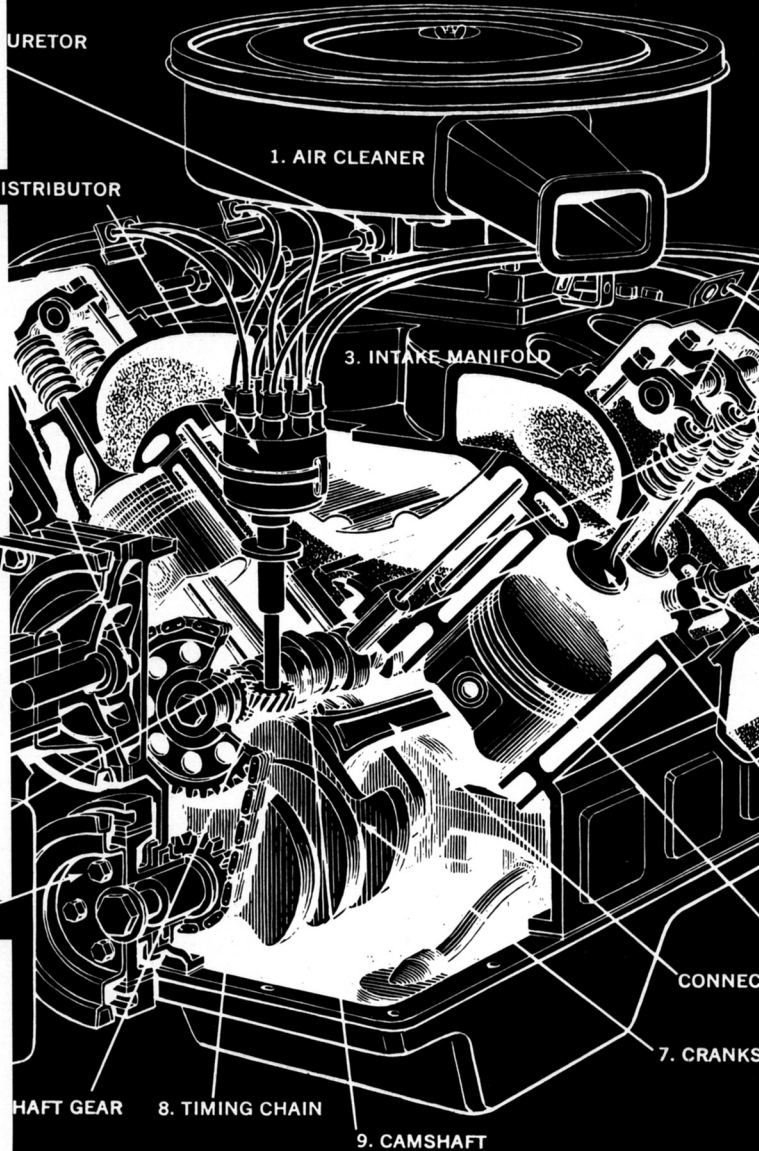
Billy Preston & Syreeta

M-1460F

"SATURDAY NIGHT,  
SUNDAY MORNING"

Thelma Houston

T-54297F



Eight great singles that  
will turn any box into a  
hot performer!

On Motown Records

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## Pop Play Meter

- 1 WHAT A FOOL BELIEVES - THE DOOBIE BROTHERS - Warner Brothers 8725
- 2 SHAKE YOUR GROOVE THING - PEACHES & HERB - Polydor 14514
- 3 I JUST FALL IN LOVE AGAIN - ANNE MURRAY - Capitol 4675
- 4 KNOCK ON WOOD - AMII STEWART - Ariola 7736
- 5 MUSIC BOX DANCER - FRANK MILLS - Polydor 14517
- 6 SHAKE YOUR BODY (DOWN) - THE JACKSONS - Epic 50656
- 7 THE SULTANS OF SWING - THE DIRE STRAITS - Warner Bros. 8736
- 8 IN THE NAVY - THE VILLAGE PEOPLE - Casablanca 973
- 9 TRAGEDY - THE BEE GEES - RSO 918
- 10 BLOW AWAY - GEORGE HARRISON - Dark Horse 8763 (W.B.)
- 11 LADY - LITTLE RIVER BAND - Capitol 4667
- 12 HEART OF GLASS - BLONDIE - Chrysalis 2295
- 13 HEAVEN KNOWS - DONNA SUMMER - Casablanca 959
- 14 STUMBLIN' IN - QUATRO & NORMAN - RSO 917
- 15 I WANT YOUR LOVE - CHIC - Atlantic 3557

## Country Play Meter

- 1 IF LOVING YOU IS WRONG - BARBARA MANDRELL - MCA 12451
- 2 ALL I EVER NEED IS YOU - ROGERS & WEST - United Artists 1276
- 3 I JUST FALL IN LOVE AGAIN - ANNE MURRAY - Capitol 4675
- 4 IT'S A CHEATIN' SITUATION - MOE BANDY - Columbia 10889
- 5 THEY CALL IT MAKING LOVE - TAMMY WYNETTE - Epic 50661
- 6 SEND ME DOWN/CHARLIE'S ANGELS - MEL TILLIS - MCA 40983
- 7 SWEET MEMORIES - WILLIE NELSON - RCA 11465
- 8 MUSIC BOX DANCER - FRANK MILLS - Polydor 14517
- 9 WISDOM OF A FOOL - JACKY WARD - RCA 11427
- 10 GOLDEN TEARS - DAVE & SUGAR - RCA 1250
- 11 THE GAMBLER - KENNY ROGERS - United Artists 1250
- 12 DON'T TAKE IT AWAY - CONWAY TWITTY - MCA 41002
- 13 SAIL AWAY - THE OAK RIDGE BOYS - MCA 12463
- 14 FAREWELL PARTY - GENE WATSON - Capitol 4680
- 15 TOUCH ME WITH MAGIC - MARTY ROBBINS - Columbia 10905

## R&B Looking Ahead

- 1 BY THE WAY YOU DANCE - BUNNY SIEGLER - Gold Mine 74018 (Salsoul)
- 2 DON'T GIVE IT UP - LINDA CLIFFORD - Curtom 927 (RSO)
- 3 GAME 7 - CHUCK BROWN & THE SOUL SEARCHERS - Source 41013 (MCA)
- 4 FLASHBACK - ASHFORD & SIMPSON - Warner Bros. 8775
- 5 CAN'T SHAKE THE FEELING - THE BECK FAMILY - Le Joint 34003 (London)

## Country Looking Ahead

- 1 BLUE RIBBON BLUES - JOE SUN - Ovation 1122
- 2 DOWN TO EARTH WOMAN - KENNY DALE - Capitol 4704
- 3 THE GREAT CHICAGO FIRE - FARON YOUNG - MCA 41004
- 4 SHADY STREET - GARY STEWART - RCA 11534
- 5 FADED LOVE - DAVID HOUSTON - Elektra 46028

## Consensus

### R&B Play Meter

- 1 SHAKE YOUR GROOVE THING - PEACHES & HERB - Polydor 14514
- 2 SHAKE YOUR BODY (DOWN) - THE JACKSONS - Epic 50656
- 3 KNOCK ON WOOD - AMII STEWART - Ariola 7736
- 4 I WILL SURVIVE - GLORIA GAYNOR - Polydor 14508
- 5 I GOT MY MIND MADE UP - INSTANT FUNK - Salsoul 2078 (RCA)
- 6 I WANT YOUR LOVE - CHIC - Atlantic 3557
- 7 HE'S THE GREATEST DANCER - SISTER SLEDGE - Cotillion 44245 (Atlantic)
- 8 REUNITED - PEACHES & HERB - Polydor 14547
- 9 LOVE BALLAD - GEORGE BENSON - Warner Brothers 8759
- 10 HEAVEN KNOWS - DONNA SUMMER - Casablanca 959
- 11 IN THE MOOD - TYRONE DAVIS - Columbia 10904
- 12 LIVIN' IT UP - BELL & JAMES - A&M 2069
- 13 WHAT YOU WON'T DO FOR LOVE - BOBBY CALDWELL - Clouds 11 (TK)
- 14 HOT NUMBER - FOXY - Dash 5050 (TK)
- 15 TAKE ME HOME - CHER - Casablanca 965

### Pop Looking Ahead

- 1 DANCIN' FOOL - FRANK ZAPPA - Zappa 10 (Mercury)
- 2 SOLITAIRE/ARE YOU SINCERE - ELVIS PRESLEY - RCA 11533
- 3 LITTLE BIT OF SOAP - NIGEL OLSSON - Bang 4800 (CBS)
- 4 SUCH A WOMAN - TYCOON - Arista 0398
- 5 I DON'T WANT NOBODY ELSE - NARADA MICHAEL WALDEN - Atlantic 3541
- 6 THE DOCK OF THE BAY - SAMMY HAGAR - Capitol 4639
- 7 SWEET LUI-LOUISE - IRON HORSE - Scotti Bros. 406 (Atlantic)
- 8 DIAMONDS - CHRIS REA - United Artists 1285
- 9 ALLISON - LINDA RONSTADT - Asylum 46034
- 10 SHAKEDOWN CRUISE - JAY FERGUSON - Asylum 46041

# INSTANT REPLAY

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ATLANTIC 3574

**BLUES BROTHERS**

**"(I GOT EVERYTHING I NEED)  
ALMOST"**

ATLANTIC 3576  
FROM THE ALBUM,  
BRIEFCASE FULL OF BLUES SD 19217

**ROXY MUSIC**

**"DANCE AWAY"**

ATCO 7100  
FROM THE ALBUM,  
MANIFESTO SD 38-114

**SISTER SLEDGE**

**"WE ARE FAMILY"**

COTILLION 44251  
FROM THE ALBUM,  
WE ARE FAMILY SD 5209

**LEIF GARRETT**

**"FEEL THE NEED"**

SCOTTI BROS. 407  
FROM THE ALBUM,  
FEEL THE NEED SB 7100

**BAD COMPANY**

**"ROCK 'N' ROLL FANTASY"**

SWAN SONG 70119  
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## EVELYN "CHAMPAGNE" KING

- "Music Box" RCA PB-11586

## THE WHISPERS

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## PETER FRAMPTON

- "I Can't Stand It No More" A&M 2148

## POLICE

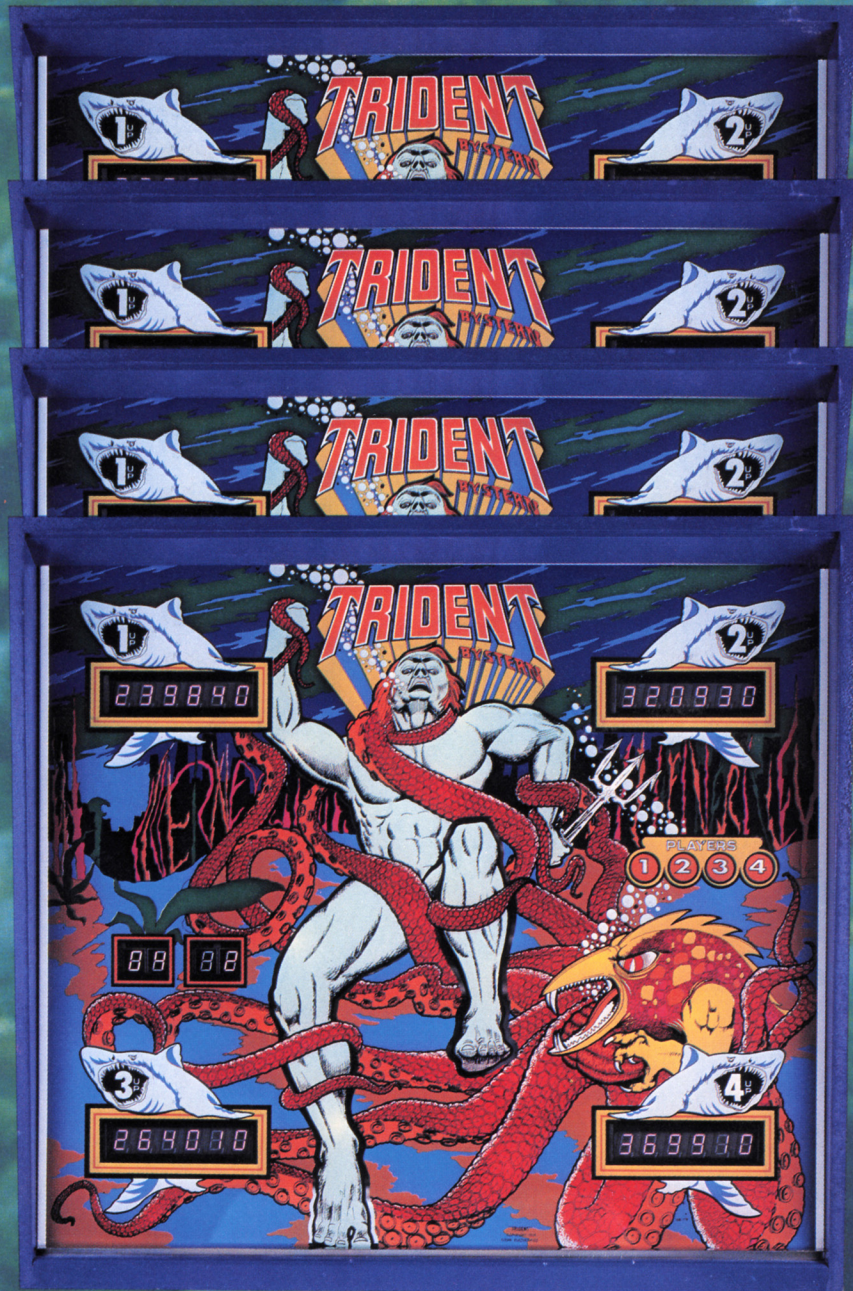
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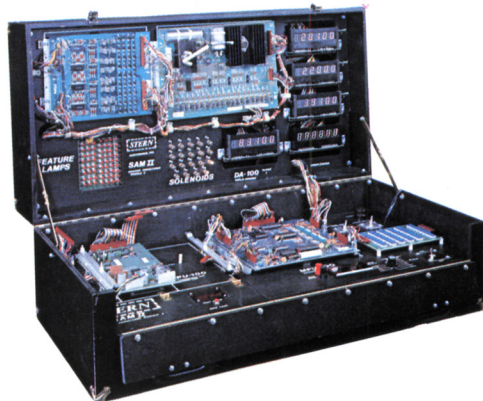


