

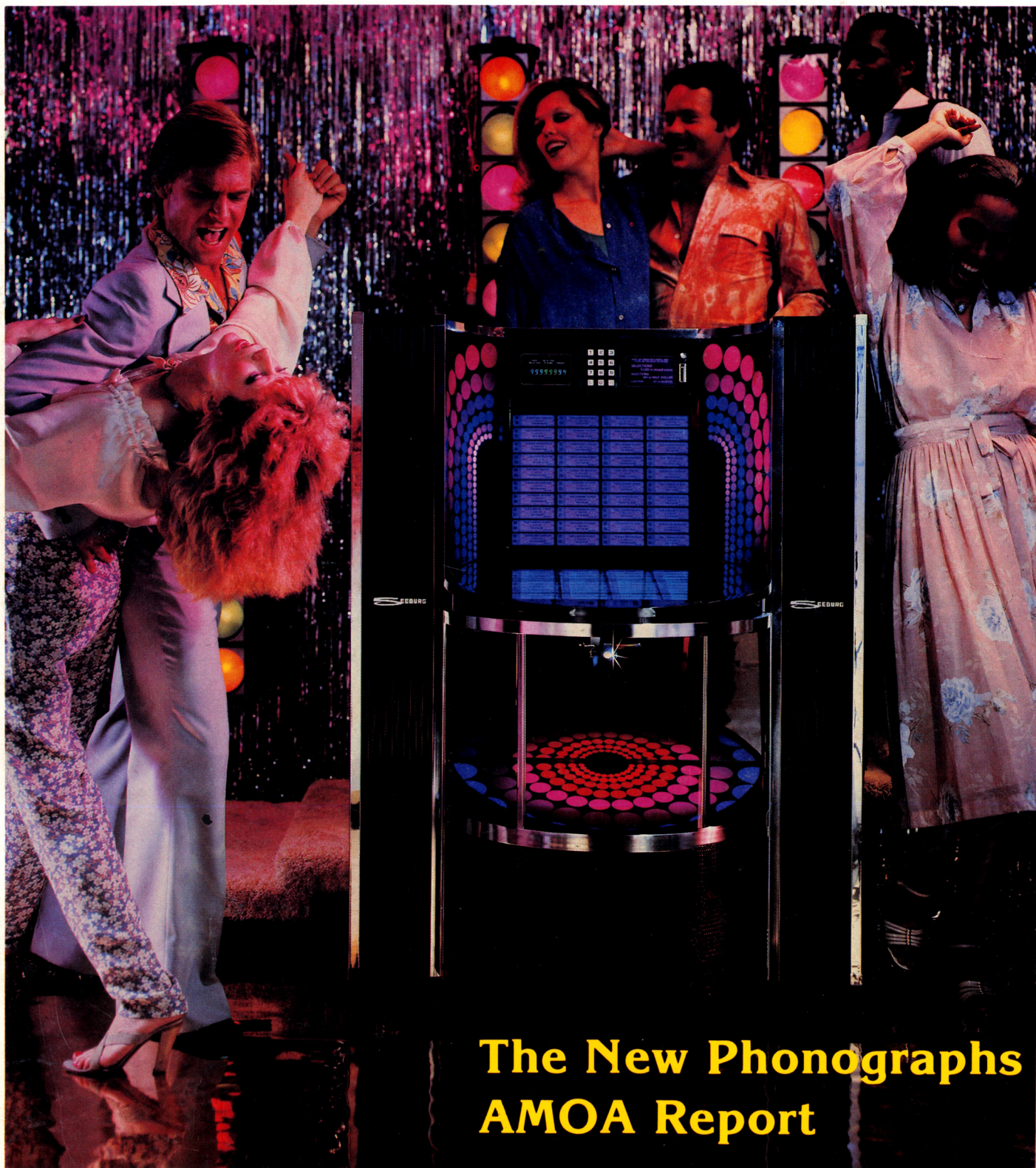
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Volume 4, Number 23

December 15, 1978



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Vol. 4, No. 23
December 15, 1978

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From the Editor

While the 1978 A.M.O.A. Show may have offered little in the way of big surprises, it was not without a good number of innovations. With so many manufacturers continuing to copy one another, it was reassuring to see a number of companies who still recognize the need for good, old-fashioned innovation. Indeed, an industry that is prey to the whims of the consumer must be innovative above all else.

The introduction of video games will probably rank as the decade's number one innovation. No one can doubt the vast number of new locations and players they brought to this industry.

But what will most likely run a close second will be the advancement of solid state pinball. Already this innovation has increased the average earnings of a pinball game by almost fifty percent. Because of this innovation, the possibilities for future pin games are now limitless.

Now all the new phonographs feature solid state popularity meters that simplify the record changing and programming process. The new Rock-Ola phonograph has taken the system one step further and offers an external digital readout that displays the three most played records on a particular phonograph.

A new innovation in games also took place this year when several manufacturers introduced driving games that featured unique projection systems that will no doubt spark a new era of realism in electronic games. With all that can be put on film these days, the possibilities for new game concepts are now also limitless. And, of course, this year's show also marked the advent of solid state pool and new hopes for fifty-cent pool.

Other innovations surfacing at this year's show were games that appealed to other population groups such as children, women, and old people. Such games broaden the industry's player population thereby benefitting everyone from the operator on up to the manufacturer. On the other side of the coin, there were games that were designed for the more seasoned players. Such games are essential in order to maintain the present player population. Without the more sophisticated game, experienced players are more likely to lose interest. Service and supply companies were not without their own innovations. New merchandising techniques such as the use of tokens generated a great deal of attention. More and more service equipment and testing devices are being developed to reduce downtime in the field and to enable on-location repair of most solid state equipment.

Going almost unnoticed was yet another innovation which may have some far-reaching effects on this industry in the years to come. It was tucked away in a small corner of the Cherry Group booth. It wasn't a new game or a new system but a new manufacturing concept—a universal game cabinet. The Cherry Group, exclusive importers of Atari equipment in England and Scandinavia, displayed a current Atari game enclosed in a re-usable cabinet. When it comes time for an operator to buy a new game, all he does is buy the PC board, a new instruction panel, and new graphics. An interchangeable drawer assembly enables the operator to change the PC board and the player controls at the same time. The name of the machine and the screen graphics can be changed just as easily.

Obviously what this innovation does is to take the operator out of the moving business and the manufacturer out of the cabinet business. Such an innovation can easily save the industry millions of dollars in the purchase price of new equipment not to mention the millions of dollars that could be saved in freight costs and warehousing. And it doesn't have to stop with video games. Pinball cabinets, as well, can be standardized for re-use, enabling the operator to purchase only a playfield, a backglass, and a new PC board. The universal cabinet can save this industry a tremendous amount of money. And that, my friends, is what innovation is all about.



Ralph C. Lally II
Editor and Publisher

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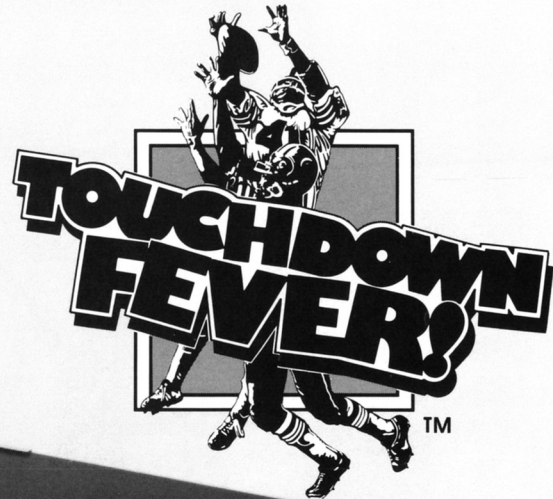
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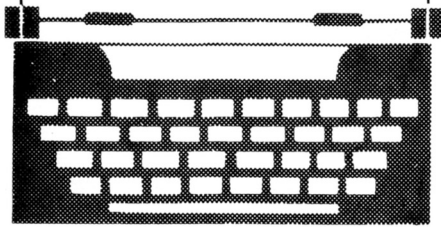
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I operate over 450 amusement games in the New York Metropolitan area.

After 45 years of experience in our field in jukeboxes and amusement games, I feel there is a great need for commenting on the building of amusement games.

First, the coin-chute is giving us "fits" in its operation. Some of the brand new digitals and arcade pieces take pennies. After adjustments, we are able to fix them, but the customers continued trying, meanwhile taking up time when other customers were waiting to play. Most operators have had the same trouble, first you try to get a five-cent piece stuck, then keep putting pennies in till one works as the quarter.

I saw in another operator's location where the person trying pennies kept it up for an hour, then quit, and went to the counter and traded his fifty pennies for two quarters. All this time, the machine earned nothing. When we had old push-chutes, we were 100 per cent better off. But here we are in a supposedly up-to-date mechanical and electronic era that can't stop a simple problem like this.

I know there are new coin chutes, American and Canadian, that cost more and are perfect for our business, but the manufacturers appear to be ignoring this big problem we have. The price of the digitals and arcade

pieces call for only the best; so, you manufacturers, how about giving us a break?

Second, I have to wonder where the pinball manufacturers are buying their rubbers for the playing fields? They are wearing out too fast and cause too many repair calls just for replacing a broken rubber or one that has been so weakened so that the ball gets stuck. Sure, we get more play, but not so we have to replace them in a month. I believe in my humble opinion, the

rubber we get now is inferior. Is that so?

You know in our field today, the problem of vandalism, robberies, and other outside troubles such as licensing, high interest in buying equipment, and the high cost of operating is bad enough; so please, manufacturers, give us a better standup piece of equipment.

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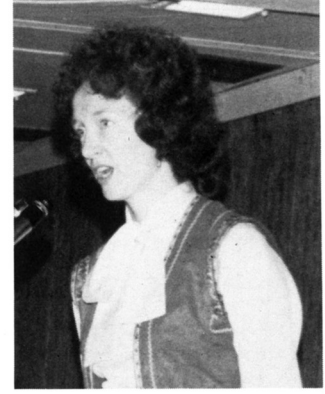
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Nicholas Allen



Nolan Bushnell and Jules Millman



Susan Aramayo

A.M.O.A. overview:

Only the operators were hotter than the games

By David Pierson

It was another record-setting year for the annual A.M.O.A. Exposition which was held November 10-12 at the Conrad Hilton Hotel in Chicago. Attendance, exhibitor interest, and foreign representation at the show topped all the record-setting figures of last year's show by substantial margins.

The linescore was something like this: the attendance was up from last year's 5,487 to this year's record of 6,407; the list of exhibitors was up from 110 to this year's 126. The number of exhibitor booths climbed from last year's figure of 290 to a new record at 308. And foreign representation came from 36 countries this year, as opposed to 32 countries in last year's show.

But as a better gauge of the show's tremendous growth in recent years is the fact that Expo '78 was twice as large as Expo '68. In fact, the show has grown so large that the A.M.O.A. is now faced with the decision of moving to larger quarters.

Fred Granger, executive vice president of the A.M.O.A., at the general membership meeting November 11, announced that the show would be moving out of the Conrad Hilton Hotel in either 1981 or 1982 (when and where it moves,

he said, depends upon the board of directors of the association). He did say, however, that if the show moved out of the Conrad Hilton in 1981 or 1982 then the Expo would probably be held at the Hyatt Regency in Chicago where one large exhibit hall could accommodate all the equipment. If, however, the show remained in the Conrad Hilton through 1981, then the A.M.O.A. could move into a new Hilton Hotel in Chicago which would be ready by that time. That hotel, said Granger, would have about 1800 rooms and would also accommodate all the exhibits in one room.

The show also marked the first time the A.M.O.A. has allowed gaming equipment to be shown on the exhibit floor. This decision was made in recognition of the fact that the A.M.O.A. is an international show and gaming equipment is legal in many other countries. These exhibits were closely watched by an A.M.O.A.-appointed committee which made sure gaming exhibitors adhered to a set of special rules drawn up for them. According to Granger, there were no major problems with these exhibits, and so gaming equipment will probably be on display again next year.

This decision might have resulted

in the loss of at least one prominent U.S. games manufacturer, however. D. Gottlieb & Company, which began to display at the A.M.O.A. Show only last year, might not be back. At least that was inferred by Gottlieb officials at the show who protested about the open display of gaming equipment on the exhibit floor.

Now, while much of the attention was focused on the new products (amusement and gaming alike), much of the talk at Expo '78 was centered on a wholly different matter—the compulsory jukebox law.

More specifically, talk focused on the recent ruling by the Copyright Royalty Tribunal (CRT) which ordered operators to divulge their jukebox locations in order to continue to be in compliance with the law. However, operators have steadfastly argued that their location lists are confidential business information and that the federal government has no right to them.

There were three reasons why the copyright law was such a focal point of discussion at the show: (1) it was the first A.M.O.A. Show since the controversial new law went into effect; (2) it followed very timely

upon the CRT's infamous September 6 ruling which required operators to give up their location lists; and (3) the copyright law just happened to be the featured topic in the first part of the seminar program scheduled for the first day of the show.

In the past, the seminar program had started after the close of the exhibits on the first day; but this year, in a schedule change, the seminar program was pushed up prior to the opening of the exhibits. In this case, it appeared as if that might have set the tone for much of the rest of the show.

The two members on the copyright law panel at the seminar were Susan Aramayo, chief of the licensing division, U.S. Copyright Office; and Nicholas Allen, A.M.O.A. counsel. The A.M.O.A.'s immediate past president, Garland Garrett, chaired the proceedings.

It was clear from the outset that Aramayo was miscast in her role. The operators' interest was not in the general area of copyright law compliance—that is, how to file, common problems in filing, etc. The operators' "beef" was with the most recent ruling by the other federal agency involved in this matter, the CRT. And Aramayo more than once had to remind everyone that the location listing requirement did not come out of her department but from another federal agency. As it turned out, the person who probably would have been best cast to represent the federal government on the panel was

CRT Chairman, Thomas Brennan, whom PLAY METER interviewed last month concerning the location listing requirement.

This miscasting, at least in part, can be attributed to the fact that the panel had been chosen *before* the CRT made its infamous ruling.

Nevertheless, Aramayo gave a short explanation as to why the Copyright Office required certified checks ("because we have to invest the money in the U.S. Treasury as soon as possible, and the requirement of certified checks insures that the money paid is collectible and therefore guaranteed for investment for the performing rights societies").

She also said that by the end of this calendar year all operators will have received copies of their previous jukebox filings. This, she said, should help streamline operators' filing procedures this year.

Nicholas Allen then took to the stand and started off by intoning: "the jukebox business has come of age. It is now a federally-regulated business." He said that although location lists were distasteful to everyone in the room, it was now the law of the land. Then he said the A.M.O.A. had already brought suit against the CRT challenging the right of that agency to make such a demand. Although the merits of that case are still being studied, Allen said, the federal judge had turned down an A.M.O.A. request to enjoin the CRT from requiring the location lists in the

interim. Allen did say, however, that the CRT was compelled to keep the location lists confidential, at least until the court case is resolved.

At that, the discussion was opened to the floor.

The first operator who came to the microphone, it appeared, set the tone for nearly all the rest of the questions. "Has anyone checked to see if this is a good law?"

Allen responded by saying that, to date, the law had not been tested on its constitutionality (for more on the constitutionality of the law, see PM, Nov., pages 49-52). This is a bad law!" he shouted into the microphone. "There have been bad laws in the past, and they were repealed! The Stamp Act was a bad law, and it was repealed! Prohibition was a bad law, and it was repealed!" The rest of what he had to say was lost in a thunderous applause.

Other operators came to the microphone, but their statements took the same turn:

"Let's go on the offensive!" shouted one operator.

"Listen, fellows," exhorted another, "this is our bread-and-butter! We've got to make a stand on this!"

Another operator came to the microphone and said he would absolutely refuse to disclose his location lists. I'll sell my route and get out of the business first," he said.