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# How your business balance sheet can help with capital management

Your balance sheet for the last business quarter is on your desk. Either you worked it out as we discussed last month (April, PM, pp.53-55), or you've had someone else do it. The important point is now: How can you use your balance sheet as a practical profit-making tool—and particularly how during these days of inflation? Let's look at some important uses you might try implementing.

If you compare dollars in a previous balance sheet, say from last year, to your present one, the dollars are no longer directly comparable because of inflation.

During inflation, ratio analysis of balance sheet figures takes on a new importance. Ratio analysis can help you determine when your working capital, inventory, and other finances are in reasonable balance.

How you use your balance sheet can be divided into two categories. Short-term (month-to-month and quarter-to-quarter) control of your business is the one we'll talk about first. I call this *tactical* analysis and planning, as distinguished from the second use of your balance sheet for long-term *strategic* planning that we'll look at later.

Probably the most important short-term use of the balance sheet is keeping track of your *working capital*. You can find your working capital with your balance sheet by subtracting current debt (the amount due in less than one year), from your current assets (usually the total of cash, receivables, and inventory).

For example: Current assets — current liabilities = working capital. (\$350,000 — \$100,000 = \$250,000)

As your collections go up and with added inflation, you'll need more working capital to pay bills, buy stock, and finance credit sales. How much is the right amount of working capital for your business? Use a ratio of your *net sales to working capital* to establish the range of working capital for your business.

Here's an example of that ratio, which you get by dividing the net sales by the working capital.

$$\frac{\$500,000}{\$100,000} = 5.0$$

This ratio is also called the turnover of working capital. If your sales figures are for a month, or a quarter, then multiply them by 12 or 4, to get equivalent annual sales for this ratio. Once you know a reasonable range of your working capital ratio, you can always approximate how much you'll need for any future amount of sales/collections. Typically the ratio varies from three to six for most businesses. You should find your own normal high and low figures.

As this ratio gets higher, your working capital is worked harder. It's like stretching a rubber band to the breaking point; at some point it'll pop if stretched tighter. So with a growing business it's wise to keep track of your sales to working capital ratio.

If your collections are up, you can use a bank loan as a temporary solution to immediate cash requirements.

If your collections are up permanently, you'll need to get more money for working capital in the business, also permanently, to support increased sales.

If collections are down temporarily—say for the summer months, for example—your sales to working capital ratio will go down and you'll have excess working capital. Don't let this money stay tied in inventory you don't need, uncollected receivables, or in the bank. Money loses buying power because of inflation at a rate of 1/2 to 3/4 percent each month. Put your excess cash in an interest-bearing account when your sales to working capital ratio is low.

## Managing your receivables and stock

For a specific amount of sales, how much money should you have in receivables and stock? Even if we have the right amount of working capital, it's possible to have it distributed in the wrong places. We know if we tie up too much cash in inventory, for example, we run out of money to pay bills, or are forced to

pay late. The same happens if receivables run too high.

On the other hand, if we hold back on credit, or cut stock to the bone, we limit our ability to do business. And we also know these amounts should go up each year even without a real sales increase because of inflation. What's the right balance?

Ratios can lead us to the right range of figures for our business—ratios you develop yourself. Let's take inventory first.

*Inventory to working capital.* The percent of inventory investment to working capital is one of two measures of your best inventory level. You get this ratio by dividing your inventory by your working capital and then multiplying that by 100. Here's an example

$$\frac{\$125,000}{\$150,000} \times 100 = 83.3\%$$

This is a gauge of how much of your total working capital you've committed to inventory investment. It tells you the percent of working capital invested in inventory. Through experience you can establish the best range for your business. It ranges from about 60 to over 100 percent for different businesses. If you go over *your* high ratio, you'll run out of cash to pay other business expenses, so this ratio lets you know if you're coming too close. But don't use this method alone.

It doesn't say what your inventory level should be in relation to present or projected sales—only the limit based on available working capital. So also use the following gauge of inventory level based on your present or projected sales.

*Net sales to inventory.* Keep track of the ratio of your annual net sales to inventory investment by dividing your net sales by the inventory. An example of that would be as follows:

$$\frac{\$500,000}{\$125,000} = 4.0$$

This is also called the inventory turnover ratio. For different businesses this ratio varies from three to



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six, depending on characteristics of the business. Again, you'll use this ratio to establish your own reasonable ratio range for your firm. Once you know that ratio range, you can check it at any time to see if you're over or under-invested in inventory. Use this ratio to find how much to stock ahead for a future sales increase once you've made a sales projection.

All of these ratios are customarily figured to one decimal place. But don't get carried away with super accuracy. What you're really after are answers to the following questions:

1. For present sales volume, is inventory investment about right, or higher or lower?
2. If the inventory is higher or lower than normal, is there a good reason?
3. At what level should inventory investment be for the next month or quarter?
4. What effect will changing inventory level have on working capital?
5. Will you have enough (or more) working capital than you need?

Remember inventory turnover is an overall gauge of how many total dollars to invest in stock. Don't make the mistake of using inventory turnover as a rule for ordering individual products. For that, only use the economic order quantity formula.

*Tracking accounts receivable.* What's the right amount of accounts receivable? A popular index is the average collection period of receivables, sometimes also called the collection period ratio. The answer to this ratio comes out in days to collect receivables on the average, and is therefore also independent on dollar inflation.

If you only extend credit by bank credit card, you have less of a concern, but you should still know this ratio for your business. Here's how you work it out in two steps:

*Step 1:* Take your credit sales for either a quarter or a year (let's take a year), and divide by the number of days in the period—in this example 365 days. The result is credit sales per day.

*Step 2:* Take accounts receivables in dollars from your balance sheet, and divide by credit sales per day (from Step 1). The result is average collection time in days.

Here's a complete example in a one-step formula (T is Total Accounts Receivable; A is Annualized Credit Sales; and C is Average Collection Time in Days):

$$\frac{T}{A} \times 365 = C$$

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(Paul Schmit, Manager)

collection time runs more than ten or fifteen days than the terms on your invoice, the period is excessive. Once you know your average collection period, you can estimate how much you'll have tied up in receivables at different levels of dollar sales. Plus, you'll have a gauge to know when your accounts receivables are over a reasonable limit with respect to total dollar sales.

This isn't a substitute for aging individual customer accounts and the resultant collection effort. It's an analysis to determine (1) if your receivables are at an appropriate level, (2) are too high, and (3) based on your average collection time, how much they should be for other sales levels.

Stay on top of receivables particularly during inflation. When inflation is 6 percent a year, an account riding you for sixty days takes an invisible one percent cash discount on the transaction because dollars sixty days late are worth one percent less in buying power. When you add the real cost of money to inflation, the invisible discount for 60 days late payment is more like two percent.

#### Strategic planning

Where is your business going in 1979—or say for the next three

years? You have an option: You can direct your business toward the objectives you want to achieve, or you can react to circumstances as they occur.

Setting clear business objectives and seeking them is a better way. Make a sales projection. Include dollar inflation in your projections. In my opinion, inflation for 1979 will be about the same as 1978: almost eight percent. Do this at least for 1979, and better yet for 1980 and 1981.

From these sales projections and your knowledge of key balance sheet ratios, you can construct an advance balance sheet for the end of 1979, as well as for the other years in your forecast. In this way you can spot and solve financial problems in advance, regardless of whether they stem from inflation or from expanding business levels.

In the opinion of many experienced business people, one of the keys is to make sure you have adequate working capital to support business at higher levels, whether caused by inflation, real business growth, or both.

To do this, here's a convenient method I found works well. I make an extra copy of each regularly-prepared balance sheet. In pencil I write in the numbers I expect for the next

balance sheet. If I spot a cash squeeze or another advance problem, I start working out a solution. Otherwise, I later compare my advance (or *pro forma*) balance sheet against the actual one which helps me spot unexpected financial trends or changes.

#### Going further

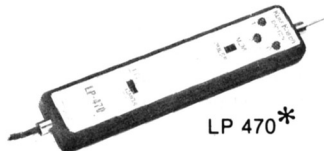
As your business grows, get advice from your banker or other financial professionals. If you want to know more yourself, look at these references:

*Ratio Analysis for Small Business* published by the Small Business Administration reads easily. Order it for \$1.80 from the U.S. Government Printing Office; Washington, DC 20402.

Free on request from your local office of Dun and Bradstreet are *Key Business Ratios*, and *Cost of Doing Business* (one for Corporations, and another for Partnerships and Proprietorships).

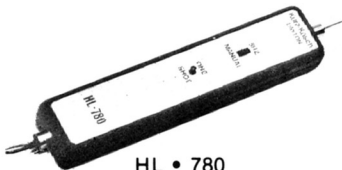
If you're going to have time for planning and setting up new business systems, 1979 is the year to do it. Business is forecast about average for this year. But 1980 is supposed to be a whopper—and for another several years after that. Now's the time to get ready. Later you'll be too busy.