Another operator asked Allen





Alvin Gottlieb and Tom Herrick with Gottlieb's Charlie's Angels.



Carol Mart [left] and Tom Nieman with Bally's Playboy.



Steve Kordek of Williams with the four-player pingame, Phoenix.



Harry Williams and Steve Kaufman beside Stern's Wild Fyre.

what he suggested operators do: should they file their location lists or not?

Allen responded, "My advice to you is obey the law. I can't tell you anything else." When further pressed, Allen suggested that operators send in their location lists "under protest." But this hardly met with favor from at least one New York operator who said that all his experience with filing things "under protest didn't mean a damn thing!"

The seminar had already run long overtime, but Chairman Garrett had troubles trying to draw the session to a close. Requests were made to have the whole three-hour session, devoted to the Copyright topic, and then to have emergency meetings during the show on the topic so that operators could decide what course of action to take. This, however, did not materialize.

Another operator took to the microphone and drew Aramayo back into the fray. He asked what was the government's "take" in all these royalty collections. Aramayo was ready with the figures: The Copyright Office, she said, collected \$1,124,000 from operators in 1978. But before that money is given to the performing rights societies, she added, the government must take out its operating expenses. For her office, that came to \$150,000 in 1978. This, however, was somewhat misleading to many operators, since Aramayo forgot to add that the CRT still has to deduct its operating expenses from the collections too.

The fiery meeting ran about a half-hour overtime, thus abbreviating the second panel discussion which had as its topic, arcades.

Chairing the second seminar was operator Norman Pink, who posed questions to the three panel members: Nolan Bushnell, chairman of the board of Atari; Jules Millman, president of Aladdin's Castle; and Fred Pollack, vice president of marketing for Araven.

The questions, though somewhat abbreviated (because the previous session ran overtime), were nonetheless meaty, and some of the answers were revealing, though the speakers usually did not elaborate.

Interestingly, when Bushnell was asked the first question of the seminar session—"How can we make more money with existing equipment?"—he showed that he would have preferred to have been a

panel member on the first session rather than on the second. He said that before getting into the subject of arcades, he wanted to express his own feelings about the copyright law. He said that regulations such as the location list requirements, if let to stand, would hurt the games industry too. He eventually said if the government got away with this, there was no telling what other regulations, they would go after, including metering the machines.

After that departure, Bushnell answered that the thought tokens may be the best way to make more money with existing equipment because a game may be able to earn more on a discount. And Millman suggested that operators play with their score settings.

Another question which elicited some response was on the question of what is a good mixture of equipment. Bushnell said that depends upon the type of location. If policing is a problem, then perhaps video games are the way to go. If there is good policing in the area, the ratio should be around fifty-fifty (pins to arcade pieces). In college areas, he said, the majority of the pieces should be pins.

Millman said that when Aladdin's Castle opened up, he went very light on pins at first (ten to fifteen percent). But since then, he said, he found that pins weren't causing any problems, so it's up to about fifty-fifty. The advantage of pin-games, he said is that they have a high resale value. Foosball and other table games, he added, have something going against them in that they take up too much space.

When asked their attitudes about running tournaments, Millman went into detail on the Bally SuperShooter contest which was held this past year. "It got us a tremendous amount of publicity," he said. "And not one article was unfavorable." He also pointed out that the eventual champion, Ken Lunceford, in promotions afterwards, won on the average, 24 out of every 25 games he played. This, Millman said, seems to indicate that pinball is indeed a game of skill. Millman said that they planned to have other tournaments, and that these would be open to other games manufacturers.

Bushnell, however, said that he hasn't found a lot of acceptance among operators as far as promotions of this sort. When asked for a

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show of hands on how many were interested in participating in tournaments, about one-third of the operators in attendance raised their hands. "That's about right," he said. "That's about what the operators interest is on a national level."

Pollack said that he was hesitant about tournaments because of the legalities surrounding them in many localities.

Bushnell then added that perhaps operators should start pushing the term "coin sports" to help the public change its mind about the worthwhile nature of the games operators have.

On the question of how to create the proper traffic flow, Bushnell suggested that operators segregate the small children's games from the other games.

Millman suggested putting the kiddie rides in the front, the pins in the back. Also, he said, by keeping the hot arcade games in the front of the store, it creates a lot of interest. Pollack suggested that operators shouldn't put all their four-player games together.

When asked what do they look for in a location, Bushnell said that the local chamber of commerce can supply the prospective operator with demographics that show what kind of income area there are, where the schools are, etc. The important thing, he said, is to find locations where households are not deteriorating but rather where new families are coming in. School boards, he added, have information as to where the new schools will be built. "But I look for inexpensive rent within relative population groups," Bushnell concluded.

Millman said that he has found they do better in blue-collar areas than in white collar areas because the blue-collar kids have more money because they work whereas the white collar kids don't have jobs. In the poverty areas, he added, they work, but they have little spending money.

When asked how they go about finding shopping mall locations, Millman said that the International Council of Shopping Centers in New York is one good source. He said that in May, for instance, that association will have a national convention in Chicago, and it is a good idea for operators to introduce themselves to the mall developers there and find out where they are planning to expand to.

The maximum rent an operator

should want to pay for a location, the panel members agreed, was somewhere in the neighborhood of \$20 per square foot, but that depends upon the location and the traffic.

One of the operators then started in on the quality of workmanship, he asked Bushnell why aren't there recalls of amusement machines to correct manufacturing flaws. This is done in the automobile industry, the operator said.

Bushnell responded that for such a thing to happen the federal government would have to come into the act. "If the FTC gets involved," he continued, "then, yes, you'd get your recall, but you'd pay more at the other end." He said that manufacturers are already doing as much as they can to improve quality control in their games, but that if the FTC moved in manufacturers would just be all the more hesitant to release a new piece. Manufacturers would hire even more quality supervisors to make sure the games don't have to go through the expensive process of being recalled, and that, in turn, would drive up the cost of the games. "There's no free lunch," said Bushnell. "Hopefully, we're all going to get better, but I don't guarantee it."

At the general membership meeting, Wayne Hesch was installed as the new A.M.O.A. President replacing Don Van Brackel. Other new officers installed were Bob Nims, first vice president; James Mullins, secretary; and Leoma Ballard, treasurer.

But everyone at the general membership dinner and meeting was still thinking about the copyright law. After all the speakers had made their presentations before the general membership meeting, the floor was again opened for any questions from the floor. And every question was on some phase of the law: Should operators comply? What does the A.M.O.A. plan to do? The questions kept coming.

Hesch, the incoming A.M.O.A. president, probably best summed up the teeming sentiment when he said: "we are going to fight adverse legislation. I'm sure that's clear to everyone in this room."

What wasn't so clear was exactly how many operators were going to file their location lists. For despite exhortations from the A.M.O.A. counsel to obey the law, it appeared as if an overwhelming number of operators had opted instead for civil disobedience.



Larry Berke and Stan Jarocki with Midway's Space Invaders.



Once again, Play Meter was the only member of the press with a booth.



Last year's big hit was still hit this year.



She plays by sense of smell.

Play Meter Plays the Games

By Ralph C. Lally II

As the years go by, the annual A.M.O.A. Exposition keeps getting bigger and better. And this year was no exception. There were a total of 126 exhibitors displaying everything from pinball machines to cue tips.

And PLAY METER Magazine, in a special two-part series beginning with this issue, will attempt to review the games at the show that proved to be the most popular with the operators.

Not to slight the phonograph manufacturers, we are again featuring the five new phonographs in a special color phonograph section elsewhere in this issue. It should be noted that this year's collection of jukeboxes includes some of the best looking equipment we have ever seen. And besides their good look, the new phonographs for 1979 offer a wide range of new features that are both player—and operator—oriented.

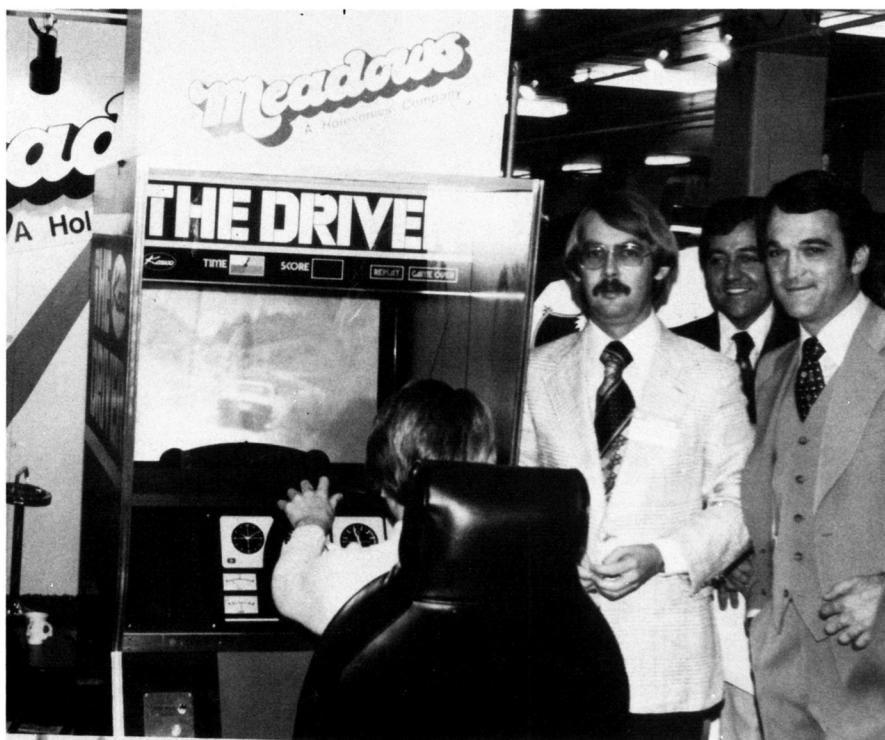
Yes, Virginia, the phonograph is indeed coming back strong.

DRIVING GAMES

Driving games took a turn for the better at this year's A.M.O.A. Show. Three different manufacturers brought out three new driving games, and all of them created a great deal of excitement and speculation.

Getting away from the unrealistic video presentation common to most recent driving games, these new games utilized a unique new projection system that made the play of each game almost too real. Actual film footage obtained by filming from the front of a real car, racing through the countryside and city streets provided an element of realism that was unheard of and sorely needed in a driving game.

The Meadows Lanes version, called *The Driver*, was the only



Paul Jacobs and Eddie Boasberg of Meadows appear to have a hit with their sitdown driving game.

sit-down version of the three. Manufactured originally by Kasco and now licensed to Meadows, *The Driver* can best be described as a high speed auto chase game. The object of the game is to chase after a red sports car that actually speeds its way through city streets, dirt roads, and hillsides avoiding obstacles, and making U-turns and unpredictable moves throughout the chase. The player continues to score points so long as he maintains sufficient speed and avoids accidents.

When a player runs off the road or hits an obstacle, the screen flashes red and points are deducted from his final score. In all, there are seventeen different scenes or sequences; so a player would have to play the game five times before the same sequence is repeated. That would seem to make it difficult for players to memorize the various twists and turns of the game. Complete with an extended play feature, playing time on *The Driver* is operator adjustable from 45 seconds to 3 minutes.

Ramtek, which has now brought out its second successive non-video piece, unveiled the driving game *GT Roadster* at the show. The appearance and concept of the Ramtek game is similar to the Meadows Game with a few minor exceptions: Employing a stand-up configuration as opposed to a sitdown model, *GT Roadster* is more a race than a chase. Rather than chasing after another car, the player tries to drive around an ever-changing course as fast as possible. A spectacular crash scene is projected on the screen each time the player runs off the road. Now, although this crash sequence tends to eat up some time, the excellent sound effects and the actual automobile crashing and bursting into flames, tends to make the game all the more real and exciting.

The third driving game of this type was on display at the Empire Distributing booth. Manufactured in Japan by the Nintendo Company, this version was similar in many respects to the Ramtek piece called *Test Driver*, it comes in an all-metal cabinet and features a number of realistic crash scenes. With this piece, it's almost as much fun crashing as it is driving. Yet some operators tended to feel that the crash scenes got somewhat boring after repeated play.

With or without crash scenes, all three of these driving games should fare well on location. Of major concern, however, are the projection systems themselves. It remains to be seen how reliable they are.

VIDEO GAMES

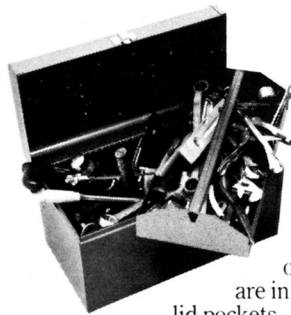
Insofar as video games were concerned, the biggest surprise of the 1978 A.M.O.A. exhibition was that there were no surprises. That is to say that no one game literally stole the show as did Cinematronic's *Space Wars* of one year ago. But let's not get too carried away with

surprises.

Some of you may recall some big surprises of prior shows—Mirco Games of Phoenix, Arizona shocked the industry when it introduced the first solid state pinball machine in 1975. And who could forget Gremlin's *Blockade* game that took the 1976 show by storm? As it turned out, the Mirco pin never made it off the ground, and the *Blockade* game died an early death. It all goes to show that a big splash isn't everything.

Cinematronic's *Space Wars*, on the other hand, made a big splash

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last year and —where it really counts—in the cash can. And that's what everyone hoped to find among the exhibits this year—a super outstanding piece that is as unique as it is challenging.

As it was last year, so it was again this year: the influence of the space age and the impact of the motion picture "Star Wars" are still with us. Video games with space themes dominated the show again this year.

Space Games

Riding on the heels of last year's success, Cinematronics returned again this year showing its hit game from last year, *Space Wars*, which they are still in production with. Opting not to bring out its new game until the A.T.E. Exhibition in January, Cinematronics still managed to attract a considerable amount of attention. Other than an attractive new cabinet, the *Space Wars* of '78 was unchanged from last year's winning combination of play features that have enabled it to become the top earning arcade piece of the year.

The huge success of Cinematronics' *Space Wars* seems to have inspired other manufacturers to produce similar games. Most notable was Vectorbeam of Union City, California. For you operators at the show who thought you were seeing double, you can cancel that appointment with your eye doctor. The Vectorbeam game was almost an exact replica of *Space Wars*, the reason being is that the person who created *Space Wars*, the reason being is that the person who created *Space Wars* for Cinematronics and the person who created Vectorbeam's called *Space War* are one in the same person. His name is Larry Rosenthal. Last year Rosenthal was indeed associated with Cinematronics but had it in his contract that at any time he so desired he could go off on his own and manufacture for himself the game that he designed. And so he did. His new company is named after the monitor device that he invented. The Vectorbeam version comes in a slightly smaller cabinet and is equipped with an added device that protects the tube from being damaged.

Atari introduced a space combat game of its own called *Orbit*. The Atari version is similar in a number of ways to *Space Wars* (and *Space War*). The Sunnyvale, California video team did, however, manage to



Frank Ballouz is backed up to his goal line on Atari's video hit, *Football*.

incorporate some new features. Among them were an easy-to-read instruction panel, a compact cabinet design, and a new space station option that allows players to refuel, repair, or rearm their ships during play. Employing the use of a Restor scanner, as opposed to a Vector-beam monitor, *Orbit* also features a button that allows players to change the various game modifications during the play of the game.

Allied Leisure seems to staging a strong comeback, as evidenced by the many good things said about its latest video entry, *Battlestar*. Like the space games mentioned previously, *Battlestar* is a space combat game. But there a lot of the similarity ends. For some reason *Battlestar* is depicted on a color monitor instead of a black and white monior like the other space games mentioned. But other than being able to distinguish one player from another, the game format of *Battlestar* requires no more color than black and white. Still, the color monior does tend to be more attractive, and it does enhance the visual impact of the game.

Besides blasting the opponent to bits, *Battlestar* provides the player with other scoring opportunities. Each player has a home base where he can go to refuel. A successful landing in one's home base scores 1000 points. Destroying the opponent's home base is good for 1500 points. It's also possible for a player to lose points if he makes a bad landing. A clever aiming device enables players to zero in on their

targets, and that gives the game more action. In all, there are 36 different ways of playing *Battlestar*; so I dare don't go any further. Suffice it to say that *Battlestar* has plenty to offer.

Football Games

Somewhat of a surprise in the way of video games was the introduction of several football games at the show. This long awaited event met with a great deal of enthusiasm from the operators. Atari kicked things off on the first day of the show, packing operators into its elaborate booth to show off its new game, *Football*. Set in a semi-cocktail configuration (the cabinet height is adjustable for either stand-up or sit-down play), the Atari two-player *Football* game depicts two teams (represented by X's and O's) consisting of seven men each. The players stand at either end of the table and choose their plays. Since there are no kicking plays, the offensive player begins play by selecting one of four passing or running plays. At the same time the defensive player selects one of four defensive plays.

The play of the game proceeds as in a regular football game. A track ball control enables each player to maneuver his key man on the field. A passing touchdown scores only six points while a running touchdown scores seven points. Strategy and anticipation are the key ingredients to *Atari Football*. Add all that to an add-a-coin accumulator that really sucks up the quarters, and you've got another winner from Atari.

Telmark Systems, Inc., a new video game manufacturer located in Houston, Texas, also premiered a new football game *Touchdown Fever*. Set in either a stand-up or a cocktail table configuration, *Touchdown Fever* can be played by two players, or one player against the machine. Rather than executing the play as is done on the Atari game, the Telmark game requires the player to only select the play. The computer then determines the outcome of each play.

The game offers a total of ten different offensive plays and five defensive plays. Regardless of how many combined play selections are duplicated, the outcome of each play selection will not be the same since actual statistics from the 28 NFL teams over the past two years have been programmed into the game.



Exidy's *Star Fire* uses a color monitor and a partially-enclosed cabinet.

Human error even enters into the game—for fumbles and interceptions can occur at any time. As an added bonus, *Touchdown Fever* features a number of special sound effects including eight different fight songs, referee's whistles, pads clashing, fireworks, and cannons. The only thing that seems to be left out is the hot dog vendor.

Other Theme Games

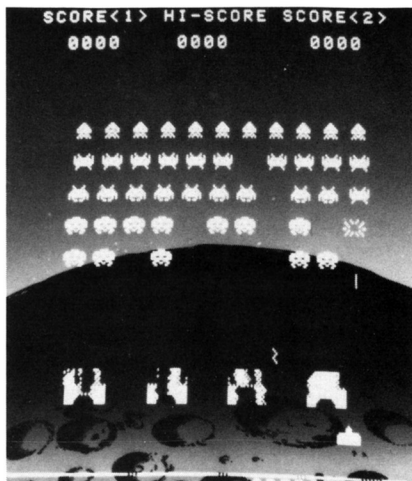
Exidy of Mountain View, California previewed one of the more spectacular video games on display at the show. It was called *Star Fire*. Another excellent effort by Exidy, *Star Fire* is yet another space theme game. Similar in some respects to Atari's *Starship I*, it is a sit-down single-player space combat game. But unlike the Atari game, *Star Fire* uses a color monitor situated in an almost totally enclosed cabinet. The cabinet effect greatly enhances the play of the game, giving the player the sensation that he is actually inside a space craft soaring through outer space. With airplane controls and a shift lever that enables the craft to move either forward or backward. The object of the game is to shoot down enemy ships as they fly from random directions straight at the player.

The ships are different colors and therefore worth different points. Another scoring feature is a "Space Witch" that randomly streaks across the screen. A penalty target consisting of a mothership marked "Exidy" deducts points from the player's

score whenever it is hit. Since the enemy craft are flying directly at the player, it is frequently necessary for the player to steer clear of their laser fire or pull out to avoid a head-on collision. Being hit by enemy fire costs points, and every collision counts against the player.

The sound and visual effects are extraordinary in *Star Fire*. Crashes seem to vibrate the whole cabinet. A unique high score feature tops off *Star Fire*. Should a player score a top ten score, he can display his initials across from his score on the screen. And there his initials will stay until someone else comes along and beats it. Also equipped with a coin accumulator credit system, *Star Fire* promises to be one of the year's top games.

Midway, not to be outdone, came up with its own single-player space combat game called *Space Invaders*. It is a one- or two-player upright video game that is similar in some respects to the company's *M-4* from last year. In *Space Invaders*, the player controls a mobile laser cannon that can be moved horizontally either left or right across the bottom of the playfield. This laser is located on the planet's surface and is used to fight



Midway's *Space Invaders* depicts an enemy fleet consisting of five rows of eleven ships for a total of 55 targets.

off a fleet of enemy space ships descending on the planet. The enemy fleet consists of five rows of eleven ships for a total of 55 targets.

In addition, a flying saucer streaks across the top of the screen and scores bonus points when hit. As the enemy ships slowly descend toward the planet's surface, they are continually shifting from left to right and firing down at the planet's

surface. Four separate ramparts spaced evenly across the bottom of the screen offer a form of protection for the player's laser to hide behind. As these ramparts are struck by enemy fire, they slowly begin to disintegrate until they offer no protection at all.

The challenge to the player is to manipulate his laser shots between the ramparts and up at the enemy ships. The player can fire an unlimited number of shots during play. Starting off with one laser cannon and two backups, the object of the game is to destroy the invaders before they destroy you. That's easy enough to understand.

When a player's laser is hit by enemy fire, it disintegrates. When all three of the player's lasers are destroyed or if one of the enemy ships successfully touches down, the game ends. Like *Breakout*, there is no time limit. The better the player is the longer he plays. The play cannot go on indefinitely, however, because sooner or later all the enemy ships are destroyed or one of them makes a successful landing. In the two-player mode, players take turns to compete on a basis of total points scored at the end of the game. An



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extended play feature is awarded to any player scoring 1000 points.

What was said to be the cutest video game at the show, Gremlin's *Frogs*, captured the attention of a number of operators.

Nothing like the eerie Ray Miland movie of the same name. Gremlin's *Frog's* depicts a peaceful pond setting on the video screen and a player-controlled frog sitting on a cluster of lily pads in the center of the pond.

The game concept and instructions are simple: As various insects flutter in the air above the frogs, the player uses a joystick to face his frog either left or right. Then as the insects flutter inside range, the player uses his joystick to face his frog either left or right. When an insect flies into reach, the player uses the joystick to spring the frog upwards. The instant he is level with the target insect--Zap! the player scores the insect's point value.

As many as four different insects may appear on the screen at any one time. As an added incentive, *Frogs* has a bonus feature that gives the player a chance to win a free game, regardless of his point total. During the last ten seconds of the game, an extremely elusive dragonfly appears on the scene. If the frog snares the dragonfly, the player wins a free game.

TABLE GAMES

Table game manufacturers had a few surprises in store for this year's A.M.O.A. visitors also. Most notable was the appearance of computerized pool tables. The Irving Kaye company unveiled a new concept in pool tables designed by industry veteran Jack Mitnick.

The new Kaye table features LED displays for each pocket which vary in point value. The object of the game, which goes for fifty cents per play, is to sink balls in the pockets that are lit with the highest point values. This new concept in pool table design should create added interest in the game of pool and hopefully will enable operators to raise their play prices from the traditional quarter play to the more profitable fifty-cent level.

Montana Billiard Supply and Manufacturing Company of Billings, Montana, a relative newcomer to the manufacturing end of the business, introduced a new line of pool tables that offers an exclusive electronic Match Play feature. This unique new feature enables players to win a free

game during the play of a game of pool.

This is accomplished by a pair of digital readouts located on the rail of the table. As each ball is made, one of the readouts, increments by one number giving the actual ball count. The other readout located right next to the ball count readout is also activated each time a ball is sunk. This second readout, when activated, displays a random number. Should the random number match the ball count number, the player wins a free game which can be activated at any time by a push button device situated near the coin chute. This match feature is operator-adjustable from conservative to liberal settings.

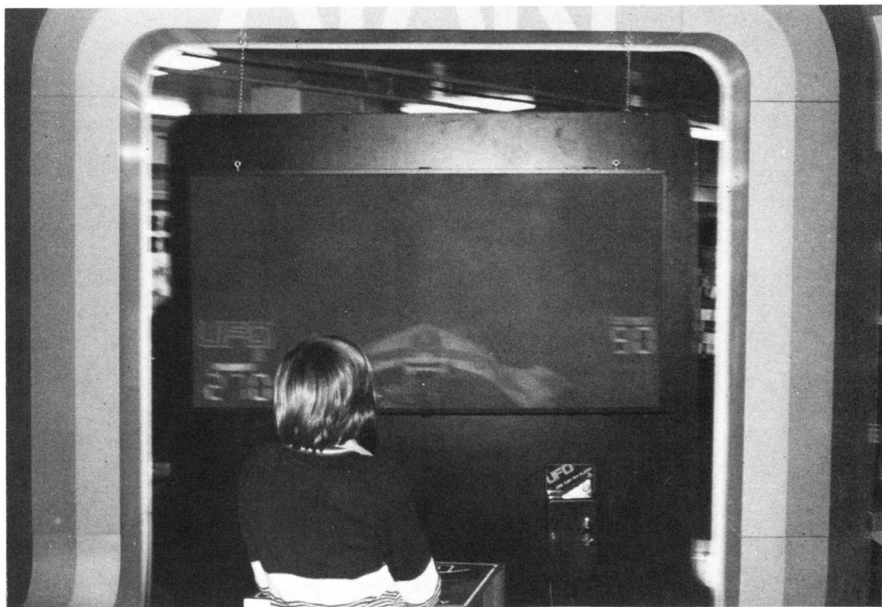
In the realm of foosball tables, Tournament Soccer stole the show again this year. Its new Tournament Table made its debut and won the approval of many operators. The new Tournament Table features a heavy-duty construction similar to the Texas tables and sports a number of attractive cosmetic changes. Besides being heavier and more identifiable, a number of play features were also incorporated into this game. Most notable were new figurines and handle grips. The figurines are made of hard plastic with an improved foot design that eliminates the seam along the outside edges of the foot. The handle grips were enlarged and designed to provide the player with more torque action in his shots.

WALL GAMES

Wall games that once flourished at the A.M.O.A. Show in years gone by made their appearance again this year but in smaller ranks. Gremlin Industries, the oldest active maker of wall games, was showing its latest wall game, which almost seemed lost among its expanded line of video games. The Sunbird Corp., now headed up by John Rugemeyer, showed two new games, the most popular of which was *Tombstone*, a two-player old west shootout game.

The only startling event to take place in the wall game market this year was the introduction of a wall game by Atari. A leading video game manufacturer and innovator of the wide body pinball machine, Atari entered the wall game market with its first effort entitled, *UFO*. Rather simple in its play concept but unique in its presentation, *UFO* enhances player involvement with the game. Overcoming the problem of player detachment (which almost seems inherent in a wall game) was accomplished by simulating travel through space. The somewhat three-dimensional effect provides the player a view through the windshield of a space draft as it travels through space. The object of the game is to fire lasers at flying saucers as they cross the space craft's path.

In next month's installment, we'll take a look at more theme video games, a couple of new paddle games, and some specialty pieces.



Atari entered the wall game market with *UFO*. The game is simple in its play concept but unique in its presentation.

ASCAP settles infringement case

The first lawsuit by copyright owners against a jukebox operator for the unauthorized public performance of copyrighted musical compositions has been settled.

The jukebox operator, Paramount Cigarette and Entertainment Corp., had failed to comply with the compulsory license provisions of the new copyright law, and the American Society of Composers, Authors

and Publishers (ASCAP) brought suit for copyright infringement on behalf of certain of its members whose works were performed by means of a Paramount jukebox located at Cafe 72, 302 East 72nd Street, New York, New York.

The settlement reportedly requires Paramount to comply with the new copyright law by registering its jukeboxes with the copyright office

and paying the \$8 annual compulsory license fee per jukebox. In addition, ASCAP claims it was paid an undisclosed sum "in four figures" by Paramount to settle the infringement claims and reimburse the copyright owners for their costs in bringing the action.

An ASCAP spokesman said the performing rights society will be filing additional lawsuits all across the country.

Florida law requires decals on machines

Effective January 31, 1979, every cigarette machine in the state of Florida will have to have a State Beverage Department decal affixed to it. In order to receive this decal, operators will have to report the machine serial number and location. There will be no charge for this decal, but if a machine doesn't have a numbered decal on it, the Beverage

Department will have the right to seal the machine and turn it to the wall until a decal is secured.

This regulation is for all cigarette machines, either operated by cigarette machine wholesalers or individually owned by the location.

The Florida Cigarette Task Force and the Florida Amusement Mer-

chandising Association, through their efforts in the early part of 1978, stimulated interest through the proposal of changing the law to license every cigarette machine in the state of Florida.

The purpose of the regulation was to control illegal sales of cigarettes through cigarette vending machines.

Pinball calendar

The "A" Team, Inc. has come up with an exciting new item for 1979, The Pinball Aficionado's Calendar.

This full-color, poster-size wall calendar contains beautiful photographs of over a dozen gorgeous pinball backglass women. In addition, each date contains pertinent pinball information. Combined, these facts and figures form a condensed history of the pinball industry. Further, each month features a pinball trivia question challenging even to the most knowledge pinball aficionado.

The calendar has already attracted much attention within the industry especially at the AMOA, recently in Chicago. And nationally it will appear in the January issue of *Playboy Magazine's* "Potpourri" section.

For further information and retailer's discount schedule, contact: The "A" Team, Inc., P.O. Box 2176, Union, New Jersey 07083.



Bill Hewitt [Center] of Bill Hewitt & Son of Petoskey, Michigan, was named the 1978 Music Operator of the Year at the recent convention of the Music Operators of Michigan. His wife Joann [right] received a MOM Pride Award. Ray Greenspan [left] made the presentation.

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Albrook Field, Canal Zone

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Paris 18, France
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D'Rosario Home: 627-2422
Telex: 660540

ENGLAND

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London SW4 0BQ England
Phone: Office: 01-720-1201
Telex: 896616

GERMANY

Erich Schneider GMBH & Co.
9 Lagerstrasse
2 Hamburg 6, West Germany
Phone: Office: 040 439-5051
Telex: 2173333

GUAM

Guam Music, Inc.
P.O. Box 631-Blake Building
Agana, Guam
Phone: Office: 42-1234
Cable Address: GMI Agana Guam

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b/ Basel Switzerland
Off.: 061-467560 Telex: 63257

NAMA elects president

Paul F. McClinton, president of Automatic Chef Company, Waco, Texas, was recently elected chairman of the board of directors of the National Automatic Merchandising Association (N.A.M.A.), at its national convention in Atlanta. McClinton succeeds Dick Estey of Canteen Company of Oregon, Portland.

N.A.M.A. is the national association of the vending and foodservice management industry with more than 2,300 member firms throughout the United States.

Other new officers, whose terms will begin on January 1, are senior vice chairman, Allan P. Lucht, chairman and president of Servomation Corporation, New York City; vice chairman, John B. Edgerton, Jr., president, Automatic Products Company, St. Paul, Minnesota; and treasurer, Jerry L. Zaug, Zaug's Inc., Appleton, Wisconsin.



The Music Operators of Michigan [MOM] recently held an AMOA-sponsored ten-day service school in Lansing, Michigan on digital pinball machines. The school, which ran from October 14-23, drew 21 people. From left are Walt Maner, general manager of MOM; school chairman Ed Schultz, Ed's Distributing; and Don Miller, the course instructor.

Tax Clinic:

Business trip deductions for spouses

QUESTION: May I deduct the cost of taking my wife with me on business trips?