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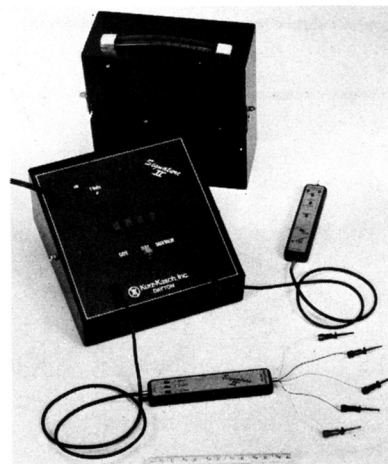
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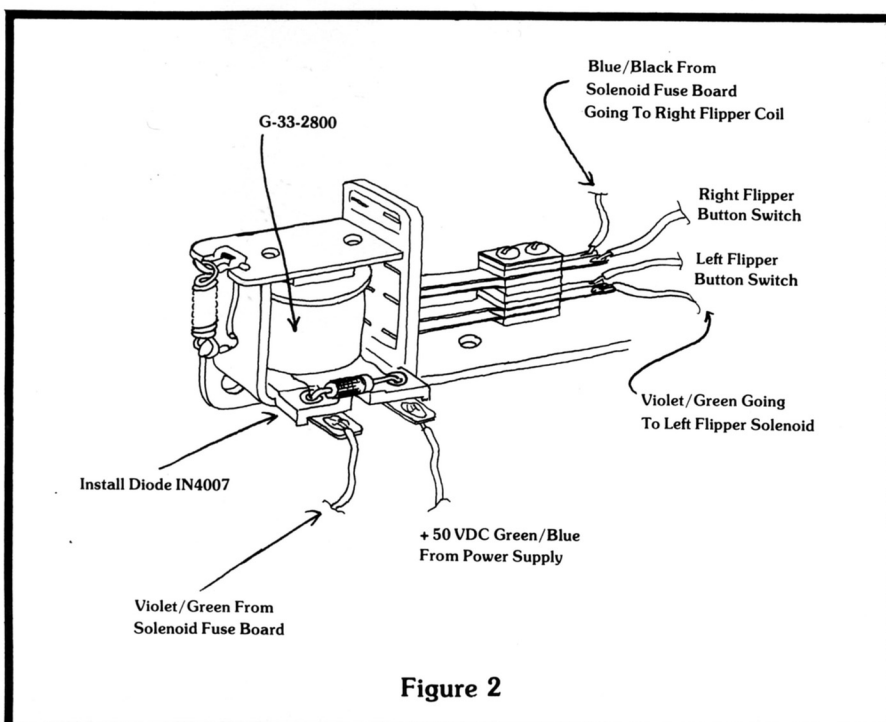
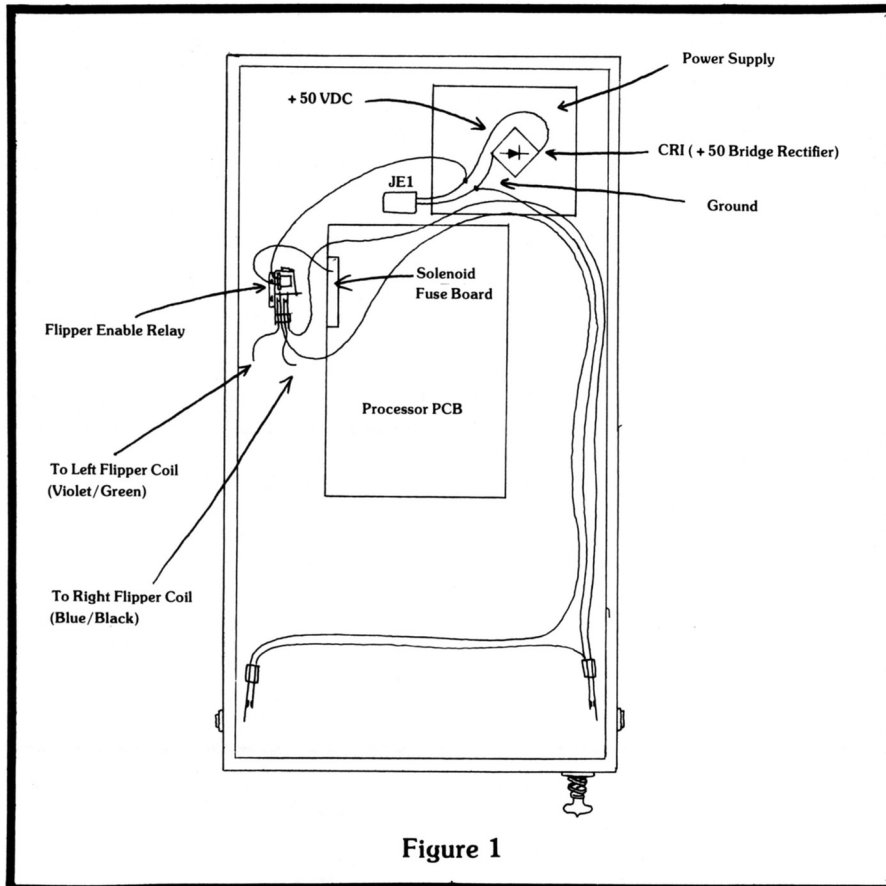
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# Solving the Atari flipper problem



There is no doubt that the manufacturing process is a costly one—from the first step up to the last touch.

Time and money are involved; and, fundamentally, design is controlled by these two factors. The balance between production cost and product price must allocate to the manufacturers its fair share. However, it is not fair or satisfactory for the consumer to pay for all the trials and errors.

Now, let's talk about the mechanics on Atari's pinball games.

Since the *Atarians*, we have seen the California company consistently improve its product almost to a level where the electro-mechanical components were cited as the only fault.

*Middle Earth* brought a welcome change, the flipper units. Although an experienced eye would notice right away that the unit would not hold, there was hope that the future would bring the necessary corrections.

*Space Riders* came, and what a deception! The flipper units, except for the roll pin in the plunger and the end of stroke switch, remained the same.

The same thin base plate was used and the screws became loose from vibration or lost threads. The gap between the plate and playfield board frequently causes the nylon bushing shaft to break at its base due to the applied stress as the flipper shaft rotates. The folded coil stop bends backwards, thus causing the coil to wobble—enough said.

The whole flipper assembly needs to be removed for retightening of bushing and coil stop. But that is not all, however. The games are good playing games. There are many good adjectives to describe them and also a good percentage of reliability.

To solve the flipper problem, I simply removed the original assembly and replaced them with a Bally flipper unit. My choice was determined by price (Wico sells the complete unit for twelve dollars) and parts availability (also less parts to carry around).

In the case of *Space Riders* and *Middle Earth*, it was just a matter of swapping the units, repositioning the holes and wire hardware.

In *Airborne Avenger* and *Time 2000*, it was necessary to introduce

## By Zac Oliver

the flipper enable relay, that was present in the later models. Also, the flipper button switches and the wire hardware had to be changed. The +50 volts line was supplied from the previous system and the ground from the solenoids power supply bridge rectifier CR1 (a white/green wire).

### PROCEDURES

(Refer to Parts List)

- Install flipper button switches.
- Tie the left flipper button switch wires from the previous system together in order to keep driver transistor Q16 on (orange/green wires). Refer to game schematics for proper transistor identification. Q16 is the left flipper driver transistor and will be used to enable the relay while the game is in play mode.
- Insulate the right flipper switch wires and wrap them around the harness.
- Install the flipper enable relay close to the solenoid fuse board attached to the processor board (with wires previously soldered to its switches blades and coils as shown on Figure Two).
- Clip the violet/green wire extending out of connector P8 (solenoid fuse board) with enough length to solder it to the relay coil terminal (see Figure Two).
- The relay's +50 VDC is supplied from the power supply harness through a green/blue wire. The ground wire is a white/green and should be connected to the common wire going to the flipper button switches. The power supply output wires will converge to J21. Splice the power supply wires (+50 VDC and ground) between bridge rectifier and Jack J21 and connect the wire from the relay to the +50 VDC line and the switches common to the ground line. Solder and insulate these connections (see Figures One and Three).
- Affix the wires coming from the relay going to the flipper button switches to the side of the cabinet. Run this small harness away from the machine existing harness to prevent the induction of spikes on other lines.
- Connect the flipper button switches. Adjust the gap and pressure.
- Connect the violet/green wire clipped to the relay switch with the left flipper return.

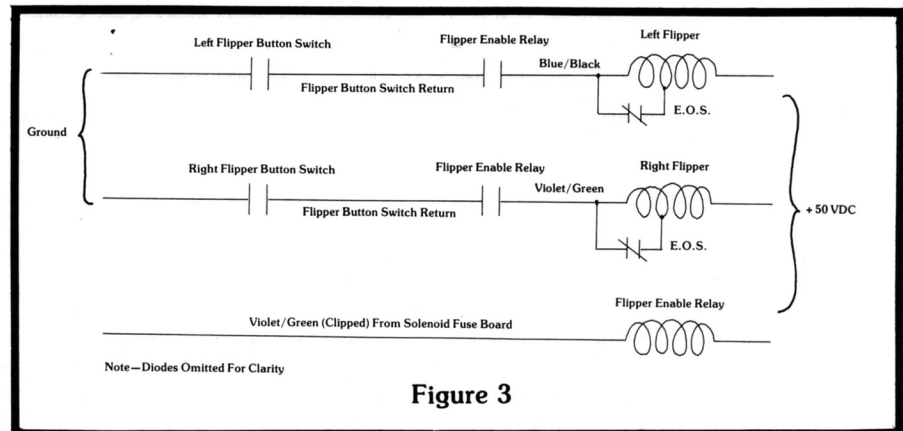


Figure 3

- Clip the blue/black wire from the Solenoid Fuse Board (right flipper coil) and connect it to the relay switch with the return wire from the right flipper button switch (see Figure One and Three).
- Install the Varistor (see parts list) across the DC line on CR1 for added anti-spike protection. Install right and

left flipper assemblies.

l. Connect the flipper coils as usual. Adjust the E.O.S. switches (see Figure Three).

Make sure the flipper shafts are firmly held by the flipper arm Allen screws. Recheck all wires and connections. Turn the game on and that's it!

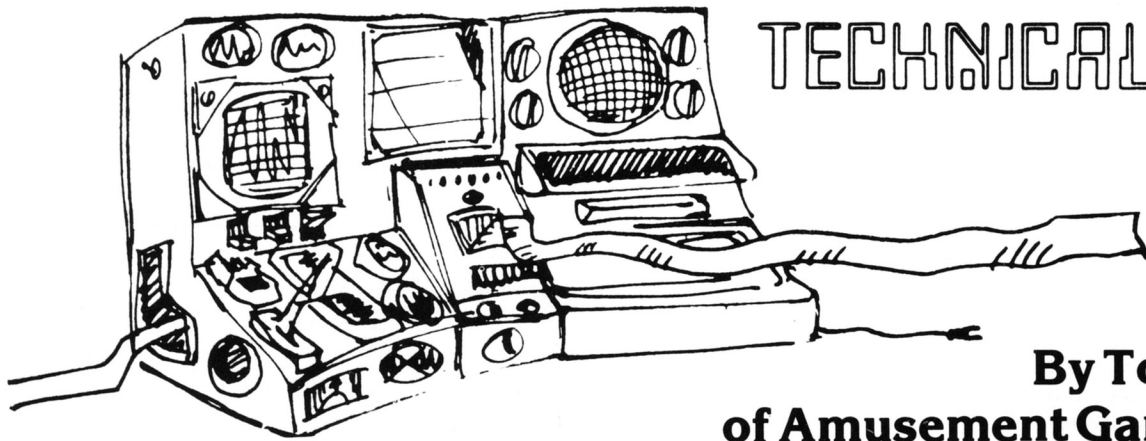
### PARTS LIST

Quantity	Description	Part No.	Observations
1	Bally relay	AS-2659-411	Note 1
2	Flipper button switches	ASW-A10-41	Note 2
1	Flipper assembly	ASE-1587-101 left	(Bally)
1	Flipper assembly	ASE-1587-102 right	(Bally)
1	Varistor	E-00623	(Bally)
1	Diode	1N 4007	
	Wire	16 AWG	
	Hardware		

NOTE 1 - Use a relay coil with a high resistance to prevent overheating since it must stay energized during the entire length of the game. The mentioned relay above comes with one set of switches. Another must be provided and reassembled. Coil resistance 105 ohms G-33-2800.

NOTE 2 - A flipper button switch from any pinball manufacturer will do the trick.





**By Tom Howarth  
of Amusement Game Services**

## Popular Hot Rodding and the Video Game

Picture the mighty '51 Ford of yesteryear, raccoon tail on the antenna, M.G. mud flaps, venetian blinds on all the windows, dual glass packed mufflers and a 10 penny nail in the manifold for added accelera-

tion. Twenty years ago this might have been someone's idea of a low budget Hot Rod. For a few bucks more the same guy might install in his dream machine a Chevy V8 with three two-barrel carbs and ex-

perience significantly less mileage out of his rear tires. Wow!

When we set out to play hot rod with the video game we have a lot more to choose from than a lot full of '51 Fords, raccoon tails now are not in vogue, and the end result is a neater looking package than the original game.

Using the Breakaway Conversion Board by Venture Line and an old video game cabinet I will show how to put together a package with the same earning power as *Breakout*. Also, in my opinion, *Breakaway* is the best deal in game conversions offered to date, considering cost, earning power, and resale value of *Breakout*.

### Choosing a cabinet

If you're going to spend your time and money on a conversion, one should choose a cabinet with a Motorola Monitor in it. The old modified TVs are hard to fix and are impossible to adjust the overall picture size as they don't have a regulated low voltage power supply.

*Breakaway* is best played with the TV monitor mounted sideways so the cabinet should have enough room for this exercise. For example, a *Trivia* cabinet would be a poor choice as you could not turn the TV.

The best cabinets I have found for the *Breakaway* conversion, based on size and lowest value are Midway's *Playtime* and Amutronic's *Hockey*. Both are clean looking, have Motorola monitors and good reliable coin doors.

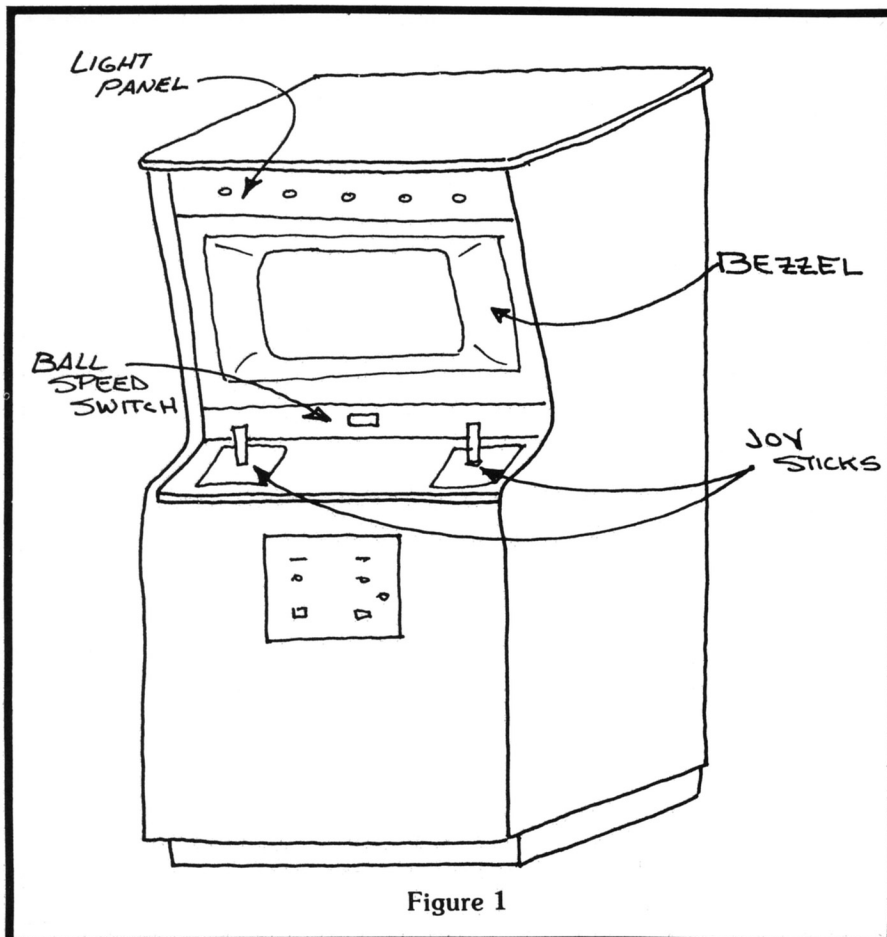


Figure 1

The easiest piece for this conversion I have found to date is the Midway *Playtime* cabinet. It has a nice big transformer and enough existing wiring in its harness that none has to be added.

The list of materials and tools for the *Playtime/Breakaway* conversion is as follows:

1 *Playtime* cabinet with working TV  
1 *Breakaway* logic board with power supply on board. Includes player 1 and 2, start and serve decals, game play instruction decal, and pin out information.

1 44 pin edge connector

1 piece plexiglass Rohm/Haas #2064 1/8-inch thick gray transparent same size as *Playtime* glass

1 piece plexiglass about 24 inches by 6 inches colored 1/8 inch (could be scrap from cutting front glass)

1 piece plexiglass about 24 inches by 6 inches clear 1/8 inch (from scrap)

1 piece plexiglass about 2 1/2 inches by 24 inches clear 1/8 inch (from scrap)

3 push button switches single pole/momentary

1 5K pot

1 knob

2 6-32 by 1 1/2 inch carriage bolts with nuts and washers

2 1/4-20 by 2 inch eye bolts with nuts and shoulder washers

2 #10 x 1 inch sheet metal screws

1 2 inch corner brace

1 plexiglass scoring knife

1 plexiglass drill bit, 1/8 inch

1 plexiglass drill bit 1/2 inch

### Step by step

Remove the front glass, measure it, and order a piece of 1/8 inch gray plexiglass Rohm/Haas #2064 in that size to replace it with. This will free the old cabinet of all non-pertinent graphics.

Remove the TV monitor, all its mounting hardware, blow out the dust, clean it up and park it (Figure One).

Remove plastic bezzel from around TV and throw it out (Figure One).

Remove the light panel top front of cabinet with its harness back to where it plugs into the main harness (Figure One).

Remove joysticks and unsolder wires from pots. Wires stay plugged into harness in cabinet (save hardware).

Unsolder wires from ball speed switch and remove switch (Figure One).

With a light abrasive, rough up metal ball speed panel, mask surrounding areas and spray paint flat black (Figure One).

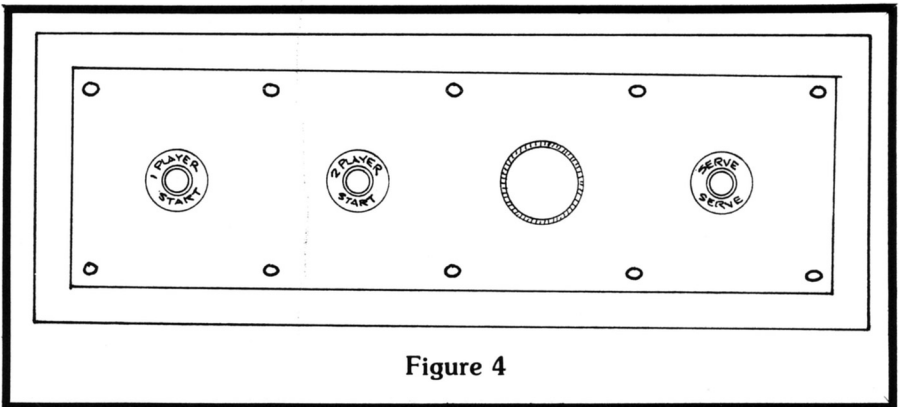
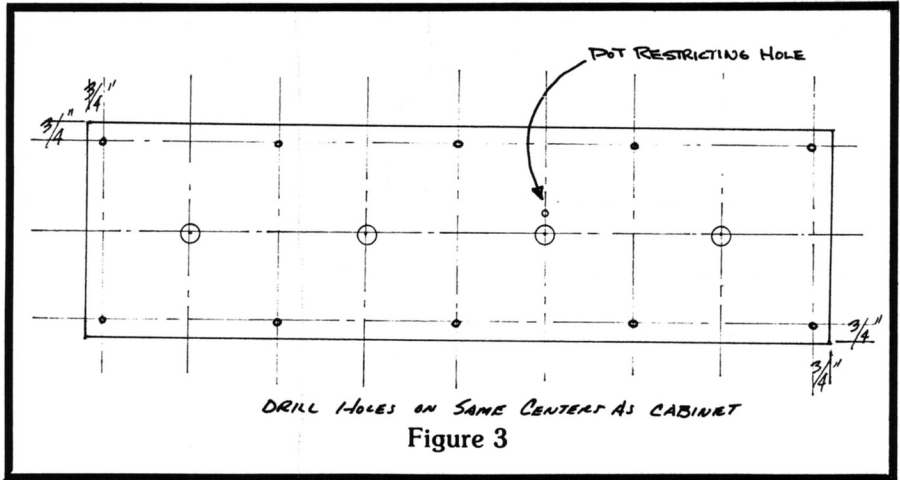
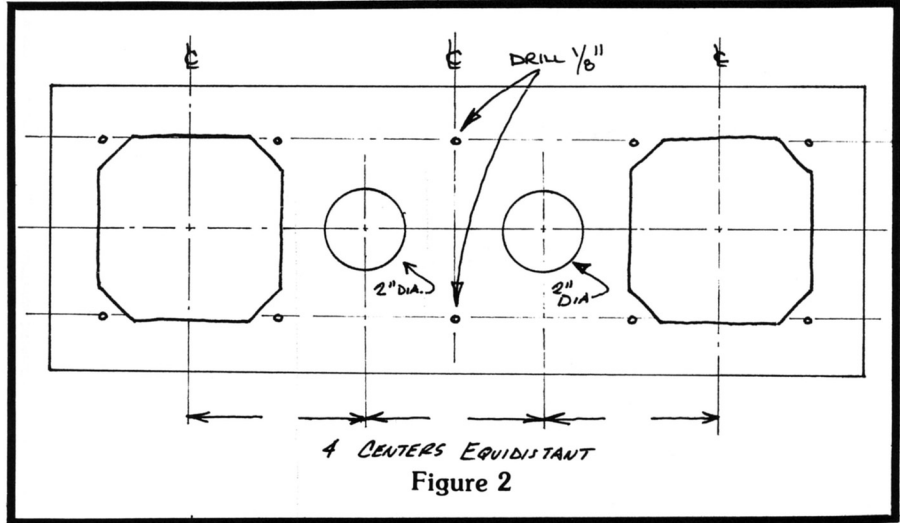
Figure Two shows the existing holes from the joysticks and the four

new ones needed to be drilled to mount the two plexiglass cover panels to which our new controls will be mounted. The two small ones along with the eight others, will be used to hold down the cover panels with carriage bolts. The two two-inch holes are for clearance of a pot and a push button switch.

Cut out two plexiglass panels one of the same material used for the new front glass (gray 1/8 inch) and one of the clear 1/8 inch plexiglass. Make

these panels 1 1/2 inches greater than the furthest dimensions of the carriage bolt holes on the control panel. Drill panels together, they are identical (See Figure Three). Note: when drilling plexiglass it is best to use special plex drill bits. They have a greater angle on the tip. Two sizes needed. If you cannot find them use regular high-speed drill bits, fairly dull ones and be careful.

Apply the 1 and 2 player start and serve decals to the gray plexiglass





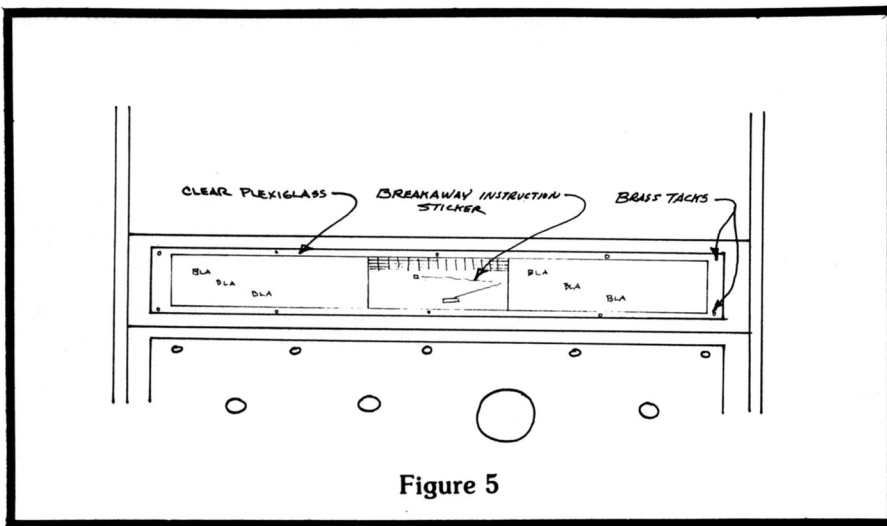


Figure 5

(See Figure Four). Cover with the clear plexiglass and mount buttons and pot. Cut a piece of 1/8 inch plexiglass about 1/4 inch greater than the *Breakaway* instruction sticker, all dimensions and drill some small holes around the perimeter (See Figure Five). Remove backing paper from instruction sticker and stick on plexiglass. Attach plexiglass over ball speed panel with small brass tacks. Note: small pilot holes through the sheet metal may be necessary.

Prepare TV for mounting (Figure Six). The TV monitor mounts sideways, normal right side goes down. Attach the two eye bolts as shown and corner brace. Loosen screws for eye bolts and just place TV cabinet leaving eye bolts flop to sides. It is best to center video image rather than TV as it will be off center.

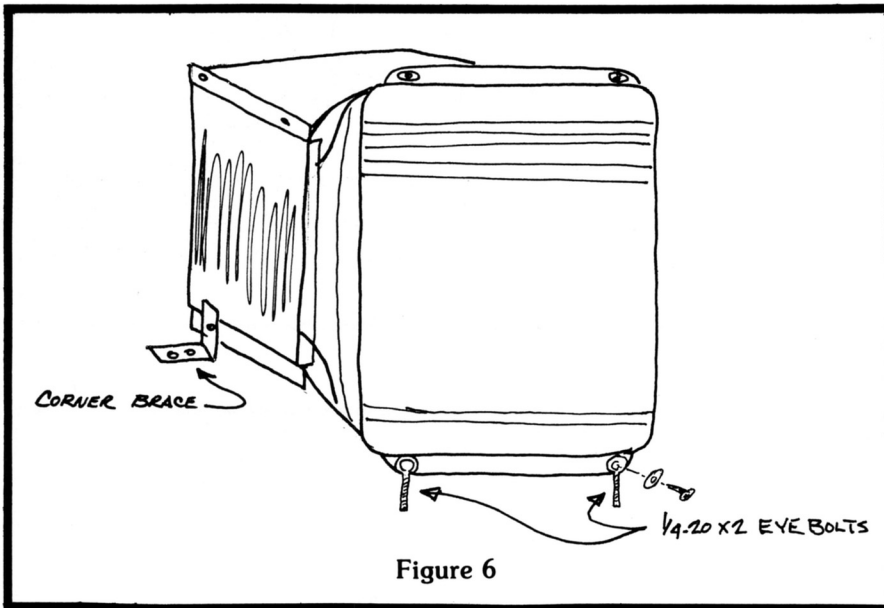


Figure 6

Now to the wiring harness. When you have a game like *Playtime* with a good healthy transformer and enough wires going to just the right places, it is much easier to use the existing harness than to scratch build one.