ANSWER: The Internal Revenue Code requires that for travel expenses to be deductible, they must be ordinary and necessary expenses of your trade or business. The regulations under the Internal Revenue Code, provide that a spouse's expenses on a business trip are deductible only if you can show that the spouse served a bona fide business purpose, and not mere performance of incidental services.

Upon audit, the Internal Revenue Service will frequently review the travel and entertainment expenses of a business, and will pay particular attention to the travel expenses of an executive's spouse. As a result of the Internal Revenue Service's scrutiny in this area, and frequent disallowance of expenses, many cases have been decided involving the question of the expenses of taking a spouse along.

These cases have been decided upon the factual issue of whether the

taxpayer could establish that there was a bona fide business purpose in taking his spouse, and not the mere performance of incidental services.

There have been several cases which allowed the deduction for the spouse, where the type of trip and business associates who were met, required the presence of a spouse to promote the interests of the business. A bank president who took his wife along to attend a bank convention, and participate in hosting receptions with her husband, was allowed to deduct her expenses. The most famous case was that of Walt Disney Productions, when Mr. Disney went on a three-month world wide tour with his spouse. The court held that expenses for Mrs. Disney were deductible, taking into consideration the image of the company as a producer of family entertainment. Other court decisions have denied the deduction for the spouse's expenses, where the sole purpose was for the spouse to perform minor secretarial services, and where the spouse only attended few, if any, business meetings.

If, on audit, the Internal Revenue

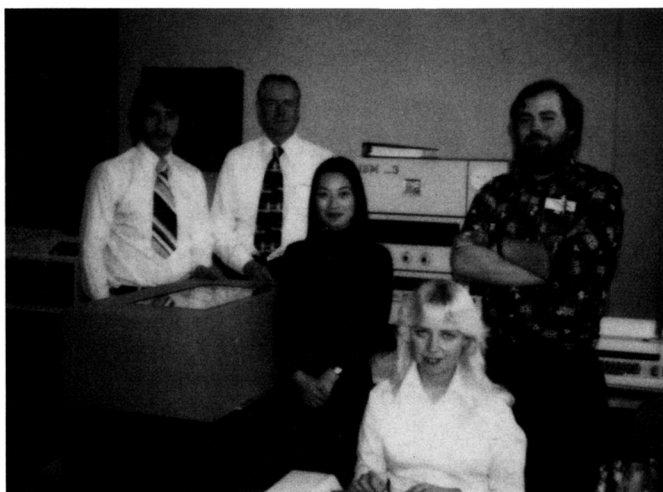
Service disallows the deduction, you still are entitled to deduct the expenses as if you had gone alone. Accordingly, you can deduct the full cost of the air fare for one person flying, and the room rate for one person occupying a room, even though there may be a discount for your spouse if she comes along with you. For example, a hotel room for a single may be \$40, and for double, \$60. If your spouse's expenses are disallowed, you are entitled to a deduction of \$40 for the room.

In the event that your spouse accompanies you on a business trip, you should be prepared to document the business reasons for her accompaniment.

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

Coinman of the Month

DICK JOHNSON



Key personnel at Southern Music Ltd. include [from left] Tony Fisher, Dick Johnson [This month's Coinman], Cathy Wong, Sylvia Pastor, and Jim Turnbull.

Dick Johnson is the president and managing director of Southern Music Ltd. in Calgary, Alberta, Canada. And the first thing he told *PLAY METER* when we interviewed him as this month's Coinman was: "When you do your article, please don't make it just about me. I'm only one of an organization."

Okay, so let's start with the organization. Southern Music employs about sixty people. His operations manager is Tony Fisher who, according to Dick, is an extremely good games man. "He's our strong arm on technical matters," Dick said of him. And that is apparently something very special to Southern Music because it has to be largely self sufficient because of the added delays and costs that come with operating north of the border.

Some of the others in the organization include Cathy Wong, the data processing manager; Sylvia Pastor, the computer operator; and Jim Turnbull, the music programmer.

Southern Music has about 2500 pieces of amusement equipment in active operation throughout the three western provinces of Canada—British Columbia, Alberta, and Saskatchewan. The whole operation spreads over 1400 to 1500 miles (or, for those of us south of the border, from the Dakotas to Oregon). The company's main office is in Calgary, Alberta, and there are branch offices in Vancouver and British Columbia. In addition, there are answering services and shop warehouses in about ten other locations.

To keep everything running smoothly and efficiently, Dick has employed the use of an IBM Systems Three, Model Twelve computer which he uses to help with the music programming and games percentages. Now, although he has decided to go with the computer, operators who are still working with paper and pencil may find some very useful ideas in Dick's methods of operation—particularly with his novel approach to percent-aging pingames.

Dick is 57. His wife's name is Ellen. And their two children—Rita and Cal—have both been out on their own for some time now. Dick started Southern Music (he was the main principal) in 1951. Then in 1956, the company was incorporated. He got into the business at the urging of his brother, who owns Dale's Distributing in Vancouver, where Southern Music does most of its business.

PLAY METER: How does your computer help you with your music programming?

JOHNSON: As far as music programming is concerned, for the last fifteen or sixteen years, we have kept track of the number of plays of every record on every machine. Now, I know a lot of operators don't keep track of all this. But we do and, because we do, it was easy for us to switch over to a computer because we were already doing everything the computer needed as far as raw data. So, now when those location playsheets come in, they are logged with the location's number and the record changes that were made—by the way, all this takes about a minute and a half to do. And then all this information is fed into the computer. From there, the computer does everything. The records automatically fall into their various categories of music and are ranked according to their number of plays, and the computer also gives us back all the percentages that we need—percentages of play for rock, country and western, and so on. It's like making a hit parade for 100 locations, 200 locations, or 400 locations.

PLAY METER: How do you use this information?

JOHNSON: We can check to see what is the overall hit records. Or we can check what is the hit parade for a particular location. Or maybe we want to see what the bar situation in one area is doing, or we want to see what's playing best in the country and western bars in a particular area. The breakdown is fantastic, and it's fast. And using all this information, we can give the people just exactly what they want. For instance, we have three bars within a block, and the differences of these three bars shows why we need this information. One of those bars will play about eighty percent all-time favorites—that's the highest we've ever had—another bar just a half block away has ninety percent of its plays on current hits, and the third bar only a half block away from there has forty-nine percent country and western play. So you see how great a difference there can be and why we have to have this ability to check each location against not only locations in its area but also by locations of its type.

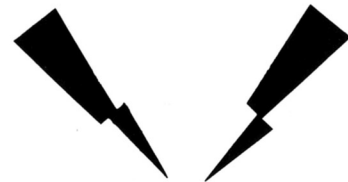
PLAY METER: How do you tell if a record is earning its keep?

JOHNSON: When the computer breaks down the music, it breaks it down first into two categories—current hits and all-time favorites. Then, under both of these categories, it breaks all the records down into one of the following categories: rock, hit, easy listening, country and western, old-time bands, and ethnic. Those last two groups don't show us a lot of programming, obviously. From there the computer can show us, for instance, that at a particular location rock accounted for 10.2 percent of the play, but maybe it accounted for 16 percent of all the records on that phonograph. So it shows us that we're heavy on those type of records. If you have to use up 16 percent of your records to get 10 percent of your play, that means you have too many records of that type in there. The easiest way this occurs is when the location owner says he

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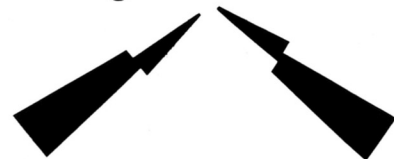
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doesn't want rock on, or he doesn't want country and western, or whatever, and so you comply with his requests and end up with fillers on the title strips. So what you have to do in these cases is ease your way back in there and get those percentages back where they belong. That's the advantage of doing this with a computer. It can show you in a flash that you're light in this category or that category, and that you're heavy in this category. And that can help you see what types of records should be removed from the phonograph. Maybe three of those rock records in there have been going along for the ride.

PLAY METER: How many records do you end up changing on a per-week basis?

JOHNSON: We change something in the neighborhood of three and a half records per week, but we don't service our locations every week but rather every two weeks.

PLAY METER: How do you determine what records to buy?

JOHNSON: We get playlists from all across Canada and from three or four points in the United States, and we also check the record charts in the trade magazines. What we strive for when we put a new record on the jukebox is to double the average of plays on that jukebox. Say, example the machine is averaging ten plays per record on the phonograph, then we want that new addition to draw at least double that—in that case, twenty plays. The minute a new record comes out, we go through a test with it. And if it gets exceptionally good play, it will show up in our hit parade because of its high play percentage. And we'll buy more of that.

PLAY METER: Is there anything else you do, besides programming, to promote jukebox play?

JOHNSON: We do a lot of point-of-purchase advertising. We have our own printing setup and spend a lot on promotional material. We have put out a musical menu for some years now. In it, we highlight some of the new records, and on the back we usually put a biography of one of the artists. We put these flyers on the machines and in some of the booths, and they explain what some of the new records are.

PLAY METER: Can you say that your computer has made more money for you or saved you money?

JOHNSON: The biggest thing this type of programming has done for us is that it has helped us make substantial cuts in our record costs. A rough estimate would be that we have been able to cut our record costs by about fifty percent. Our success ratio with a new record before we went into this type of programming was 45 percent, but now our success rate with new records we buy is way up—around 75 percent, though we have cut our record costs. I should add that just because a record is number one on the radio doesn't mean that it's going to get the jukebox play. Often it won't get the play because the customers can hear those records anytime. I'd say that about forty percent of our records on the jukeboxes are all-time favorites,

since the people can't hear those records all the time. It may be something like no one is playing Dolly Parton's latest hit because they can hear that anytime, but since they can't just turn on the radio and hear some of her older songs, those records may end up drawing more plays than her current records.

PLAY METER: Apparently you rely quite heavily on a record library?

JOHNSON: Yes, we do. Right now, for instance, we have approximately 250 relatively current selections with pre-printed strips in our library, about 1200 special all-time favorites, and approximately another 10,000 records filed by titles and artists. We need the extensive library for several reasons. First of all, we rely very heavily on request cards. We'll go to the ends of the world to get a record if it's requested. And if it's an oldie, it only takes us a minute to check and see if we have it. And, second, sometimes when you hit the summer, for example, you don't have many new good hits coming out. So with our record library, we're able to go back into the bins and get the play stimulus we need by pulling out some of the old pros. I am convinced this is the life's blood of our business.

PLAY METER: How do you have your library arranged?

JOHNSON: We have the records filed by both artists and titles. First of all, we have a bunk of maybe 25 records of the favorite all-time hits. Then we'll go to several bunks for individual titles—that may have one or two copies of each record, and then we'll simply go alphabetically by artists. It varies as to how many copies we keep of a record, but it could be anywhere from 25 to 50 on some records.

PLAY METER: Being a member of the A.M.O.A., you are no doubt aware of the jukebox copyright law in the United States. Is there a similar law in Canada?

JOHNSON: We don't have such a law in Canada, at least not yet. Nothing has been done up here about it, I think because they probably haven't made up their minds how they're going to do it. I'm sure, though, a lot of people are sitting back and taking a look at the law in the states and are wondering how they can get a piece of the pie in Canada. Though I hope it doesn't get in up here, I think a similar law will find its way here. Now, we don't have the same numbers of operators and phonographs up here that you have in the states; so if they set up a government body to collect the money as they've done in the states, it's really going to pare down how much of the money is actually collected for the royalties. But, for sure, I think they are going to pursue the matter up here. As for the A.M.O.A., they won a lot of concessions with their fight against the law. And though I know they are not happy with it, they did a fantastic job. I know that some years ago some of the things the other side was asking for would have put a lot of people out of business because of all the bookkeeping. So if we

Continued on page 76

WE HELD ON AS LONG AS WE COULD!!
But-rising costs have hit us too!
As a result, we regret having to increase our prices—for the 1st time in ten years.
PLEASE—see the pricing card on the jukebox for the new rates.
—SOUTHERN MUSIC LTD.

Please note new prices per play.
We regret to announce that due to increased costs we must raise our jukebox rates. This represents our first increase in ten years, a period during which other goods have risen sharply.
We suggest you take advantage of the multiple selection feature on this jukebox to obtain the maximum value on your purchase.
SOUTHERN MUSIC LTD.

JUST TUNED-UP
You'll Get A Super Charge Out Of Playing Me Now!
GAME: Hot Tip
DATE: Nov. 20, 1978
SOUTHERN MUSIC LTD.

Southern Music has its own printing setup and frequently publishes music "menus" and notices which, Johnson says, help promote play and explain price increases.

Large turnout highlights \$20,000 Ohio foosball tournament

The largest crowd ever for a novice only tournament participated in the Ohio \$20,000 Tournament Soccer Championship in Columbus November 4-5. The event was a joint venture of Shaffer Distributing Company and Tournament Soccer. Most notably, there were no professionals in it, and it was location- and operator-oriented.

According to Lee Peppard, Tournament Soccer president, "The value of the Ohio \$20,000 Tournament was twofold. First, it took our promotion and introduced it to a brand new market. Second, it showed that a properly planned promotion is the greatest tool to implement an increase in the cost of play."

Two hundred Ohio locations sent

ten representatives each to the Southern Hotel in Columbus for the Championship finals. Qualifying rounds were held in taverns, bowling alleys, bars, game rooms, and student unions throughout the state. Chuck Farmer, vice president of sales at Shaffer Distributing reported that 415 of the new fifty-cent Tournament Soccer tables were sold. He pointed out that the promotion was geared to getting tables on fifty-cent play across Ohio. "What coin machine has ever been able to successfully double its price so fast?" he said.

Farmer and Patty Gately coordinated the event which began in September.

The \$20,000 in merchandise prizes distributed at the finals in-

cluded Kawasaki motorcycles, deluxe color console TV, portable TVs, deluxe AM-FM radios, stereo systems, digital radios, Atari video home games, home Tournament Soccer tables, and video cassette recorders.

Winners were in two categories—open doubles and women's singles. There was also a draw-your-own-partner contest on Saturday and a consolation contest on Sunday.

Ohio operators who had winners among the location finalists at Columbus included: Nine Limited Leasing Company, Columbus; Cleveland-Chicago Amusement Company, North Ridgeville; Bell Music Company, Akron; Table Soccer of Cincinnati, Cincinnati; Elum Music Company, Massillon; Acme Miami Vending, Dayton; J.K. Amusement, Springfield; Fantasy Highland, Athens; Corson Services, Dayton; Ace Vending, Columbus; G.O. Coin Service, Columbus; Big City Vending, Columbus; Interstate Leisure, Columbus; Hughes Music Company, Springfield; Pioneer Services, Cincinnati; J.L. Hilton Company, Akron; Hopkins Music Company, Galion; Games, Inc., Columbus; Tora Music Company, Columbus; Gem Music Company, Dayton; Fun-N-Games, Youngstown; American Automatic Vending, Solon; Capital Enterprises, Fremont; Laughlin Music Company, Athens; Sanborn Vending Company, Nelsonville.



Two open doubles winners with Bill Grace, Shaffer, between them.



Chuck Farmer, Shaffer vice president of sales, watching Tournament Soccer finals.

Ace 3000 service school

Ken Bateman, after sales manager for Ace Coin Equipment of South Wales, recently conducted a service seminar in Lewiston, Maine on the Ace 3000 gaming machine.

The service school, which was sponsored by Bob Jones of Arjay Export Company, Inc. also went a step further when Bateman visited operators in Maine and eastern Canada to review troubleshooting and repair techniques on the machines.

The Ace 3000 is a multiplier-type machine which is available with a push button start system or with a handle mechanism.

Hanson plans five-state pool tournament

A five-state pool tournament sponsored by Hanson Distributing and sanctioned by U.S. Billiards is currently being planned for Minnesota, Iowa, Wisconsin, North Dakota, and South Dakota.

Kirk McKennon, a company executive with Hanson, has been appointed tournament director for the event.

There is no entry fee to participants who must compete in weekly playoffs to qualify for the finals. The finals will be held at the Radisson

South in Bloomington, Minnesota January 13-14.

Trophies and cue sticks will be awarded at the qualifying level, and first, second, and third place from each qualifying location will go on to Radisson finals. There, they will compete against the other entrants for cash prizes and trophies.

Qualifying rounds run one night per week for eight weeks, and have already begun in many locations.

For more information, operators should contact the Hanson Dis-

tributing Company, 9201 Penn Avenue South, Suite 1, Bloomington, Minnesota 55431 or call (612) 884-6604.

Hanson is also planning a similar promotion for Tournament Soccer. This is yet unscheduled, but the promotion will be used as a way of introducing foosball players in this area to fifty-cent play on foosball tables.

Further details on this promotional event will be announced as soon as they are available.

Bally Northeast to handle Seeburg line

Bally Northeast Distributing, Inc. has been appointed a distributor for both the Seeburg music and vending product lines, including parts inventory and full service back-up.

Through Bally Northeast, Seeburg gains substantial product representation in the states of New Hampshire, Maine, Vermont, Rhode Island, and Massachusetts.

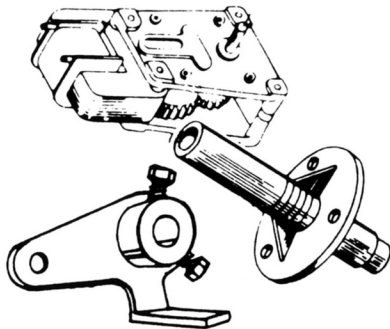
The modern Bally Northeast facility is housed in a well designed

35,000-square-foot building conveniently situated to service the entire market with large showrooms and warehousing of equipment to enable immediate shipments and deliveries. Full service back-up is provided by both a competent staff of qualified technicians and a complete service and parts department. These operations are geared to assist in all operators' service requirements and are structured to completely satisfy

the everyday maintenance needs of every type of coin operated equipment.

William Adair, board chairman of Seeburg, commented on the appointment, "We are pleased to have Bally Northeast join our family of Seeburg distributors and look forward to playing a prominent role in the continued growth of this fine company."

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Mystic 478 unveiled at Rock-Ola distributors meeting

By Ralph C. Lally II

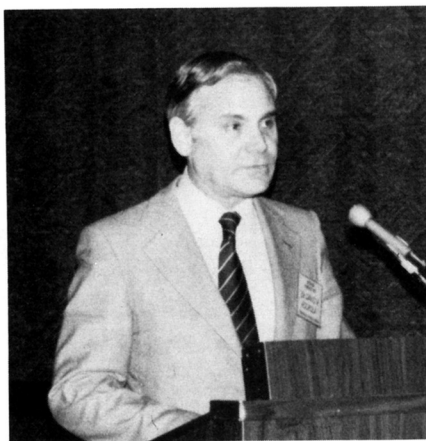
Rock-Ola distributors from the United States and abroad converged on Monterey, California's Del Monte Hyatt House November 2 and 3 for the annual Rock-Ola distributors meeting and unveiling of the company's new phonograph.

On hand to welcome the gathering of distributors was Rock-Ola's Executive Vice President Ed Doris, who in his opening remarks prepared the way for what was to come by stressing the need for an entirely new concept in coin-operated phonographs. Doris said that Rock-Ola had conducted a great deal of research attempting to find out how it could help phonographs earn more money for the operators. Rock-Ola, he said, set out to learn why the earnings in jukeboxes were falling and, after analyzing many different locations, found that a great number of phonograph locations were suffering from neglect. In many cases, it was reported, the equipment was old, in need of cleaning, programmed poorly, and without any accessory equipment such as external speakers or wall boxes.

Company President Donald C. Rockola then took to the podium and admitted to the obvious need to improve on the phonograph's overall sound and appearance. He then stressed the necessity to take the matter one step further and develop new ideas or features that would stimulate more plays and profits. The end result of this million dollar research and development program was "the most innovative product Rock-Ola has ever made," Rockola said, of course referring to his company's new 1979 phonograph for 1979—the *Mystic 478*.



Donald Rockola



Dr. David Rockola

Due to an extensive amount of converting existing functions to electronic controls, the *Mystic* had been changed almost completely. All that was retained was the basic cabinet style, record storage, transfer, and playing mechanism. Rockola explained that the *Mystic* had been designed to increase location interest and awareness in the jukebox. "Mystic changes the role of the phonograph from a passive one to an active one," Rockola added.

Dr. David Rockola, chairman of the board, was then introduced to point out the new features on the *Mystic 478*. Dr. Rockola, who also heads up the engineering department, described in detail three new play features on the new machine. The first of these is a digital display of the top three location hits which he said, "is the greatest phonograph innovation to happen in 25 years."

The new *Mystic 478*, he pointed out, also has a new bonus play feature which randomly offers special pricing opportunities during time periods when the jukebox is not being played. This brightly-colored feature, situated on the top part of the phonograph, flashes on and off when activated. The bonus play time intervals can be operator adjusted as can the optional price levels.

Another play stimulating feature that the new Rock-Ola had to offer was a device that automatically plays a complimentary record selected at random by the phonograph during pre-determined intervals of non-play. This feature is also operator adjustable and can be made to operate at random time sequences. Other innovations include a digital popularity meter, a new credit unit that makes changing prices as easy as flicking a switch, and a number of diagnostic and service features. For more on the new Rock-Ola *Mystic*, be sure to see the Phonograph Buyer's Guide in this issue.

The meeting ended the next day following a service school conducted by the Rock-Ola engineering staff. During this nuts and bolts session, it was announced that Kurz Kasch will have available a complete set of test boards for each piece of Rock-Ola equipment.

AN OPEN LETTER TO THE AMERICAN JUKE BOX INDUSTRY

People never cease to surprise us, and, at present, an astonishingly large number of juke box owners are doing just that—acting in a most surprising fashion.

On January 1, 1978, a new Federal Copyright Law took effect. It provides compensation for the tens of thousands of writers and publishers whose product is the life blood for a number of major industries. Without their music there is no juke box industry.

Insofar as the juke box owner is concerned, the mechanics of this compensation are both simple and inexpensive. Federal law requires that you register each box you operate with the U.S. Copyright Office and, as part of that registry, that you pay the copyright office an annual, per box, fee of \$8.00. (More than 125,000 juke boxes have already been registered.) In exchange, you receive a certificate of registry to display in your box.

More important, however, you also receive assurance that you cannot be sued for infringing on the public performance rights of the writers and publishers whose music you use. And each time an unregistered juke box is played, just such an infringement may be taking place. The penalty for each infringed song is at least \$250 and may be as high as \$10,000.

BMI is charged with protecting the more than 50,000 writers and publishers of music who've entrusted their public performance rights to us. We have no choice but to begin taking legal action against unregistered juke boxes and operators who are infringing upon those rights. Understandably, too, these actions may begin rather abruptly since we can hardly justify—for whatever our share will be of the \$8 registry fee—the expense of a prolonged series of visits to operators and establishments using unregistered boxes.

We hope that steps as drastic as these will be unnecessary, but that choice is yours—not ours. You can still register your juke boxes with the Federal Government. The annual fee is \$8 per box. You need only to contact the U.S. Copyright Office, Licensing Division, Washington, D.C. 20557 (or call 703 557-1394) for the few simple forms needed.

As we said at the outset, people never cease to surprise us and to risk what may well amount to more than a year's income from a box in order to save just \$8 is, to say the least, a surprising business judgment.

BROADCAST MUSIC, INC.

All the worlds of music for all of today's audiences

40 West 57th Street, New York, NY 10019

Play Meter Singles Chart

TITLE, ARTIST, Label, Record Number	Weeks on Chart		
Dec. Dec. 16 2			
1 1 YOU DON'T BRING ME FLOWERS— Barbra & Neil— Columbia 10840	8		
2 2 MACARTHUR PARK— Donna Summer—Casablanca 939	15		
3 3 I LOVE THE NIGHT LIFE[DISCO ROUND]— Alicia Bridges— Polydor 14483	24		
4 7 I JUST WANNA STOP— Gino Vannelli—A&M2072	15		
5 6 DOUBLE VISION— Foreigner—Atlantic 3514	13		
6 8 SHARING THE NIGHT TOGETHER— Dr. Hook—Capitol4621	14		
7 9 ALIVE AGAIN— Chicago—Columbia10845	9		
8 15 HOW MUCH I FEEL— Ambrosia—Warner Bros. 8640	16		
9 10 TIME PASSAGES— Al Stewart—Arista0382	12		
10 12 STRANGE WAY— FireFall—Atlantic3518	12		
11 11 ONE NATION UNDER A GROOVE— Funkadelic—Warner Bros.8618	14		
12 4 YOU NEEDED ME— Anne Murray—Capitol4574	23		
● 13 25 LE FREAK— Chic—Atlantic3519	7		
● 14 27 MY LIFE— Billy Joel—Columbia 10853	5		
15 16 CHANGE OF HEART— Eric Carmen—Arista 0354	14		
● 16 26 OOH BABY BABY— Linda Ronstadt—Asylum 45546	5		
17 18 [OUR LOVE]DON'T THROW IT ALL AWAY— Andy Gibb— RSO911	10		
● 18 28 Y.M.C.A.— The Village People—Casablanca945	8		
● 19 29 PART TIME LOVE— Elton John—MCA40973	5		
20 21 SWEET LIFE— Paul Davis—Bang738	17		
21 22 I'M EVERY WOMAN— Chaka Khan—Tattoo8683(W.B.)	11		
22 24 DON'T WANT TO LIVE WITHOUT IT— Pablo Cruise A&M2076	14		
23 13 KISS YOU ALL OVER— Exile—W.B./Curb 8589	24		
24 14 HOT CHILD IN THE CITY— Nick Gilder—Chrysalis2226	28		
● 25 43 TOO MUCH HEAVEN— The Bee Gees—RSO913	3		
26 31 HOW YOU GONNA SEE ME NOW— Alice Cooper Warner Bros.8695	9		
27 20 YOU NEVER DONE IT LIKE THAT— Captain & Tennille A&M2063	20		
28 15 READY TO TAKE A CHANCE AGAIN— Barry Manilow— Arista 0357	14		
29 35 THE POWER OF GOLD— Fogelberg & Weisberg— Full Moon50606(CBS)	10		
● 30 41 WE'VE GOT TONIGHT— Bob Seger—Capitol 14653	6		
31 32 DANCE[DISCO HEAT]— Sylvester—Fantasy827	18		
32 37 PROMISES— Eric Clapton—RSO910	9		
33 19 BEAST OF BURDEN— The Rolling Stones— Rolling Stone19309(Atlantic)	15		
34 17 EVERYBODY NEEDS LOVE— Stephen Bishop—ABC12406	14		
35 36 RAINING IN MY HEART— Leo Sayer—Warner Bros.8682	12		
● 36 49 INSTANT REPLAY— Dan Hartman—Blue Sky 2772(CBS)	10		
37 38 STRAIGHT ON— Heart—Portrait 70020(CBS)			13
38 23 WHO ARE YOU— The Who—MCA 40948			17
39 33 GET OFF— Foxy—Dash 5046(TK)			22
40 34 LIKE A SUNDAY IN SALEM [THE AMOS & ANDY SONG]— Gene Cotton—Ariola 7723			12
● 41 56 BABY I'M BURNING— Dolly Parton—RCA11420			3
42 30 PRISONER OF YOUR LOVE— Player—RSO 908			15
43 45 FLYING HIGH— The Commodores—Motown 1452			13
● 44 55 IN THE BUSH— Musique—Prelude 71110			6
● 45 61 HOLD THE LINE <small>Toto Columbia 10930</small>			6
46 47 THEMES FROM THE WIZARD OF OZ— Meco— Millennium 620(Casablanca)			15
47 48 GOT TO HAVE LOVING— Don Ray—Polydor 14489			13
48 53 FOREVER AUTUMN— Justin Hayward—Columbia 10799			11
● 49 39 BOOGIE OOGIE OOGIE— A Taste of Honey— Capitol 4565			24
51 42 A LITTLE MORE LOVE— Olivia Newton-John—MCA 40975			3
WHENEVER I CALL YOU "FRIEND"— Kenny Loggins— Columbia 1074			21
52 59 CAN YOU FOOL— Glen Campbell—Capitol 4638			6
53 60 THERE'LL NEVER BE— Switch—Gordy 7152(Motown)			6
54 54 FUNTIME— Joe Cocker—Asylum 45540			8
● 55 64 THE GAMBLER— Kenny Rogers—United Artists 1250			5
● 56 72 SEPTEMBER— Earth, Wind & Fire—Columbia 10854			3
● 57 73 EVERY 1'S A WINNER— Hot Chocolate— Infinity 50002 (MCA)			3
● 58 69 HERE COMES THE NIGHT— Nick Gilder—Chrysalis 2264			5
● 59 70 BICYCLE RACE/FAT BOTTOMED GIRLS— Queen Elektra 45537			6
60 68 MY BEST FRIENDS'S GIRL— The Cars—Elektra 45537			6
61 62 THIS IS LOVE— Paul Anka—RCA 11395			6
62 63 IT'S OVER— Electric Light Orchestra—Jet 5052(CBS)			6
63 65 MARY JANE— Rick James—Gordy 7162(Motown)			5
64 71 HOT SHOT— Karen Young—West End 1211			5
● 65 — YOU THRILL ME— Exile— W.B./Curb 8711			1
66 40 REMINISCING— Little River Band—Harvest 4605(Capitol)			23
67 74 DRIFTWOOD— The Moody Blues—London 273			3
68 67 SEARCHING FOR A THRILL— Starbuck— United Artists 1245			6
69 — DON'T HOLD BACK— Chanson—ariola 7717			1
70 — LOTTA LOVE— Nicoletta Larson—Warner Bros. 8664			1
71 — FIRE— The Pointer Sisters—Planet 45901 (Elektra)			1
72 — YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH— Meatloaf—Cleveland Int'l/Epic 50634			1
73 — ONE LAST KISS— J. Geils—EMI/America 8964			1
74 — I WAS MADE FOR DANCIN'— Leif Garrett— Scotti Bros. 403 (Atlantic)			1
75 — A MAN I'LL NEVER BE— Boston—Epic 50638			1