Using the original *Playtime* wiring diagram, the Venture Line Pin out information, a red pencil and a yellow pencil, here is an easy way to figure out the wiring changes. This method is commonly used by engineers to convey change information to wireman and draftsman.

Yellow means delete and red means add. We first delete (yellow out) all information on the wiring diagram which is unique to *Playtime*. Such as edge pin numbers, 3 pots and the lamp display.

Next with a red pencil we write in all the new *Breakaway* pin out information as it applies to the wiring diagram. Example: Pin A in red where we yellowed out Pin 7 video output. Left joystick pot ground wires become ground side of player start buttons and left pot common wires complete individual player start circuits, etc.

When complete you will have a good reference drawing to make your wiring changes, complete with wire colors.

That's how you figure out a harness change; in Figure Seven it has been completely drawn out for you. Unsolder wires from old 24 pin connector and resolder them to the new 44 pin connector (Figure Seven). For the best results, use heat shrink tubing.

Using Figure Seven, solder wiring to switches and pot on control panel.

When wiring is complete, there should be eight wires left over at the edge pin connector. The colors are w/or, w/gn, w/bl, rd/bl, bn/w, gn/ye, rd/bk, and bk.

At the front panel there will be

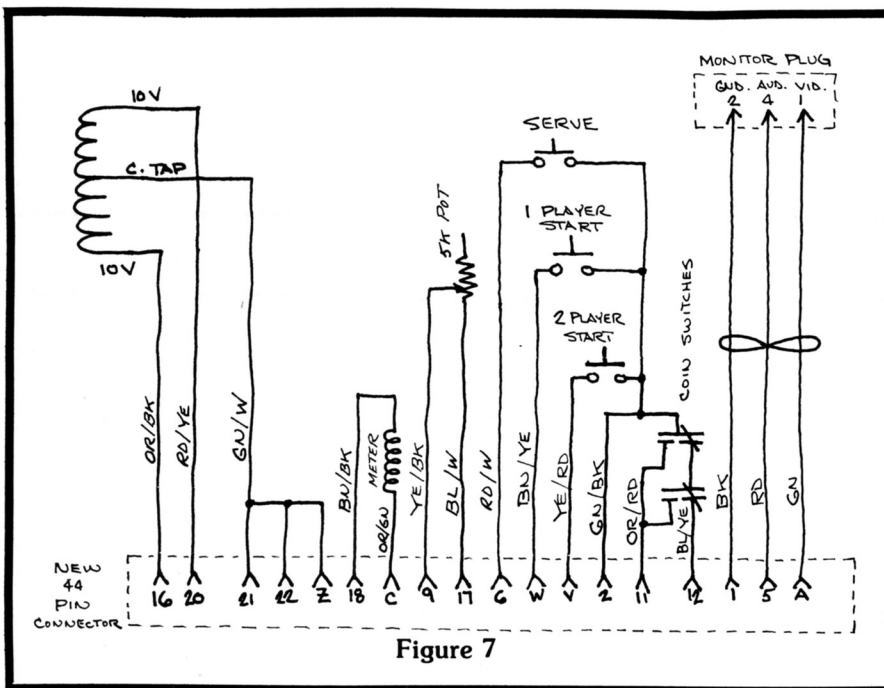


Figure 7



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## WARP SPEED LANE BONUS WITH MEMORY AND RECALL

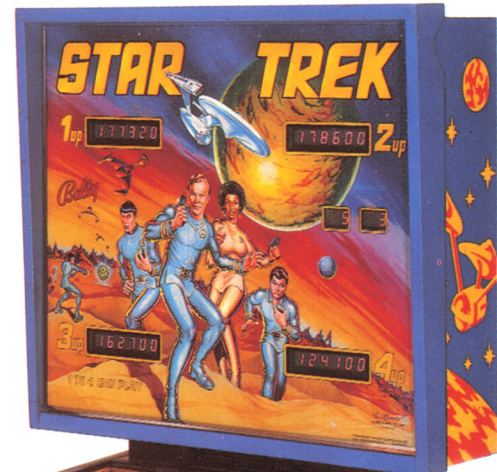
Warp Speed Lane skill shot takes ball back to plunger for (multiple bonus) additional scoring capability.



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The operation of these games and the features therein may be subject to various state and local laws or regulations. It is not intended herein to solicit the sale of such games in any jurisdiction wherein the same may not be lawfully sold or operated.



one, ground wire gn/bk left over at the pot, three 5V wires bl/w at the push button switches and two wires at ball speed panel rd/bk and bn/w. Cut away exposed wire to the spares and dress these away from controls and logic board.

The *Breakaway* logic board mounts the same way the *Playtime* board did. One side mounting bracket will have to be moved.

Before turning on, check wiring carefully especially C tap ground gn/w and the two low AC circuits or/bk and rd/ye.

Turn on game and check for presence of video image. Adjust horizontal and vertical, if needed. Note: *Breakaway* video should only fill up about eight percent of the vertical display. Do not try and adjust for full vertical display, as in most tennis games, it will only bend the picture. Best picture is off center.

There are a lot of neat things on a Motorola monitor to diddle with to change the shape and position of the picture to what you want. I will discuss these in reference to the *Breakaway* image with the TV mounted sideways.

Overall picture size: +73-volt adjust located on TVs PC board left front corner looking from rear.

Picture Position: Brass rings located on voke mounted on neck of picture tube adjusts picture up-down/sideways but will bend picture if adjusted too much.

Vertical height: trim pot center rear of TV's PC board. Adjusts width of *Breakaway* picture.

TV's PC board just in front of vert. ht. Adjusts bricks to same size (width).

Note: Vert. ht. and Vert. Lin. adjustments are inter-active. If you adjust one you may have to adjust the other and back and forth until the bricks are symmetrical.

Horizontal Hold: Top pot on back of TV, adjusts picture position up and down but no more than 1/4 inch travel, otherwise picture may go bananas on power up. This adjustment will also take the wrinkle out of the right hand bricks, if present.

When you are satisfied with the video image, center TV in cabinet in reference to video image, mark and drill holes in TV shelf and bolt down monitor.

Let the game stand unplugged for about a half hour and plug into see if TV grabs. Let game warm up about a half hour and either paint (Spray Mark) or tape (Pressure sensitive graphic tape) the colors over the bricks and paddle.

Install new front glass, check play knob for correct paddle direction and bolt down control panel.

Go make money with it.



Marty Rosenthal, Stern's vice president of engineering (center), answers a question regarding an M.P.U. board. Terry Culp (right) and Don Sondej (left), who normally man the line flank Rosenthal.

## Stern's toll-free telephone number drawing over 1000 calls per month

1-800-621-6424—that's the number that Stern Electronics, Inc. is using for distributors and operators of Stern's coin machines to call for service information and assistance. The toll-free number is open during business hours weekdays.

Stern's vice president of engineering, Marty Rosenthal, and two members of the engineering staff, Don Sondej and Terry Culp, man the line and provide a wide range of help to those calling.

Beyond handling an assortment of questions regarding mechanical and electrical problems, the Stern 800 number also helps operators and distributors who've lost instruction manuals and the like. Stern also receives comments regarding its prototypes, game performance, and suggestions regarding future games.

The 800 number proved invaluable when a problem developed with the *Nugent* game from Stern. The machine had an extra reset line, therefore pin 25 on J-1 of the sound board had to be removed. As soon as the problem was reported, Stern's engineers looked into the situation, resolved the problem, and were able

to give distributors and operators the correct solution.

800-621-6424 rings directly into Stern's engineering laboratory, providing the closest access to the people with answers. The 800 number is heavily utilized, over 1000 calls are logged every month. Weekly, Stern's engineers discuss problems that have been reported, in this way keeping as up-to-date as possible. The line is especially busy on Mondays due to heavy weekend machine use.

Stern Electronics president Gary Stern said: "Our 800 toll-free number is a valuable aid to our distributors, their operators and a good feedback tool for our company. We feel that its another way in which we are being responsive to the marketplace and its needs."

Stern Electronics, Inc. is the only privately-held company among major manufacturers in the pinball industry and one of the few that produces its own components and boards. Since its inception just over two years ago, Stern Electronics, Inc. claims to have captured nearly fifteen percent of the world pingame market.



# Why Air Hockey still makes money in some places

By Mark Robbins



Air Hockey, a game which showed so much promise when it was introduced six years ago, appears to have died out in many sections of the country while it is alive and flourishing in other areas. Why the discrepancy? It seems obvious that Air Hockey is played largely as a "sport" which, like foosball and pool, involves a high percentage of repeat play.

Air Hockey has thrived almost exclusively in those areas where players take it seriously and play it loyally, as do foosballers or pool players. Unlike a video game, Air Hockey and other sport-type pieces remain much the same in design and format from year to year. The success of foosball over the last few years has shown that a solid program of promotions, both local and national, is necessary in order for the sport-type games to survive and grow.

Air Hockey has seen very little manufacturer-backed promotion for the past three years. But locally-sponsored tournaments have given the game a strong boost. The Fair Lanes bowling alley chain sponsored the 1978 National Air Hockey Championships (PM, Aug., p.26) through their five locations in Houston. Fair Lanes reports that their weekly gross from Air Hockey was significantly higher following those tournaments.

For another example, in Boulder, Colorado, a bar called the Dark Horse is home to one of the most profitable Air Hockey tables in the country. The Dark Horse management estimates that their one Air Hockey table grosses \$150 to \$250 per week, owing to a strong program

of maintenance and tournaments.

Tournaments are a promotional tool which potentially help everyone involved with a game. Players are encouraged to stay with the game; distributors benefit from the growth in interest. The operator and location benefit both directly and indirectly from a revitalized enthusiasm for Air Hockey or other sport games. The indirect benefits include increased play on other machines as more people are drawn in for the tournament. And, of course, for the location, tournaments naturally generate greater sales of food and drink.

The Dark Horse in Boulder provides a good example of what proper promotion can do. Bill Pantelopoulos of Alpha Distributing explains: "When Air Hockey first came out, it was super. Then it started dying out. Then we started pushing tournaments through the Dark Horse management. Maybe six months ago we had a tournament, and bam! everything went up—the take. Jed Ladd [the Dark Horse general manager] organized it, and the take increased and has been holding up ever since. When the take drops, we have a tournament; and it goes back up."

Ladd agrees that "the tournaments increased the gross... We ran them every month, then more often as interest gained."

Promotion is important, but without good maintenance the effort will be wasted. Pantelopoulos mentions procedures which are vital to the success of an Air Hockey operation:

1. The holes must be cleaned out periodically (with a stickpin or other implement).
2. The playing surface must be clean

(a Windex-type cleaner or Wildcat 125 will do the job).

3. Sandpaper should be attached to the side of the table.

In addition these points may be added: the rails and goals should be bolted down securely, the overhead lighting should be adequate, the puck should be fast and should stay on the table (the red or yellow pucks are usually the best), mallets and pucks should be replaced when excessively worn.

For a bar or arcade location, Air Hockey or other game tournaments can have an effect far beyond the increase in take on the particular piece. The Dark Horse is a disco-style bar which features an assortment of games—including foosball, pinball, videos, and shuffleboards.

Ladd explains that, in addition to the players, others will come in to watch the tournament. They will stay, play other games, and purchase food and drink.

“Air Hockey tournaments on a ‘dead night’ encourage people to come in and add to business because they see activity. Activity generates business,” says Ladd. He adds that “my games here are real strong.”

Good will can also result from tournament promotions. “We don’t mind spending a few bucks to keep people coming,” he said.

Ladd suggests operators put pinballs by the Air Hockey table because “people will play pinball while they’re waiting to play Air Hockey.”

Ladd summarizes the “secrets” of his coin operation’s success in three simple points: (1) keep it a fair deal—a game should stay at a quarter; (2) always give the customer a break with the pinball games—give five balls for a quarter, three plays for 50-cents; and (3) keep everything in top shape.

The pressure of inflation may drive up the price structure, but Ladd’s policy of pleasing the customer usually pays off in the long run.

The success of this location in Colorado provides a few guidelines for other spots which could benefit from tournament promotion. One thing to remember is that the location must work *with* the players. At the Dark Horse, the players have put up a bulletin board near the table which posts the official rules and tournament information. The U.S. Air Table Hockey Players Association is strong in Boulder, and the players themselves completely run the tournaments. Refereeing, score-keeping, even publicity, are handled by the player organization.

Another requirement for a good tournament is an adequate prize fund. The operator and/or location



*The fast and furious action of an Air Hockey tournament has a way of drawing spectator interest.*

should at least *match* the amount taken in from entry fees. The Dark Horse generally puts up \$20 or \$30 in cash, plus \$20 worth of food and drink coupons. This fund, plus the one-dollar entry fees, provides prizes in two divisions of tournament play, expert and intermediate.