Columbia Records

Proudly Presents the Following Release
of Guaranteed Winning Selections

Santana

“Stormy” 3-10873

Chicago

“No Tell Lover” 3-10879

Willie Nelson

“Whiskey River” 3-10877

Eddie Money

“You Really Got a Hold on Me” 3-10842

Kenny Loggins

“Easy Driver” 3-10866

**Super Star Power from
Columbia Records**

Play Meter

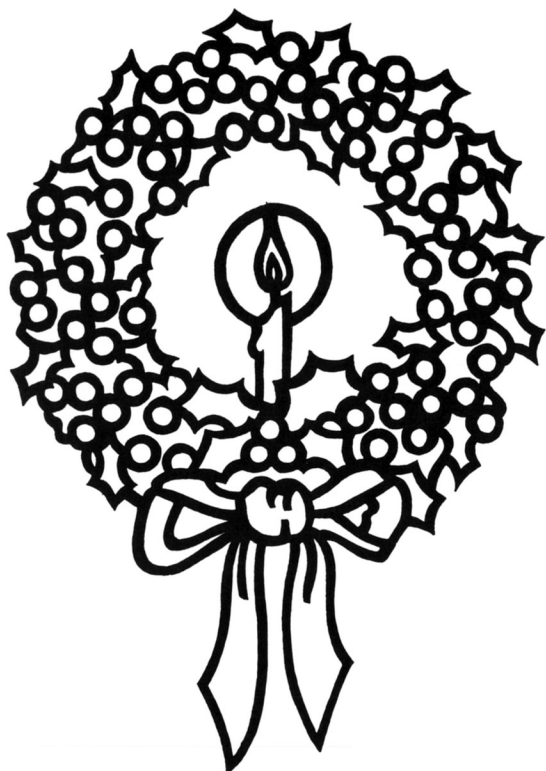
Country Singles Chart

TITLE, ARTIST, Label, Record Number

Dec. 16 Dec. 2

Weeks on Chart

● 1	6	ON MY KNEES —Charlie Rich & Janie Fricke—Epic 50616	17	37	27	DAYLIGHT —T.G. Sheppard—W.B./Curb 8678	13
	2	SLEEPING SINGLE IN A DOUBLE BED —Barbara Mandrell—ABC 12403	15	38	37	ANOTHER GOODBYE —Donna Fargo—Warner Bros. 8643	17
● 3	9	ALL OF ME —Willie Nelson—Columbia 10834	9	39	38	HEARTBREAKER —Dolly Parton—RCA 11296	18
● 4	8	BURGERS & FRIES —Charley Pride—RCA 11391	9	● 40	50	RHYTHM OF THE RAIN —Jacky Ward—Mercury 55047	5
● 5	10	FRIEND, LOVER, WIFE —Johnny Paycheck—Epic 50621	9	● 41	51	I'VE DONE ENOUGH DYIN' TODAY —Larry Gatlin—Monument 270	5
● 6	13	THE GAMBLER —Kenny Rogers—United Artists 1250	8	42	46	WILL YOU REMEMBER MINE —Willie Nelson—Lone Star 703(CBS)	7
	7	LITTLE THINGS MEAN A LOT —Margo Smith—Warner Bros. 8653	15	43	26	TWO LONELY PEOPLE —Moe Bandy—Columbia 10820	14
	8	DON'T YOU THINK THIS OUTLAW BITS DONE GOT OUT OF HAND —Waylon Jennings—RCA 11390	8	44	28	TWO HEARTS TANGLED IN LOVE —Kenny Dale—Capitol 4619	16
● 9	20	THE BULL & THE BEAVER —Merle Haggard & Leona Williams—MCA 40962	10	45	29	WHAT 'CHA DOIN' AFTER MIDNIGHT BABY —Helen Cornelius—RCA 11375	12
● 10	25	I REALLY GOT THE FEELING BABY —Dolly Parton—RCA 11420	3	46	44	RAINING IN MY HEART —Leo Sayer—Warner Bros. 8682	9
	11	SWEET DESIRE —The Kendalls—Ovation 1112	13	47	52	PLEASE DON'T PLAY A LOVE SONG —Marty Robbins—Columbia 10821	7
	12	I JUST WANT TO LOVE YOU —Eddie Rabbitt—Elektra 45531	12	48	24	DEVOTED TO YOU —Carly Simon & James Taylor—Elektra 45506	15
	13	CAN YOU FOOL —Glenn Campbell—Capitol 4638	13	49	53	JULIET & ROMEO —Ronnie Sessions—MCA 40952	11
	14	HUBBA HUBBA —Billy 'Crash' Craddock—Capitol 4624	14	50	40	WHAT TIME DO YOU HAVE TO BE BACK IN HEAVEN —Razzy Bailey—RCA 11338	19
	15	BREAK MY MIND —Vern Gosdin—Elektra 45532	11	51	54	POISON LOVE —Gail Davies—Lifesong 1777(CBS)	9
	16	YOU'VE STILL GOT A PLACE IN MY HEART —Con Hunley—Warner Bros. 8671	13	52	55	FEET —Ray Price—Monument 267	8
	17	SLEEP TIGHT, GOOD NIGHT MAN —Bobby Bare—Columbia 10831	10	53	56	LOVE GOT IN THE WAY —Freddy Weller—Columbia 10837	9
	18	THAT'S WHAT YOU DO TO ME —Charley McClain—Epic 50598	14	54	41	LET'S TAKE THE LONG WAY HOME —Ronnie Milsap—RCA 11369	14
	19	STORMY WEATHER —Stella Parton—Elektra 45533	10	55	57	PROMISES —Eric Clapton—RSO 910	6
● 20	31	TULSA TIME —Don Williams—ABC 12425	6	56	58	IT'S NOT EASY —Dickey Lee—RCA 11389	9
● 21	32	WE'VE COME A LONG WAY BABY —Loretta Lynn—MCA 40954	6	57	59	THE MAN THAT TURNED MY MAMA ON —Ed Bruce—Epic 50613	9
● 22	33	SHARING THE NIGHT TOGETHER —Dr. Hook—Capitol 4621	11	58	60	THE WAY IT WAS IN '51 —Merle Haggard—Capitol 4636	6
	23	FADIN' IN, FADIN' OUT —Tommy Overstreet—ABC—12408	12	59	63	MAYBE YOU SHOULD'VE BEEN LISTENING —Jessi Colter—Capitol 4641	6
	24	I'M LEAVING IT ALL UP TO YOU —Freddy Fender—ABC 12415	10	● 60	67	PLAYIN' HARD TO GET —Janie Fricke—Columbia 10849	5
	25	AIN'T NO CALIFORNIA —Mel Tillis—MCA 40946	15	61	65	HIGH & DRY —Joe Sun—Ovation 1117	5
	26	WHAT HAVE YOU GOT TO LOSE —Tom T. Hall—RCA 11376	14	62	66	THEN YOU'LL REMEMBER —Sterling Whipple—Warner Bros. 8632	10
	27	CRYING' AGAIN —The Oak Ridge Boys—ABC 12397	16	● 63	68	LADY LAY DOWN —John Conlee—ABC 12420	3
	28	ANYONE WHO ISN'T ME TONIGHT —Rogers & West—United Artists 1234	16	● 64	71	THE SONG WE MADE LOVE TO —Mickey Gilley—Epic 50631	3
	29	BACK TO THE LOVE —Susie Allanson—W.B./Curb 8686	8	● 65	75	GIMME BACK MY BLUES —Jerry Reed—RCA 11407	3
	30	ONE RUN FOR THE ROSES —Narvel Felts—ABC 12414	9	● 66	—	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR —Crystal Gayle—United Artists 1259	—
	31	WHAT'S THE NAME OF THAT SONG —Glen Barber—Century 21C100	13	67	69	LOVE ME AGAIN —Rita Coolidge—A&M 2090	3
	32	JUST OUT OF REACH —Larry G. Hudson—Lone Star 702(CBS)	10	68	70	LOVE AIN'T GONNA WAIT FOR US —Billie Jo Spears—United Artists 1251	3
● 33	45	REST YOUR LOVE ON ME —The Bee Gees—RSO 913	3	69	74	AS LONG AS I CAN WAKE UP IN YOUR ARMS —Kenny O'Dell—Capricorn 0309	3
● 34	47	DOUBLE S —Bill Anderson—MCA 40964	6	70	72	LAST EXIT FOR LOVE —Wood Newton—Elektra 45528	3
● 35	48	DO YOU EVER FOOL AROUND —Joe Stampley—Epic 50626	5	71	—	TEXAS —Tanya Tucker—MCA 1999	1
● 36	49	YOUR LOVE HAD TAKEN ME —Conway Twitty—MCA 40963	5	72	—	I JUST CAN'T STAY MARRIED TO YOU —Christy Lane—L5 169(GRT)	—
				73	—	COME ON IN —The Oak Ridge Boys—ABC 12434	—
				74	—	'YOU DON'T BRING ME FLOWERS —Brown & Cornelius—RCA 11435	—
				75	—	IT'S TIME WE TALK THINGS OVER —Rex Allen, Jr.—Warner Bros. 8697	—



We're Hot For The Holidays

DOLLY PARTON

"Baby I'm Burning" PB-11420

HALL & OATES

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

JEFFERSON STARSHIP

"Light The Sky On Fire" Grunt Records
FB-11426

JIM ED BROWN & HELEN CORNELIUS

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

Seasons Greetings From
Your Friends At RCA Records

RCA
Records



Play Meter

R & B Singles Chart

TITLE, ARTIST, Label, Record Number		Weeks on Chart
Dec.	Dec.	
16	2	
● 1	7	I LOVE THE NIGHT LIFE [DISCO ROUND]—Alicia Bridges—Polydor 14483 13
● 2	4	MAC ARTHUR PARK —Donna Summer—Casablanca 939 15
● 3	5	I'M EVERY WOMAN —Chaka Khan—Tatoo 8683(W.B.) 11
4	2	DANCE [DISCO HEAT]—Sylvester—Fantasy 827 23
5	3	THERE'LL NEVER BE —Switch—Gordy 7159(Motown) 19
● 6	8	GET OFF —Foxy—Dash 5046(TK) 25
7	6	YOUR SWEETNESS IS MY WEAKNESS —Barry White—20th Century 2380 14
8	1	ONE NATION UNDER A GROOVE —Funkadelic—Warner Bros. 8618 18
9	9	I JUST WANNA STOP —Gino Vanelli—A&M 2072 13
10	12	FLYING HIGH —The Commodores—Motown 1452 12
● 11	19	IN THE BUSH —Musique—Prelude 71110 11
● 12	25	LE FREAK —Chic—Atlantic 3519 9
13	14	OLIVIA [LOST & TURNED OUT]—The Whispers—Solar 11353(RCA) 15
14	16	DISCO TO GO —Brides of Funkenstein—Atlantic 3498 11
15	18	UNLOCK YOUR MIND —The Staples—Warner Bros. 8669 13
16	17	ONLY YOU —Teddy Pendergrass—Phila Int'l. 3657(CBS) 11
17	20	MARY JANE —Rick James—Gordy 7162(Motown) 11
18	23	DON'T HOLD BACK —Chanson—Ariola 7717 11
● 19	30	GOT TO BE REAL —Cheryl Lynn—Columbia 10808 13
20	21	FUNK 'N'ROLL [DANCIN' IN THE FUNKSHINE]—Quazar Arista 0349 11
21	22	YOU SHOULD DO IT —Peter Brown—Drive 6272(TK) 16
22	10	IT SEEMS TO HANG ON —Ashford & Simpson—Warner Bros. 8651 17
23	11	TONIGHT'S THE NIGHT —Betty Wright—Alston 3740(TK) 16
24	24	SWEET MUSIC MAN —Millie Jackson—Spring 185 (Polydor) 14
25	29	I DON'T KNOW IF IT'S RIGHT —Evelyn 'Champagne' King—RCA 11386 9
26	31	TAKE THAT TO THE BANK —Shalamar—Solar 11379(RCA) 9
27	27	PARTY —Leon Haywood—MCA 40941 4
28	28	HOT SHOT —Karen Young—West End 1211 18
29	13	I'M IN LOVE [AND I LOVE THE FEELING]—Rose Royce—Rose Royce—Whitfield 8629(W.B.) 19
30	15	EASE ON DOWN THE ROAD —D. Ross & M. Jackson—MCA 40947 14
31	26	I WANNA MAKE LOVE TO YOU —Randy Brown—Parachute 517(Casablanca) 13
32	36	STAND UP —Atlantic Starr—A&M 2065 19
33	37	DANCING IN PARADISE —El Coco—AUI 203 14
34	38	J'I'M JUST THINKING ABOUT) COOLING OUT —Jerry Butler—Phila. Int'l. 3656(CBS) 10
35	39	WHOLE LOTTA SHAKIN' —The Emotions—Columbia 10828 9
36	40	GOT TO HAVE LOVING —Don Ray—Polydor 14489 13
37	33	BLAME IT ON THE BOOGIE —The Jacksons—Epic 50595 16
38	34	TAKE ME I'M YOURS —Michael Henderson—Buddah 597(Arista) 26
39	35	DON'T STOP GET OFF —The Sylvers—Casablanca 938 17
● 40	59	SEPTEMBER —Earth, Wind & FIRE—Columbia 10854 3
● 41	57	SHAKE YOUR GOOD THING —Peaches & Herb—Polydor 14514 6
● 42	58	YOU STEPPED INTO MY LIFE —Melba Moore—Epic 50600 8
43	41	BOOGIE OOGIE OOGIE —A Taste of Honey—Capitol 4565 28
● 44	55	SO EASY —Con Funk Shun—Mercury 74024 8
● 45	65	Y.m.c.a. —The Village People—Casablanca 945 5
● 46	66	INSTANT REPLAY —Dan Hartman—Blue Sky 2772(CBS) 5
47	54	ANGEL DUST —Gil Scott-Heron—Arista 0366 10
48	53	LONG STROKE —ADC Band—Cotillion 44243(Atlantic) 8
49	52	MELLOW LOVIN' —Judy Cheeks—Salsoul 2063 13
50	51	LOVE I NEVER HAD IT SO GOOD —Quincy Jones—A & M 2082 12
● 51	62	GET DOWN —Gene Chandler—20th Century 2386 6
● 52	68	LOVE DON'T LIVE HERE ANYMORE —Rose Royce—Whitfield 8712(WB) 5
● 53	72	EVERY 1'S A WINNER —Hot Chocolate—Infinity 50002(MCA) 3
54	56	DO YOU FEEL ALRIGHT —KC & The Sunshine Band—Tk 1030 10
55	32	HOLDING ON [WHEN LOVE IS GONE]—LTD—A & M 2057 24
56	63	IN THE NIGHT TIME —Michael Henderson—Buddah 600(Arista) 6
57	64	DON'T WEAR YOURSELF OUT —The McCrarys—Portrait 70022(CBS) 6
58	67	MIDNIGHT GIRL —Lenny Williams—ABC 12423 6
● 59	73	GANGSTER OF LOVE —Johnny 'Guitar' Watson—DJM 1101 3
● 60	75	FIRE —The Pointer Sisters—Planet 45901(Elektra) 3
61	69	WE BOTH DESERVE EACH OTHER —LTD—A&M 2086 11
62	47	DANCIN' & PRANCIN' —The Bros. Johnson—A&M 2086 11
● 63	74	JUST FREAK —Slave—Cotillion 44242(Atlantic) 3
● 64	—	AIN'T WE FUNKIN' NOW —The Bros. Johnson—A&M 2098 1
65	70	HELP YOURSELF —The Brass Construction—United Artists 1242 6
66	71	COME FLY WITH ME —Bobby Bland—ABC 12405 6
67	—	LOVE VIBRATION —Joe Simon—Spring 190(Polydor) 1
68	—	GIVING UP —The Three Degrees—Ariola 7721 1
69	—	TIME SLIPS AWAY —Ohio Players—Mercury 74031 1
70	—	WHAT YOU WON'T DO FOR LOVE —Bobby Caldwell—Clouds 11(TK) 1
71	—	FREE ME —Bonnie Pointer—Motown 1451 1
72	—	NEVER HAD A LOVE —Tavares—Capitol 4658 1
73	60	LOVE TO BURN —O.C. Smith—Shadybrook 1045 7
74	46	SHAKE & DANCE WITH ME —Con Funk Shun—Mercury 74008 25
75	48	BARE BACK —The Temptations—Atlantic 3517 10

Phonograph Buyers' Guide

Rowe's flashy Disco 200

Rowe's new *Disco 200* provides the flash and excitement of a discoteque in a jukebox.

The front panel of the new Rowe phonograph is a show in itself. When there's no music playing, it maintains a dazzling show of light. But when the music begins, the lights really begin to go-- creating a symphony of light effects that flash and pulsate to the beat of the music.

Inside, the *Disco 200* features a full 125 watts of honest amplifier power, more than enough to carry the disco beat through even the large locations using several remote speakers.

Then, of course, there's the Memorec device, the solid state popularity meter that keeps track of what's been selected, how often, and in order of preference. A microprocessor with its own memory, the Memorec is a selection computer programmed to display either the most popular records in descending order or, conversely, the least popular records in an ascending order. It also provides the operator with the total number of selections made since the phonograph was last cleared. Additionally, it gives the full indication of overpay because it reads out selections made rather than just selections played.

Another standard Rowe play feature is the Playmaker which automatically plays a selection if too much time elapses between paying customers. This feature was designed as an automatic merchandiser to draw attention to the phonograph, thus encouraging additional play.

The phonograph can be serviced entirely from the front to save time.

Options to the *Disco 200* phonograph package include WRD solid state wallboxes, a monitor burglar alarm, a dollar bill acceptor and stacker, extension speakers, a plug-in paging system, a remote volume control, cancel, and background music interface.





Mystic from Rock-Ola

Rock-Ola's new *Mystic* 160-selection phonograph was designed with one major concept in mind: to utilize practical space-age technology to produce a machine that stimulates added jukebox play and increases the operator's phonograph profit.

The new Rock-Ola model has three action stimulators designed to help increase the play and profit—a listing of the location's top three hits, a random complimentary play option, and a bonus play feature.

Digital light indicators in the upper display area of the new *Mystic* tell the players which three selections are the most popular in that location at that specific moment. A microprocessor-activated memory system keeps a record of the number of times each selection is played and also keeps tabs on the three most popular selections, constantly transmitting this information to the digital light indicators.

After a varying period of inactivity, the *Mystic* phonograph is designed to choose a random selection and play a complimentary record as a reminder to location customers. The operator has a choice of two time spans in which the phonograph will randomly play a complimentary selection: ten to thirty minutes, or twenty to sixty minutes after the last selection was played. Changing from one time span to another or eliminating the complimentary feature can be done by the operator in a matter of seconds.

Also at the option of the operator, *Mystic* will stimulate play with the random offer of a bonus. In the center of the upper display panel of the phonograph is a lighted

"Bonus" sign. When this sign flashes, special bonus prices indicated on the adjacent lighted sign are in effect. The bonus feature can be set to operate in one, two, or three different modes. It can come on when the random complimentary play selection starts, it can come on when the machine is silent, or it can come on at random when money is put into the phonograph giving the player an immediate bonus.

Record selection from the magazine in the *Mystic* is completed faster than before due to the micro-processor memory system and the new light-activated record selector. If no record is playing when a selection is made, the new memory system accepts and acts upon the selection instantly. The three selection numbers appear immediately on the "Record Now Playing" indicator and the light-activated record selector quickly locates the proper record. If a record is already playing, the indicator momentarily shows the number just selected, then flashes back to the "Record Now Playing."

Rock-Ola's new computerized popularity counter system will read out the total number of requests for all eighty records in the most popular or least popular sequence. Determining which records to replace is now a matter of pushing a switch. The new system will record up to 999 plays for each selection.

The microprocessor systems that make possible the new player features are all conveniently located up-top or out-front in the cabinet. The serviceman can adjust the timing on the complimentary play or change the bonus feature in seconds.

NSM introduces Festival

NSM's new 160-selection *Festival* phonograph features several new concepts, including new bookkeeping and service functions.

The new service feature provides an LED readout on the front of the phonograph as to how much money was collected, the total plays, and the records' popularity. In addition, for the jukebox customers, the *Festival* provides a "hit parade" of the top nine hits which can be activated by hitting a single button. In this way, a customer, instead of having to punch out the three-digit code for a record that is on the hit parade, will have to punch out only one number to play that same selection.

The bookkeeping function maintains its memory without any external or additional power source. Should the unit become unplugged, it doesn't lose its memory, nor does the customer playing the jukebox at the time lose his credits. Notably, the memory function includes the number of left side plays as opposed to the number of right side plays so that the serviceman can see if there is any undue wear on one of the needles.

An integrated circuit card stores the information necessary for bookkeeping purposes. A three-digit location identification code, the amount of money collected, and the total number of left and right side plays—the bookkeeping function provides all this and is especially useful in cutting down on employee theft.

The unit itself also makes a show of itself by displaying a see-through panel for customers to watch the record mechanism in action.

Other features include eight loudspeakers, a ten-digit selector (the records are identified by a three-digit code), and a 70-volt transformer with speaker terminal, low impedance, and CV.

The *Festival 160's* sound reproduction is provided by a magnetic Shure cartridge—low needle pressure to reduce record wear. Other features include two amplifiers with 75 watts of music power per channel, two woofers, and two tweeters. A coin mechanism with opto-electronic components is also included as is a micro-computer credit and memory unit and a twin-sliding remote volume box with reject.



Wurlitzer's sing-along phonograph



Wurlitzer's new X200 phonograph has an optional feature which many operators may find to their liking. It's a built in facility which allows a microphone to be connected to the phonograph so that customers can sing along with the music.

The voice signal may be modulated by an electronic reverberation unit ("bucket brigade echo"), and the turntable speed may be altered somewhat up or down to shift the recorded music's pitch to suit the capability of the singer's voice.

The phonograph is shipped with a factory setting of using the righthand stereo channel and speakers for the voice and the lefthand channel system for the music.

The X200 is an attractive 200-selection phonograph which has a stereo transistorized amplifier (silicon) with overload protection.

This latest model provides 160 watts of music power and six performance speakers—two of which are bass speakers in an acoustically-tuned baffle box. Two of the speakers are wide-band, and two are tweeters.

The electronic credit accumulator has capacities for up to 99 selections. The play sequence can be either according to the selection sequence or according to the location in the record magazine. A large three-digit LED display indicates the credit selection and the record playing.

The records are stored in a vertical position to avoid dust deposits which can collect on records stored horizontally. The player, however, features traditional horizontal play, and the turntable unit has a condenser synchron motor.

The Wurlitzer model has provisions for auxiliary and external speakers; a remote volume control; and, of course, a microphone.

Wurlitzer, which annually introduces more new models than any other phonograph manufacturer, is also premiering the following models this year—*Tarock*, *Cabarina*, *Lyric*, *Niagara*, *Atlanta*, *X9*, and *X9* electronic.

Seeburg's new look



A "new look" feature highlights the Seeburg *Disco-160* cabinetry design. Brightly-illuminated graphics, silvered chrome, and glass combine to enhance the *Disco-160* sculptured cylindrical shape. Added visual excitement is generated by the *Disco-160* "Cupolium Sphere," a new see

see-through theater showcase that lets customers see the record mechanism in action.

The customer play arena has been designed to provide greater customer play and convenience with all play features located here: the eight-digit illuminated microcomputer display panel, the ten-button electronic digital selector, the coin slot, the dollar bill acceptor accessory, and the title display.

The new eight-digit illuminated microcomputer display panel communicates to the customer the three-digit number of the record the customer is playing, the three-digit number of the record being played, and the two-digit number that indicates the amount of credits the customer has acquired for future play.

The ten-button digital selector eliminates the letter-number selection process since only three-digit numbers are used to identify the records.

The Seeburg memory bank allows the operator to determine the exact amount of money deposited since the last collection, the cumulative amount of money deposited since the phonograph was installed, and the exact number of each denomination of coins, nickels,

dimes, quarters, and half dollars, also the number of dollar bills deposited during the collection period. With this, the operator has total audit control information as to phonograph income. It is visually displayed to him by pressing a button.

The Seeburg CPA system will also display the number of selections made by the customer, the number of selections played by the phonograph, the number of free credits entered through the credit switch, and the popularity memory bank will show the fifteen least played records in numerical order. To achieve this, the popularity memory bank adds both sides of the record. Each phase of the audit is visually given in the eight-digit illuminated display panel located in the customer play arena of the Seeburg *Disco-160* phonograph.

New columnar speaker modules incorporated into the *Disco-160* phonograph bear Seeburg's sophisticated audio engineering. Seeburg engineers have mounted two matched exponential horns at ear level to achieve a wide angle dispersion of mid range and high frequency sounds. Base mounted woofers in a tuned enclosure achieve all of the full richness in the bass musical range.

In addition, the system incorporates crossover network to fully capture the music. This is combined with "disco" speaker components with a powerful 200 watt stereo amplifier. Two amplifier controls provide nine different audio combinations to satisfy the acoustical requirements of virtually any location.

Northeast

Most Added
Elton John
Billy Joel
Linda Ronstadt

Hottest
Barbra & Neil
Chic
Dr. Hook

Southeast

Most Added
Dolly Parton
Billy Joel
Queen

Hottest
Barbra & Neil
Billy Joel
Village People

Central

Most Added
Bee Gees
Olivia Newton-John
Toto

Hottest
Billy Joel
Queen
Elton John

West

Most Added
Bee Gees
Dolly Parton
Olivia Newton-John

Hottest
Barbra & Neil
Billy Joel
Village People

Jukebox Programmer Wrapup

Northeast

Paramount, NY
Tony Mastro
Ronstadt
Firefall
Elton John
Heart
Billy Joel
Andy Gibb
Cheryl Lynn
HOT PLAYS
Chic
Billy Joel

Runyon
Springfield, NJ
Bruce Hoffman
Elton John
Chic
Dolly Parton

Appel Vending
Philadelphia, PA
Ronstadt
Alicia Bridges
Elton John
Billy Joel
HOT PLAYS
Village People
Barbra & Neil

Columbia Vending
Baltimore, MD
Bernie Hodges
Seasonal Records
HOT PLAYS
Alicia Bridges
Chicago
Village People

C & L
Wilton, CT
Frank Gallo
Seasonal Records
HOT PLAYS
Village People
Barbra & Neil
Billy Joel

Russell-Hall
Holyoke, MA
Russell Mawdsley
Seasonal Music

Playmor
Greenfield, MA

T. J. Strahan
Billy Joel
Queen
Olivia Newton-John
Toto
Ronstadt
Bee Gees
HOT PLAYS
Dr. Hook
Barbra & Neil
Foreigner
Anne Murray
John Travolta

Upstate Vending
Lake Placid, NY
Mary T. Moore
Dolly Parton
Earth Wind & Fire
Tanya Tucker
Chris Rea
Kenny Loggins
The Cars
HOT PLAYS
Van Morrison

Southeast

Star Music
Atlanta, GA
Peggy Sullivan
Dr. Hook
Al Stewart
Kenny Rogers
HOT PLAYS
Chaka Khan
Chic

Collins Music
Greenville, SC
Jim Parent
Chicago
Billy Joel
Firefall
Kenny Rogers
Chic
HOT PLAYS
Dr. Hook
Leo Sayer
Nick Gilder
Foreigner
Dr. Hook

Lucky Coin
New Orleans, LA
Marvin Delpidio
Tom Jones
Rita Coolidge

Andy Gibb
HOT PLAYS
Alicia Bridges
Barbra & Neil
Anne Murray
Donna Summer

Tidewater
Norfolk, VA
Berry Hanger
Seasonal Records

Newport-News
Newport-News, VA
Janet Parker
Gerry Rafferty
Neil Young
Jefferson Starship
Crystal Gayle
Rita Coolidge
HOT PLAYS
Earth Wind & Fire
Chic
Dr. Hook
Barbra & Neil
Fogelberg & Weisberg

Cape Fear Music
Wilmington, NC
Kathy Lanier
Queen
Earth Wind & Fire
Olivia Newton John
Dolly Parton
Tanya Tucker

Pell Amusement
Orlando, FLA
Clifford Barclift
Seasonal Records

Harmony Music
Charlotte, NC
R. L. Haire
Earth Wind & Fire
Crystal Gayle
Bee Gees
Dolly Parton
Ronstadt
Andy Gibb
Cheryl Lynn

Southern Music
Shreveport, LA
Dina Matthews
Hot Chocolate
Nick Gilder

Billy Joel

Watkins Music
Albemarle, NC
Jimmy Watkins
Bob Seger
Pointer Sisters
Cooper Brothers
Dolly Parton

Music Vendors
Jacksonville, NC
Donald Miller
Bee Gees
Queen
Nick Gilder
Olivia Newton-John
Meat Loaf

Music Vendors
Jacksonville, NC
Donald Miller
HOT PLAYS
The Commodores
Barbra & Neil
Fogelberg & Weisberg
Firefall
Chicago
Rolling Stones

Central

Pioneer Service
Cincinnati, OH
Tom Harmeyer
Olivia Newton John
Hot Chocolate
Jefferson Starship
Exile (You Thrill Me)
Chauson
Mary MacGregor

A. H. Entertainers
Rolling meadow, IL
Brad Hamma
Lynyrd Skynyrd
Bee Gees
Olivia Newton-John
Cheap Trick
Neil Young
The Who
Foreigner
Kenny Rogers
HOT PLAYS
Billy Joel
Firefall
Barbra & Neil

Mystic 478

A Pleasure Machine with
Three New Profit-Boosting Features.



For years, jukeboxes just played music. Today Rock-Ola's amazing Mystic 478 actively merchandises music and makes more money than ever before.

First, consider the exclusive Bonus Play feature. You can program each Mystic to offer the type and frequency of Bonus Play most profitable to the individual location. The flashing Bonus light stimulates added play.

Because a jukebox sells more music when it's playing, Mystic has an optional Random Complimentary Play feature.



ROCK-OLA

ROCK-OLA Manufacturing Corporation
800 North Kedzie Avenue, Chicago, Illinois 60651

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After a varying period of inactivity, Mystic will randomly select and play a complimentary record.

Only Rock-Ola micro-computes and displays the Top 3 Location Hits. This helps the uncertain player make popular selections. It also challenges players to push their favorites into the Top 3.

And Mystic 478 is crafted to uphold Rock-Ola's world recognized reputation for trouble-free operation. Put Mystic's power to work increasing profits. It's one machine you can really bank on.

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Queen

Leonard Amusement
Adrian, MI
Henry Gray
Chic
Toto
Paul Davis
Leo Sayer
Bee Gees

Gem Music
Dayton, OH
Jake Hayes
Exile
Kenny Loggins
Ronstadt
Dolly Parton
Billy Joel
Elton John
Dr. Hook
Toto
Mary MacGregor
HOT PLAYS
Foreigner
Donna Summer
Willie Nelson

Western Automatic
Chicago, IL
Betty Schott
Seasonal Records
HOT PLAYS
Elton John
Billy Joel
Bee Gees
Anne Murray
Kenny Rogers

O'Connor Vending

Dallas, TX
Bill O'Connor, Jr.
Bee Gees
Billy Joel
Alicia Bridges
Heart
Tanya Tucker

Rapids Coin
Wisc. Rapids, WI
Gene Dankmeyer
Bee Gees
Earth Wind & Fire
Clout
Billy Joel
Hot Chocolate
Tanya Tucker
HOT PLAYS
Elton John
Al Stewart
Chic
Village People
Ronstadt
Queen

R & M Music
Des Moines, IA
Mary Bone
Seasonal Music

Johnson Vending
Rock Island, IL
Liz Christensen
Seasonal Records

West

Apollo-Stereo

Denver, CO
Audrey Dodd
Bee Gees
Nick Gilder
Bob Seger
Olivia Newton-John
Exile
HOT PLAYS
Barbra & Neil
Kenny Rogers

Servomation
Westminster, CA
Helen Teasch
Bee Gees
Chic
Elton John
Musique

Rockwell Vending
Santa Ana, CA
Marylou Deverona
Eagles
Dolly Parton
Crystal Gayle

Jones Music
North Hollywood, CA
Margot Green
Boston
Earth Wind & Fire
Olivia Newton-John
Santana
Leif Garret
Bee Gees
Dolly Parton
Tanya Tucker
HOT PLAYS
Barbra & Neil
Foreigner
Ginno Vannelli

Billy Joel
Bob Seger

Rays Music
Salt Lake City, UT
Bill Skinner
Ronstadt
Hot Chocolate
Billy Joel
Bee Gees
Toto
HOT PLAYS
Foreigner
Exile

Action Amusement
Klamath Falls, OR
Eole Tomlin
Melissa Manchester
Justin Hayward
Fogelberg & Weisberg
Toto
Bob Seger
Bee Gees
Chic
Dolly Parton
HOT PLAYS
Donna Summer
Ambrosia
Barry Manilow
Paul Davis
Nick Gilder

Del Rogue
Grants Pass, OR
Earle O'Neal
Little River Band
Eric Clapton
Pointer Sisters
Chic
Gerry Rafferty

MOTOWN SINGLES

Push Button Pleasure

"FREE ME FROM MY FREEDOM" M-1451F
Bonnie Pointer

"FLYING HIGH" M-1452F
Commodores

"MARY JANE" G-7162F
Rick James

"THERE'LL NEVER BE" G-7159F
Switch

"SHOE SOUL" T-54296F
Smokey Robinson

MOTOWN

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Radio Additions

Radio information courtesy of Radio & Records

LOTTA LOVE—Nicolette Larson—Warner Brothers

48 radio playlist additions this week. Among them: WFIL—Philadelphia; 99X—New York City; WOLF—Syracuse; WKBO—Harrisburg; WYRE—Annapolis; WAVZ—New Haven; WHYN—Springfield; WHBQ—Memphis; WAYS—Charlotte; WTIK—New Orleans; KNOW—Austin; WSGA—Savannah; WLAC—Nashville; WSGN—Birmingham; Y103—Jacksonville; KLIF—Dallas; WFLB—Fayetteville; WTMA—Charleston; WOW—Omaha; KLEO—Wichita; WHB—Kansas City, Mo.; WEBC—Duluth; KKRC—Sioux Falls; KTLK—Denver; KFI—Los Angeles; KRKE—Albuquerque; KTAC—Tacoma; KTKT—Tucson; KRSP—Salt Lake City; KCBN—Reno; KROY—Sacramento.