No tournament can succeed without *publicity*. Posters can be put around the location, with flyers and advertisements also giving advance notice. But the best publicity is often free. The local newspapers are frequently eager for information on unique, relatively unpublicized sports, such as Air Hockey or foosball. The sports pages may list the tournament, if notified in advance.

In Boulder, the location and players cooperated with the “Daily

Camera” as it prepared an article on Air Hockey competition. The result was a full length feature article, which included a color photo of Air Hockey action!

Television coverage of big tournaments or exhibitions is another source of publicity. On two separate occasions the Fair Lanes Championships received television coverage on a local Houston news program.

Mention Air Hockey to many game-players and they express their fondness for it and wonder, “Where did it go?” The evidence shows that the right approach can make Air Hockey a perennially popular game. All it takes is promotion and maintenance—the two keys to a healthy and profitable operation involving Air Hockey or other sport pieces.



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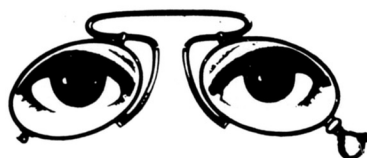
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# CINEMATRONICS, INC.

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By Roger C. Sharpe

## Overseas Goodies

This time around the games on review may seem all too familiar and even a rehash of old news, but it isn't and with the brisk summer season hitting many locations in need of equipment, some of these goodies may just be available to fill the void.

Although I'm going to be dealing with imports, there is news from the domestic front as well, not the least of which is that Stern game that four out of five dentists recommend—*Trident*. On view last month in this space, the game with its innovative use of drop targets, spells yet another frontier in the technology of pinball. What the immediate future holds is absolutely spellbinding if you really get a grasp of this solid-state/electromechanical development.

Not only has Playmatic latched onto the idea in a modified form in its game *Antar*, to be reviewed in this space next month, but Gottlieb's new on-test effort even pulls a surprise. Whether or not the other manufacturers pick up on this is elementary—they will and with it will come a new day in the use of space and design in pinball. Just take a real close look at *Trident's* drop targets and see what I mean. Next time, I'll go into more detail.

Anyway, here we are almost halfway through 1979 and the trend seems obvious. There is talk of more wide-body pins as well as sit downs and a continued improvement of the old themes on the conventional machines. Play time is increasing (thank God) and even the scoring is

getting higher, which tends to compensate for the shortened play of three-ball; although I still believe in the five-ball machine as a viable profit-making venture even given the timing involved—but this issue will have to wait for another time.

Without further ado, since I want to cover more games than usual, I'll get to the matter at hand and view some of the efforts from our cousins across the ocean.

Many are interesting, most could hold their own with American audiences and some fall far short of what today's market will bear. But as I've always said, for any given game there is someone somewhere who could use it and make some money. With that in mind, let's get to it.

### *Inder's HOT & COLD*

Like many Spanish manufacturers, Inder has long borrowed on Gottlieb designs for its machines, although with its newest games one can tell that the company is trying to find its own formula. This four-player effort is no exception.

**PLAYFIELD:** The action begins with four top lanes that, when lit, control everything from specials to extra balls and triple bonus. Move down to the right and there's a four drop target bank that is balanced from its steep flipper angle by a deep well kickout hole on the left. Three thumper bumpers, with their distinctive rectangular caps, supply the

action in the middle of this upper level, with a left side spinner lane offering a return shot to the top of the board.

Move down and it's a wide open middle that is flanked by a little kicker on the left, with no access from the flipper and two right side targets before one gets to two rollover buttons at center, a left side target that controls special value when lit, and a bottom out of the pages of Gottlieb and even a recent Stern piece, *Wild Fyre*—a two lane and short post set up down to the flipper.

**ANALYSIS:** The shots are there on this game, although most of them are a long way from the flippers, with most of the scoring laid out like one would do for an apartment: you know the scheme, you put all the furniture against the walls and possibly a coffee table in the middle of the floor. It's the same here with only thumper bumpers and some kicking rubbers giving any action beyond the flipper. Whether this can hold it compared to the more cluttered fields that are coming out is something only an operator who knows his location could guess.

For me though, the power from the flippers isn't all that it could be when one realizes the increased slope that is *de riguer* with Spanish machines. It's fast and sweet; with players hoping to get whatever they can, whenever they can.

**GRAPHICS:** The colors on *Hot & Cold* are bright and cheerful, but nothing to write home about when it

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

Inder's HOT & COLD..... ##	Recel's CAVALIER..... ##1/2
Playmatic's CHANCE..... ##	Sonic's NIGHT FEVER..... ##3/4
Recel's MR. DOOM..... ##1/4	Zaccaria's STRIKE..... #



comes to theme and execution. The effort is there; however, I think that domestic tastes are just a bit beyond this graphic treatment.

PLAY: Since the machine is swift, it's nice to know that the scoring isn't too bad, although once again, compared to what's coming down the pike these days, the potential isn't as vast. On free play at three-ball go with a 200,000 point start followed by 400,000 and 600,000 point level. For add-a-ball areas, you may want to reduce this by about 50,000.

RATING: ##

#### *Playmatic's CHANCE*

Willing to take a chance? Well, this Spanish game fills in between *Last Lap* and the anticipated arrival of *Antar* by offering a design change of pace and some nice stained wood on the field. So let's take a look in the crystal ball and see what the future holds.

PLAYFIELD: Start off with a slope down to a beginning center rollover and kickout hole that offers lit values of 10X bonus ( yes, folks, you read it right!), 3000 points, up post or extra ball. This is sided by two short returns with rollover buttons worth 10,000 points. Move down and there's a center thumper bumper that's fronted by a center target that scores the mystery points.

On either side are five drop targets (two blue, one orange, and two green). From these banks is down to some short kicking rubber before one finds two more thumper bumpers on either side of mid-field ( Playmatic canopies included). The bottom finishes the action with a shorter wire form and a center post between the flippers.

ANALYSIS: *Chance* is different if nothing else. There's memory and recall in the crystal ball value from one player to the next, a "chance" for 2X bonus by getting one drop target bank down and 3X by getting both and, of course, that all alluring 10X possibility. The only problem is the balance of action and the intrusion of the lower bumpers to

flipper shots for getting those drop targets. Unfortunately, the result is dead space that might have been better utilized.

Center posts have never been a favorite of this reviewer, although here it helps take up the slack for a very wide open middle. But there really aren't that many shots beside the drop targets, center target and try back for the top kickout hole.

GRAPHICS: Bright and eye-catching, the one thing most Playmatic machines have is a graphic appeal that is really different from one game to the next. Here it's a nice-looking redhead whose fortune telling I'm sure is no mystery and the backglass addition of a crystal ball with hidden values is a nice touch.

PLAY: With the 10X possibility, *Chance* gives the chance for high scores, but you should be rather safe with a 280,000 start followed by 450,000 and 600,000 on three-ball, extra ball play and an added 30,000 to 50,000 for each limit on free play.

RATING: ##

#### *Recel's MR. DOOM* ( *MR. EVIL single-player* )

It's strange in this day and age to see a double up of solid state games, but in Spain it seems that single-player electronic pins are the rule and not the exception.

PLAYFIELD: The top is really interesting here since there are two access areas to the field. At the right is a short lane down with the left side featuring three lanes ( the center worth 50,000 points) and a novel use of a spinner to the right of these set up. Move down a bit and there are two thumper bumpers as well as a huge space in the middle of the field and a wide space down the right side to the top of the flipper area.

At mid-field, *Mr. Doom* has its main action with a left side three drop target bank and angled captive ball with lit values of 50,000 points ( again) extra ball and special. Move over to the right and it's another three drop targets and a captive ball to the left of this set with 50,000 points and double bonus for lit

values.

Things then change to a post and short wire rollover at the left that leads to a double rubber-ringed post down to the flipper or out ( shades of the right side of Gottlieb's *Charlie's Angels*) and a right side that has a post fronting a short wire rollover before getting to a double wire rollover set fronted again by more posts and a wide opening from the right flipper wire either out or in ( shades of *Trident* as well as *Grand Prix* and other machines).

ANALYSIS: There are a helluva lot of points possible on this game, with 50,000 values abounding from hitting drop targets and captive balls are going down the center lane at the top. The shooting angles from the flippers once you get beyond the targets aren't that great since the only other feature to go for directly is the spinner, but the top does have some action of its own with the placement of bumpers being what they are.

The problems may be the abundance of open space which kind of compensates for the scoring potential if you can keep the ball in play long enough. Captive balls are okay every once in a while, but two on one game may be pushing the point for today's audience especially with the drains that can occur from this layout.

GRAPHICS: *Dracula* it isn't, although *Mr. Doom* tries hard enough and there are more bats in evidence than even the Chicago Cubs could use, but the colors and use of skin ( on the women) is rather nice considering where *Recel* was some time back when it came to artwork. This time around it's a vast improvement.

PLAY: On three-ball extra ball go with a 300,000 start with 500,000 and 700,000 points to follow. On free play bump this anywhere from 50,000 to 100,000 points more for each level.

RATING: ##1/4

#### *Recel's CAVALIER* ( *SWASH BUCKLER single-player* )

Something new offered at the ATE show was this model from those

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folks with the System III, again with the multi-player and single-player versions. And this game I liked when I played it.

**PLAYFIELD:** Four lanes begin the action that leads down to two thumper bumpers and a nice hook over to the right side with a wide area that has four rollovers. On the left it's a recessed kickout hole that scores anything from 5,000 to 85,000 points as well as extra ball value. A left side spinner lane is also in evidence as is a left side kickout hole farther down at mid-field. Move over and there's a vari-target for points and advancing bonus. The bottom on the left is conventional wire lane to the flipper, while the right side has that double lane and post effect similar to *Trident*.

**ANALYSIS:** Although it doesn't seem like there's much on the field, *Cavalier* is really a pretty good playing game that offers good shots from both flippers as well as some good top action from the bumpers. The vari-target takes up a great deal of room the way it's placed, but it does allow for a nice shot from either flipper as reverses are more than possible from side to side. Point accumulation is decent and there is double bonus, but that's it and soon there really isn't that much to go for except more of the same. But the balance is there for the skilled and beginner player.

**GRAPHICS:** Not bad. Not great, but it is tolerable with the one saving grace being the use of color. The problem is the theme and whether we haven't moved on from this in today's market. I think we have progressed more than the graphics would tend to show here.

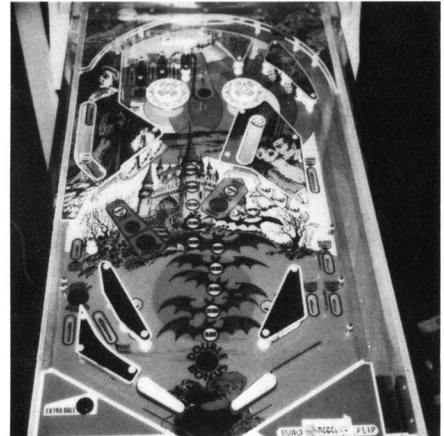
**PLAY:** Three-ball play is all you need with decent limits being 180,000 points, 350,000 and 500,000 for extra ball play and 50,000 extra on each level for free play.

**RATING:** ##1/2

**Sonic's NIGHT FEVER**

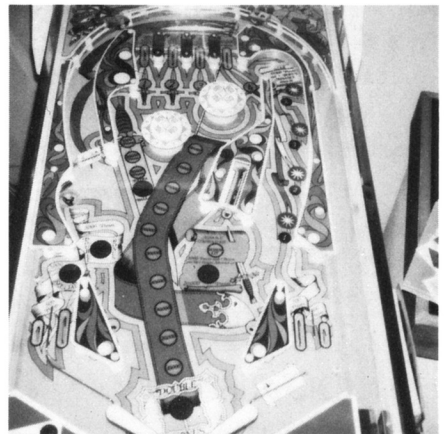
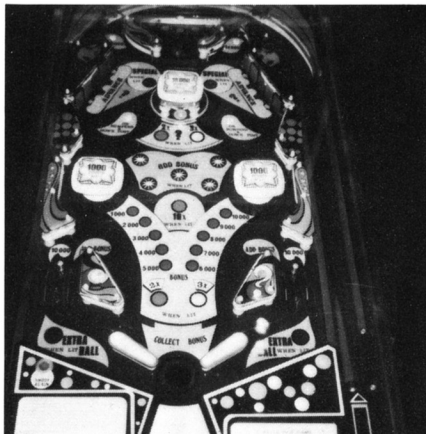
Finally, I have gotten around to this Travolta inspired game that Harry Williams and I played back at the old AMOA. We both liked it then and time hasn't diminished my feelings too much even though Sonic has readied another game after a long hiatus of inactivity.

**PLAYFIELD:** The top? Well, there's a brief moment where you don't see the ball as *Night Fever* provides a bit of a difference. A lot of plastic covers over the access at the center of the field and a rollover button, then it's on to two angled drop target banks with five each (N-I-G-H-T F-E-V-E-R) and the



*Inder's HOT & COLD*

*Recel's MR. DOOM*



*Playmatic's CHANCE*

*Recel's CAVALIER*



targets offer a slight change with a small top ledge on each that's kind of nice.

Move over to the top left and it's a deep, hidden kickout hole with lit values of anything from 500 to 30,000 points and extra ball. On the top right it's two thumper bumpers that lead down to three side lanes that control E-V, E-R and 30,000 points when lit. The bottom of this area is a spinner, which is at an interesting angle as well as the placement in relation to the features. Next to all of this is a flipper for getting at the top targets.

At center there are three rollovers and a left side short lane and post set up. And the conventional wire lane and flipper bottom finishes off the board.

**ANALYSIS:** Some good, long shots is what *Night Fever* has for the player, with some subtle touches that makes this a better than average machine. How about a right flipper shot through that short left side lane, with the result being a ball rolling to the top targets. The extra flipper gives the much needed action for this top area as there seems to be pockets of little things to do from top to bottom and left to right.

The spinner may be a bit wasted where it is, but hard shots are in order from bottom on up whether it's to the drop targets or that left side kickout hole. One thing is for certain, with the design, Sonic has taken full advantage of the extra space on the field.

**GRAPHICS:** It's disco time with white suit and colored floor and a playfield to match this back glass graphic. "Staying alive, staying alive..." it's a theme for the typical pinball player that is as eye-catching as the Williams' counterpart, *Disco Fever*.

**PLAY:** The points are there on the field with triple bonus possible once both drop target banks are hit. So look for a three-ball game on free play to begin with limits of 320,000

points before moving on to 500,000 and 680,000 points. On extra ball, *Night Fever* can hold its own with a reduction of 50,000 to 70,000 points on each limit.

RATING: ##3/4

### Zaccaria's STRIKE

Just to show it's not all Spain this month, we'll give a look at this single-player effort from Italy that borrows heavily from, who else, Gottlieb for the major thrust of its design.

**PLAYFIELD:** The top features a lane at either side and a center bulls-eye target before moving down to a triangular configuration of three thumper bumpers. Symmetry continues with another bulls-eye target on either side and a matched set of stretched rubber from right to left. At center is really the game with a drop target bank of eight ( sorry about the picture since it only shows one left standing, didn't realize it until it was too late).

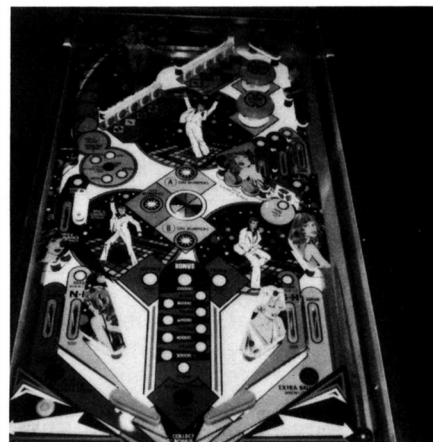
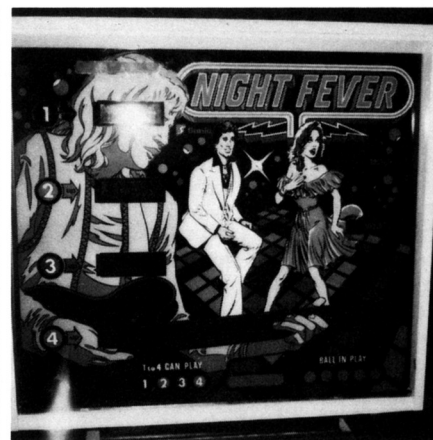
Further down, it's a wide open middle and sides that have two targets each ( red and yellow) before one gets down to what has become something of a Zaccaria bottom: two lanes rather conventionally set with a lead wire to the flippers, but also a small opening at the acute angle and a lower out-lane post for possibly saving a lost ball. This last eventuality is rather rare just due to placement alone.

**ANALYSIS:** It's an update of Gottlieb's *King Pin* in a solid state version with four strikes supplying the chance for specials from the eight drop target bank. Unfortunately, this game holds true to form of a good game in its time, but one that may not be active enough for today's audience and what they've come to expect from pinball. After all, access back to the top is really difficult and once there, there really isn't too much. It's only the drop targets that count during the major course of the game.

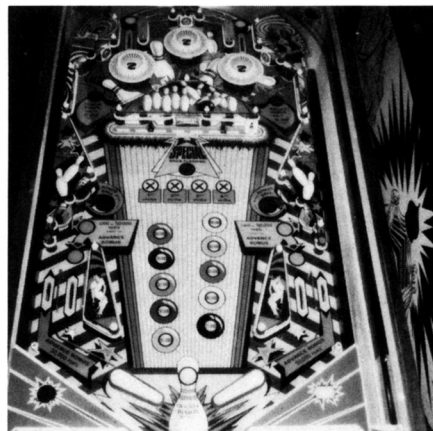
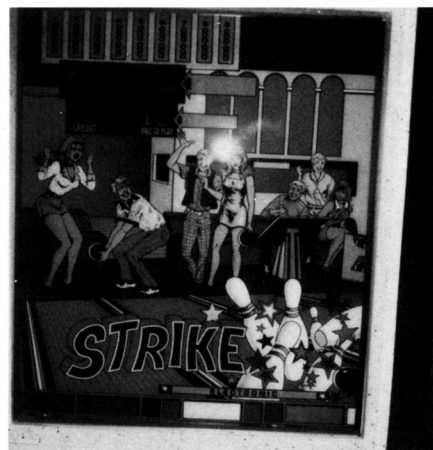
**GRAPHICS:** *Strikes and Sparer* this isn't, but it is workable although *Strike* probably could have done more, although artwork hasn't really been the long suit for Zaccaria in the past.

**PLAY:** It's five-ball play all the way on this single-player, although *Strike* probably doesn't have the action to sustain interest. Go with a 200,000 point start and follow it with 320,000 and 440,000 for free play. Take off about 30,000 to 50,000 points from each limit for extra ball areas.

RATING: #



Sonic's NIGHT FEVER



Zaccaria's STRIKE



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## Do-it-yourself chase scene

To anyone who has ever thrilled to the excitement of a car chase, *The Driver*, by U.S. Billiards under license from Kasco, provides a variety of ever-changing chills and challenges.

A compact, two-sectional cabinet houses a transistorized and electronic construction which offers, among its highlights, a unique sensation of motion never before felt in a coin-operated game.

A long film is done in realistic color with flashing lights and sound effects to accompany the driver's chase along a curved road.

Scoring is calculated by lamps running left to right and score will count backwards on steering errors to decrease total score. An automatic high score indicator is also used.

Player controls are a steering wheel and an accelerator pedal.

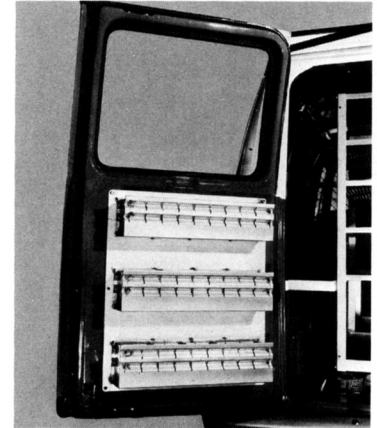
## Something you don't say when you get stung

*Gee Bee*, the newest game from Gremlin/Sega, is now in full production. There is plenty of high scoring action in this one- or two-player video challenge.

By keeping the ball on the playfield and lighting all five Gremlin rollovers, players get double bonus points. A free ball comes when all the targets in the side pockets are hit.

As a player knocks out all the top targets, each spinner revolution is increased from 10 to 100 points.

This is a fast action game—the longer the ball is in play, the faster it travels.



## For vans with kangaroo complexes

A special van door pouch designed to keep small parts quickly accessible in any standard van has been added by Reading Body Works, Inc. as the newest item in its line of heavy duty van shelving racks and accessories.

Mounted on the inside rear or side door or on a van wall, each triple-tray unit creates handy storage space for small parts. Six dividers adjustable on two-inch centers keep items neatly sorted, easy to locate.



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## Platt trouble shooter kit

The Platt Trouble Shooter tool kit (cases with tools) has a select assortment of name brand, industrial grade tools that can handle a wide range of electronic and mechanical tasks.

The kit includes top quality tools from manufacturers like Klein, Xcelite, Diamalloy, Xacto, Stanley, Wall, General, and Vice-Grip.



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## Fighting back at Jaws

Load your spear gun and go on an aquatic adventure with Midway's single-player *Blue Shark*.

The player stalks, constantly darting undersea creatures with his electronic harpoon gun, testing his marksmanship at short and long range targets. Strike the lumbering swordfish for 200 points, spear a shark at close range for 300, the mercurial octopus flitting about (now you see him, now you don't) is worth 400 points, and the dreaded blue shark, making ever swifter curly Q loops, scores 500.

As the player's skill and accuracy increases, the targets move faster, magnifying the challenge. Pile up the points and win a free game. Or even surpass the previous high score displayed on the screen and master the deep.

However, be extremely careful. A fellow skin diver swims the same waters. Accidentally strike him and lose 500 points.



## Beaming down

The *U.S.S. Enterprise* has landed on a pinball machine. *Star Trek*, the latest four-player electronic release from Bally Manufacturing Corporation is currently in full production says Paul Calamari, director of sales for Bally's pinball division.

Licensed from Paramount Pictures Corporation, Bally's *Star Trek* features all the familiar characters from the long running television series and incorporates a few new ones from the upcoming Paramount release, "*Star Trek—The Motion Picture*."

*Star Trek* begins with a bonus score of 1000 points. Players may then score from 1,000 to 29,000 bonus points. A "Warp Speed Lane" skill shot with famous memory and recall provides players a chance to enter a time warp and return the ball to plunger for added scoring potential. *Star Trek* also features an adjustable "Hyper Space Lane" with an extra ball feature.

*Star Trek's* B-A-L-L-Y feature provides various scoring positions with a stroboscopic effect. The top two lanes, A & B, side three targets L,L,Y, and top saucer BALLY, spots any letter that is lit. Upon completion of B-A-L-L-Y sequence, letters strobe, sounds pulsate and lit value scores and advances.

Bally's *Star Trek*, with its updated *Star Trek* graphics, challenging play-field obstacles, terrific tones and tunes, and famous Bally engineering make it a promising, if not an "out of this world" money maker for any location.

## Sitting down with aliens

"We took the hottest game and incorporated it into a sit-down cocktail table style," says Stan Jarocki, Midway's director of marketing, "as a great door opener to more locations." The "door opener" is Midway's popular video game, *Space Invaders*.

The table takes up little space—just 22 by 32 inches—less than six square feet; and its smart styling is designed to enhance any location—lounge or club.

"If anyone feels that the video cocktail table game market is diminishing," said Jarocki, "they had better take another look. We're convinced that this cocktail table style with a game that has achieved great popularity will be a tremendous boost for operators, new locations and the entire industry."

The *Space Invader* cocktail table model features a 19-inch monitor with a flip-flop screen for one- or two-player action.

The game is the same as the highly successful upright arcade unit, testing the players' skill, strategy, and quick reflexes against invaders from outer space. Waves of marauders sweep down the screen toward earth. They attack relentlessly, dropping bombs and missiles on the player's laser base threatening to overrun it.

The invaders advance, moving ever faster to hypnotic staccato sounds and increasingly tense rhythms. The player defends earth by maneuvering his laser horizontally hiding behind protective bunker shields. He simultaneously fires his laser missile launcher at the attackers to score target values.

The player must wipe out all the invaders before they destroy him. Three hits to the laser bunker eliminates the player and the game ends.

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



## King of the Road

*Head-On*, the first MultiPhase game from Gremlin/Sega, is now available.

The combined effort of two outstanding video game developers, MultiPhase games present a progressive sequence of challenge and entertainment experience for every player.

*Head-On* brings a whole new dimension to video entertainment. Not just another road game, *Head-On* is a true test of skill and ability. The better the player gets, the tougher the obstacles become.

Players must clear lane markers in all 20 lanes without colliding into oncoming cars which constantly dart past from the opposite direction. An added incentive, lane markers increase in value as the player becomes more proficient at avoiding collisions.

By accurately maneuvering the joy stick for quick lane changes and by accelerating through a control button to avoid collision, a player of any age can rack up points in this game.

But beware—crashes are deadly! After four, the player is out.

The screech of brakes, the roar of the engine, the sound of downshifts and gear changes, the crunching of crashes—all these features make *Head-On* an audio sensation.

Weekly top scores for win, place, and show are recorded on the video display panel, providing additional reasons for players to keep coming back to this new dimension in computer challenges from Gremlin/Sega.



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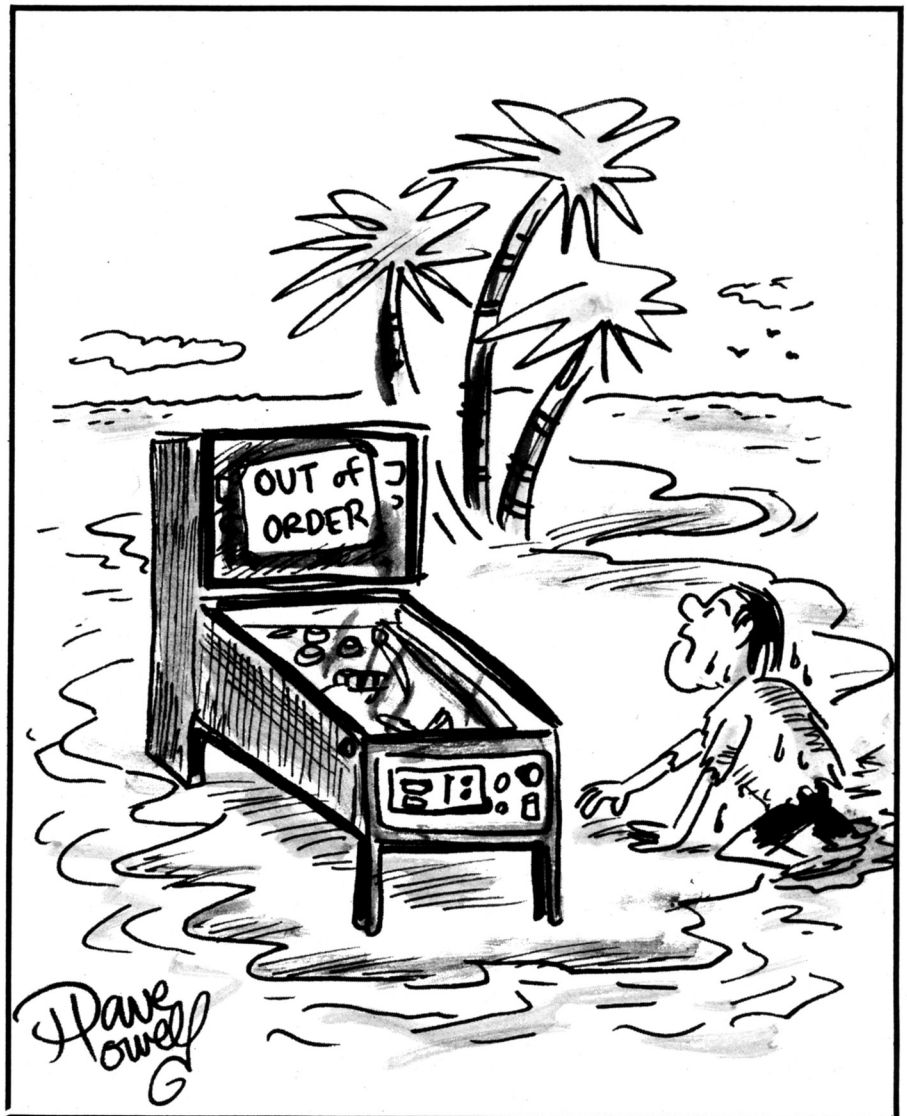
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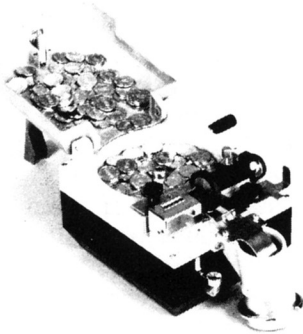
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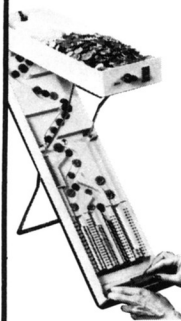
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HELP WANTED: Solid state technician needed to head service division of small multi-unit mall game room operation located in Midwest. Must be able to organize & supervise parts & service depts. as well as have excellent capability in the repair of the latest in solid state pins and games. No vending on route work. Excellent opportunity for the right person. Send resume and salary requirements to Dept. M1, PLAY METER Magazine, P.O. Box 24170, New Orleans, La. 70184. All replies held confidential.

**THREE BIG COIN MACHINE AUCTIONS**

May 12, 1979

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All types Coin Operated Machines. Consignment sale. Turn those idle pieces of equipment into cash. Buyers must furnish letter of credit with Company check or cash or Cashiers checks. Auction will be held on Jackson Street, Shelbyville, Tn. Go to Chamber of Commerce building and follow Railroad tracks 2 miles to Shelbyville Mills School. Watch for auction signs. Buy at your own price. From 300 to 500 pieces expected first sale. For further information call 615-684-2200.

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## “You save by letting your routemen take the vehicles home with them”

our staff is in fine shape. I don't know of any dead wood that we've got. But to accomplish that, you've got to make it a practice to be on top of the problem when a fellow's productivity drops. We try to talk to him before he gets in trouble, before it gets ingrained in him not to do a good job.

**PLAY METER:** Do your servicemen take the company vehicle home with them?

**ESTRIDGE:** Yes, you save by letting your routemen take the vehicles home with them. But we have a firm company policy that no one other than employees can ride in a company vehicle and that the company vehicle is not to be used for personal use. So when they drive the vehicle home, it stays parked until the next morning. Where the savings on this comes in is that my servicemen usually will check into the office about fifteen minutes before quitting time and draw any parts that they might need for the next day, and they can pick up any messages they might have, and they'll get their planned schedule for the next day. So the next morning their first stop, instead of being at the shop, is at a location. They don't even make the shop. You'll lose twenty to thirty minutes per guy if you bring him through the shop. And we have radios in the cars. When the serviceman arrives at his first location, he checks with the dispatcher. In fact, usually on his way to his first location, he checks with the dispatcher to see if anything came in during the night that he should be made aware of. When he arrives at his first location, he identifies himself and the number of the location he is at, and we know he's in motion. We build in a few checks to make sure they're not playing games with us. Occasionally, for instance, we'll call the location to talk to him but, quite candidly, we've found they abide by it.

**PLAY METER:** Do you have problems with employee theft?

**ESTRIDGE:** Maybe I'm nieve, but I don't think we have employee theft. We had a minor incident several years ago when we bought another route, but that was identified very quickly, and within a week the fellow was off the payroll. We use coin meters. In fact, we run three meters on all our games—one for coins, one for total plays, and one for replays. Now, let's say that the coin meter is off ten dollars. By checking the total play and total replay meters, we can verify if we have a faulty meter or not. It's like putting locks on the building; it takes care of the honest folks. It's the same situation with totalizers and coin meters on your music and games. Your honest folks really like it because they don't want their integrity questioned. And if you have adequate controls, then everybody knows everything is all right. And the cost for these controls really isn't that much. We just got a thousand in last week, and they only cost us about \$3.20 apiece. Of course, if you buy only about four

or five at a time, they'll cost you seven or eight dollars apiece.

**PLAY METER:** You mentioned earlier that having your routemen fill in a service pad is the best method you've found for upgrading their service abilities. What is another educational tool you use for your servicemen?

**ESTRIDGE:** All my shop people who are involved in maintenance and all my repair people in the field come into the shop once a week for a one-hour class. This class is taught by the various technicians, and they're usually planned two or three weeks ahead of time. So a guy knows what his class is going to be. And it's a pretty refined thing. We take a specific area of a specific machine that we either feel uncomfortable with or that we've been having problems with, and we go into detail about it. Each class begins with a ten-minute quiz of about six to eight questions from the previous week's quiz, and those quizzes are graded on a percentage basis and the grades posted. We've found that the fellows who are assigned to give these classes want to look good before their own peer group. Then the students take notes during the class because they know next week they're going to be quizzed on it. And the grades are going to be posted where everybody can see how they did and where the boss can see how they did.

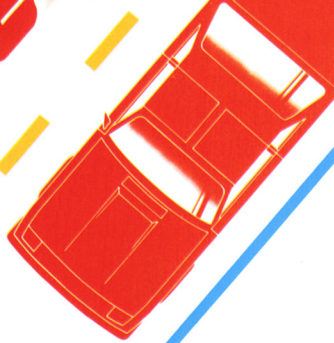
**PLAY METER:** Do you work with location contracts?

**ESTRIDGE:** Yes, we started with them in 1970. We got very serious about them in 1974, and since 1975 we have not set a location without them. Our contracts run for five years and have an automatic renewal clause in them for an additional five years unless it's specifically cancelled by either us or the location. Initially, locations were reluctant to sign contracts because they had never done it before, but what we're finding is that you're getting a pretty high quality of people who are running your taverns today, and they understand business. After all, they sign long-term leases on their buildings, and they understand that they need to make a commitment. The biggest objection we have come up against is that some feel that if they sign that contract then we can give them lousy service. Our comeback on that is that, with the contract, we can then give the best service possible and also make long-term commitments that enable us to keep the equipment in their locations changed and modern. If they're still reluctant, we'll take them around to talk to two, three, maybe four of our existing accounts, and they can ask these people if we've given them lousy service after they signed a contract with us. The reason we can do this is because we sincerely believe that a contract is an opportunity for us to give good service. Another thing, we don't get into loans because that's not part of our business.

# NEW

# Speed Freak

VECTORBEAM



FROM

## VECTORBEAM

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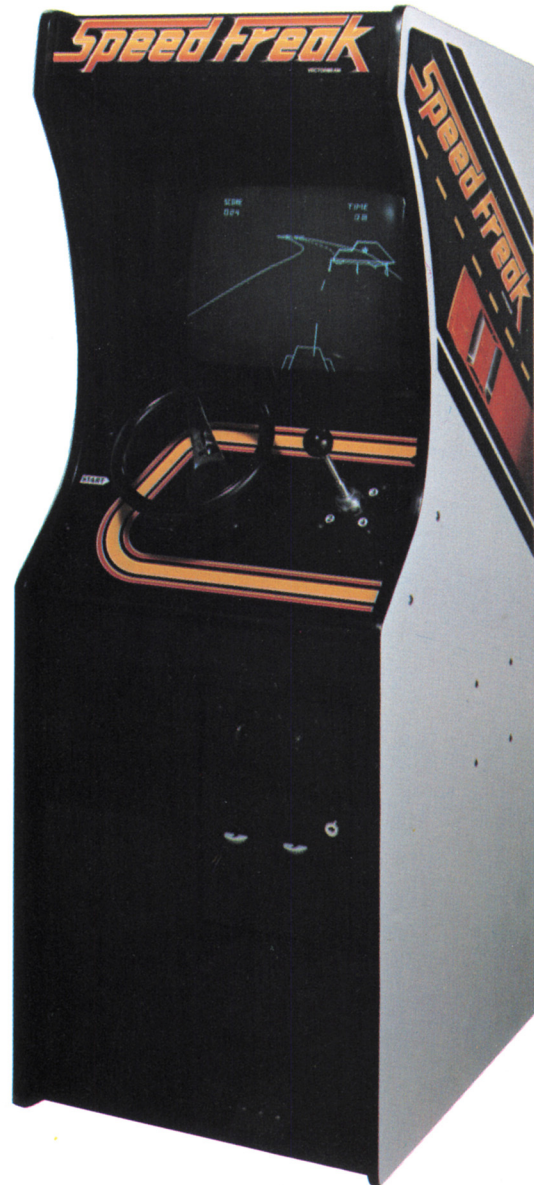
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Challenge the ever turning road with your greatest speed. But be careful, you're not alone on the road. A true three-dimensional car is constantly coming at you. Crashing into this car causes a spectacular three-dimensional crash in which you see true actual parts of the car exploding and spinning off into the distance.

Stay on the road or you can also crash, which brings up a cracked windshield. All crashes stop game play with no loss of time, although the driver must get back up to speed by shifting through the four gears.

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Available now through your nearest Vector Beam distributor.



Dimensions: 25 Wide  
26½ Deep  
68 High



THERE ARE MANY FOLLOWERS  
BUT ONLY ONE LEADER

The Bally logo is centered within a stylized archway. The archway is composed of concentric bands of red, yellow, and black. Inside the archway, the word "Bally" is written in a blue, cursive font with a registered trademark symbol. The logo is set against a white circular background with a red sunburst pattern.

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State of the Art Pinball. Another first from Bally. The solid state, revolutionary all electronic pinball machine was introduced over two years ago. This was the first major breakthrough in flipper design in years and Bally was the only manufacturer to be granted a patent (US #4,093,232) for their electronic flipper pinball machines utilizing a microprocessor.

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