A LITTLE MORE LOVE—Olivia Newton-John—MCA

31 radio playlist additions this week. Among them: WPGC—Washington; WRKO—Boston; WYRE—Annapolis; WAVZ—New Haven; KEEL—Shreveport; WBBQ—Augusta; Y103—Jacksonville; 92Q—Nashville; Q94—Richmond; KILE—Galveston; Q102—Cincinnati; WOW—Omaha; KAKC—Tulsa; KBEQ—Kansas City, Mo.; WCOL—Columbus; WNAP—Indianapolis; KEZY—Anaheim; KRSP—Salt Lake City; KDZA—Pueblo; Y94—Fresno.

SHAKE IT—Ian Matthews—Mushroom

30 radio playlist additions this week. Among them: WRKO—Boston; 99X—New York City; 13Q—Pittsburgh; WBBF—Rochester, NY; 96X—Miami; WBBQ—Augusta; WKIX—Raleigh; WHHY—Montgomery; WOHO—Toledo; KQWB—Fargo; B100—San Diego; KRTH—Los Angeles; KTAC—Tacoma; KTKT—Tucson; KCPX—Salt Lake City; KFXD—Boise; KYSN—Colorado Springs; KRKE—Albuquerque.

PROMISES—Eric Clapton—RSO

24 radio playlist additions this week. Among them: WFIL—Philadelphia; WOLF—Syracuse; WYRE—Annapolis; WPEZ—Pittsburgh; WSGA—Savannah; WLAC—Nashville; KEEL—Shreveport; KLIF—Dallas; KILE—Galveston; KDWB—Minneapolis; WCOL—Columbus; WIFE—Indianapolis; KOPA—Phoenix; KTKT—Tucson; KEZY—Anaheim.

FIRE—The Pointer Sisters—Planet (Elektra)

20 radio playlist additions this week. Among them: WICC—Bridgeport; Y100—Miami; WKIX—Raleigh; WNOE—New Orleans; WTMA—Charleston; WDRQ—Detroit; Q102—Cincinnati; KLEO—Wichita; WISM—Madison; KLMS—Lincoln; KFI—Los Angeles; KJB—Spokane; KCPX—Salt Lake City; KYXX—Seattle.

HOME & DRY—Gerry Rafferty—United Artists

18 radio playlist additions this week. Among them: WCAO—Baltimore; WHYN—Springfield; WTIK—New Orleans; 94Q—Richmond; BJ105—Orlando; KILE—Galveston; WISM—Madison; KEWI—Topeka; KFI—Los Angeles; KJRB—Spokane; KING—Seattle; KYSN—Colorado Springs.

PLEASE COME HOME FOR CHRISTMAS—The Eagles—Asylum

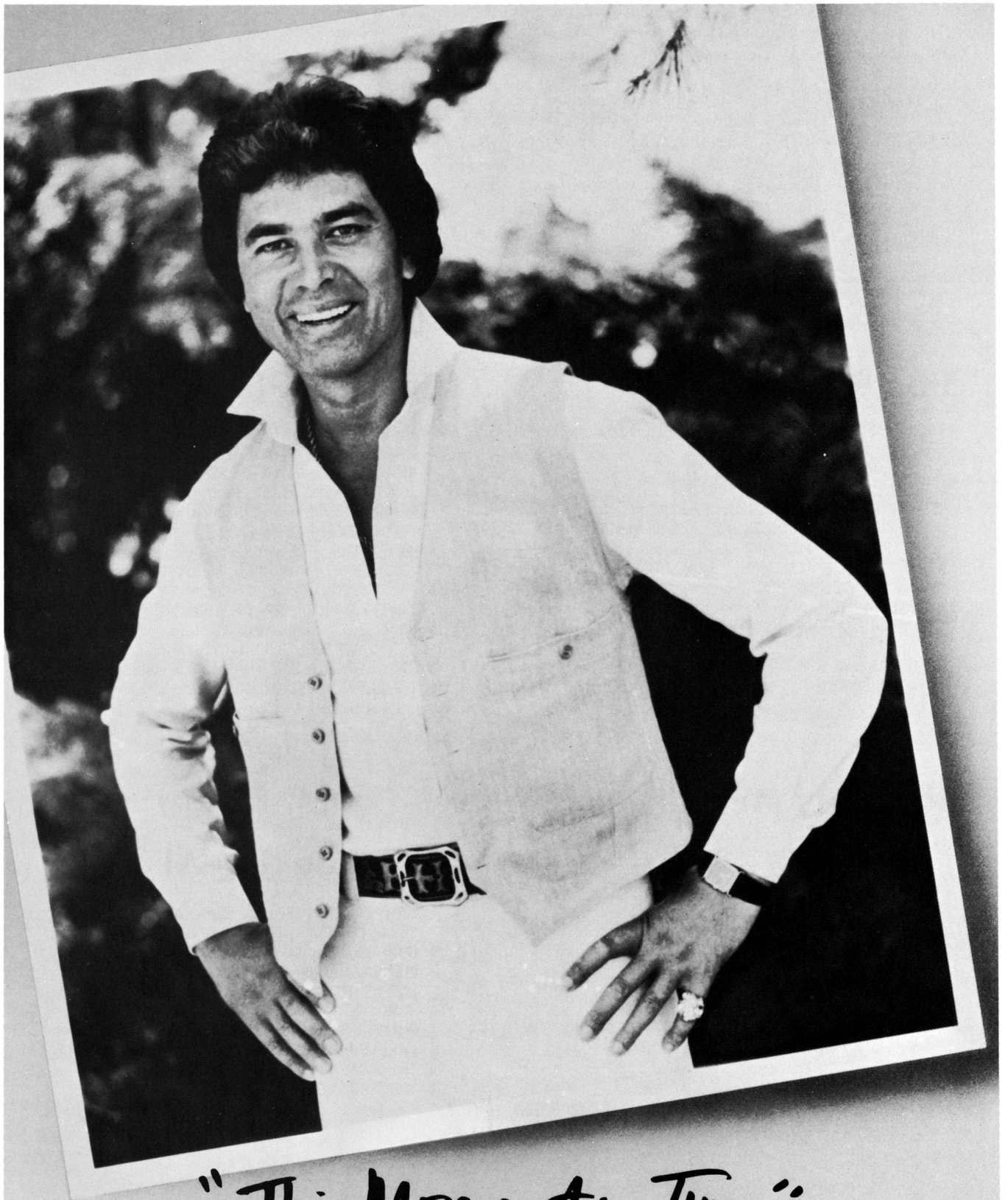
18 radio playlist additions this week. Among them: WIFI—Philadelphia; WPGC—Washington; WAVZ—New Haven; Z93—Atlanta; Q105—Tampa; WSGN—Birmingham; WHB—Kansas City, Mo.; KJRB—Spokane; KEZY—Anaheim.

SOUL MAN—The Blues Brothers—Atlantic

19 radio playlist additions this week. Among them: WNBC—New York; WYRE—Annapolis; JB105—Providence; x HBQ—Memphis; KNOW—Austin; BJ105—Orlando; WHB—Kansas City, Mo.; WAKX—Duluth; KRTH—Los Angeles; KING—Seattle; KFRC—San Francisco.

SEPTEMBER—Earth, Wind & Fire—Columbia

13 radio playlist additions this week. Among them: WOLF—Syracuse; WGUY—Babgor; KAYC—Beaumont; WIRK—W.Palm Beach; Q102—Cincinnati; KSLQ—St. Louis; WMEE—Fort Wayne; WKY—Oklahoma City.



"This Moment in Time"

The latest single from Engelbert is a smash!

8-50632*

Barely two weeks after release, it's made immediate jumps into top ten's at key radio stations across the country—with no less than *thirty-four* markets giving it their hitbound attention.

"This Moment in Time" is selling out on an equally extraordinary basis. And as always, Engelbert is pulling quarters on every route.


Put it all together and the picture is clear: it's the biggest Engelbert smash since "After the Lovin'"

8-50270

On Epic Records.



Produced by Joel Diamond for Silver Blue Productions. Personal Management: Harold Davison.

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EVERY 1's A WINNER—Hot Chocolate—Infinity (MCA)

13 radio playlist additions this week. Among them: WNBC—New York City; WTIx—New Orleans; Q105—Tampa; 92Q—Nashville; WOW—Omaha; KLEO—Wichita; KFI—Los Angeles.

NEW YORK GROOVE—Ace Frehley—Casablanca

13 radio playlist additions this week. Among them: WCAO—Baltimore; PRO/FM—Providence; Y100—Miami; WAYS—Charlotte; KJRB—Spokane; KROY—Sacramento.

I WILL BE IN LOVE WITH YOU—Livingston Taylor—Epic

12 radio playlist additions this week. Among them: WPGC—Washington; WPEZ—Pittsburgh; KNOW—Austin; WNOE—New Orleans; KSTT—Davenport; KVOX—Fargo; KRKE—Albuquerque; KDZA—Pueblo.

Consensus

Pop Play Meter

- 1 YOU DON'T BRING ME FLOWERS—Barbara & Neil—Columbia 10840
- 2 MY LIFE—Billy Joel—Columbia 10853
- 3 YMCA—Village People—Casablanca—945
- 4 DOUBLE VISION—Foreigner—Atlantic—3514
- 5 LE FREAK—Chic—Atlantic—3519
- 6 SHARING THE NIGHT TOGETHER—Dr. Hook—Capital 4621
- 7 MAC ARTHUR'S PARK—Donna Summer—Casablanca—939
- 8 YOU NEEDED ME—Anne Murray—Capital—4574
- 9 ALIVE AGAIN—Chicago—Columbia 10845
- 10 I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor—14483
- 11 PART TIME LOVE—Elton John—MCA 40973
- 12 BICYCLE RACE—Queen—Elektra—45541
- 13 STRANGE WAY—Firefall—Atlantic—3518
- 14 HOT CHILD IN THE CITY—Nick Gilder—Chrysalis—2226
- 15 GREASED LIGHTENING—John Travolta—RSO—909

Country Play Meter

- 1 THE GAMBLER—Kenny Rogers—United Artists—1250
- 2 DON'T YOU THINK—Waylon Jennings—RCA 11390
- 3 ALL OF ME—Willie Nelson—Columbia—10834
- 4 SLEEPING SINGLE—Barbara Mandrell—ABC—12403
- 5 SHARING THE NIGHT TOGETHER—Dr. Hook—Capital 4621
- 6 TWO LONELY PEOPLE—Moe Pandy—Columbia 10820
- 7 WE'VE COME A LONG WAY BABY—Loretta Lynn—MCA 40954
- 8 I JUST WANT TO LOVE YOU—Eddie Rabbitt—Elektra 45531
- 9 YOU STILL GOT A PLACE—Con Hunley—Warner Bros. 8671
- 10 TALKING IN YOUR SLEEP—Crystal Gayle—United Artists, 1193
- 11 ON MY KNEES—Rich & Fricke—Epic 50616
- 12 DO YOU EVER FOOL AROUND—Joe Stampley—Epic 50626
- 13 FRIEND, LOVER, WIFE—Johnny Paycheck—Epic 50621
- 14 THE BULL AND THE BEAVER—Haggard & Williams—MCA 40962
- 15 TULSA TIME—Don Williams—ABC 12425

R&B Play Meter

- 1 YMCA—Village People—Casablanca 945
- 2 LE FREAK—Chic—Atlantic 3519
- 3 MAC ARTHUR'S PARK—Donna Summer—Casablanca 939
- 4 I'M EVERY WOMAN—Chaka Khan—Tattou 8683(WB)
- 5 IN THE BUSH—Musique—Prelude 71110
- 6 GOT TO BE REAL—Cheryl Lynn—Columbia 10808
- 7 SEPTEMBER—Earth Wind & Fire—Columbia 10854
- 8 I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor 14483
- 9 ONE NATION FUNKADELIC—WB 868
- 10 HOT SHOT—Karen Young—West End 1211
- 11 ONLY YOU—Teddy Pendergrass—Phila. Int'l. 3657(CBS)
- 12 INSTANT REPLAY—Dan Hartman—Blue Sky 2772(CBS)
- 13 FLYING HIGH—The Commodores—Motown 1452
- 14 I'M IN LOVE—Rose Royce—Whitfield 8629
- 15 TONIGHT'S THE NIGHT—Betty Wright—Alston 3740 (TK)

Pop Looking Ahead

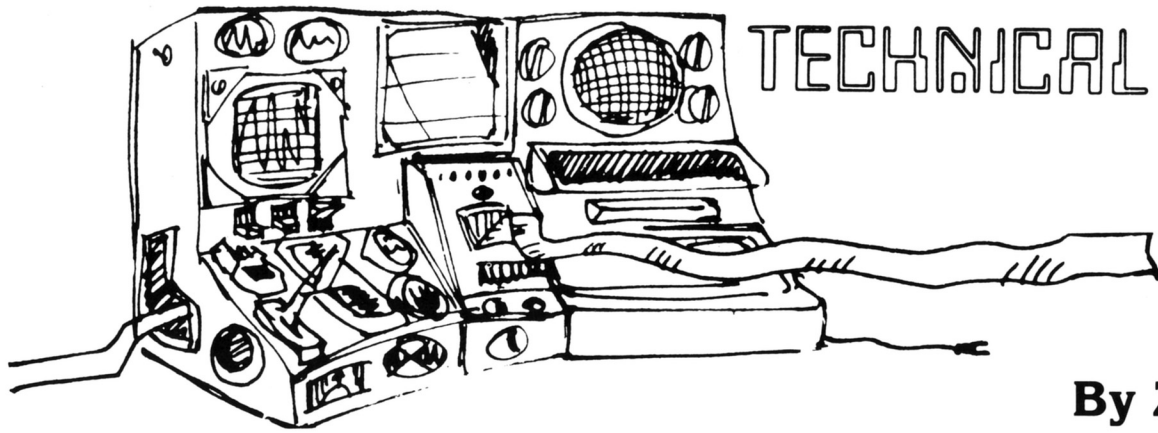
- 1 LOVE DON'T LIVE HERE—Rose Royce—Whitfield 8712(W.B.)
- 2 BLAME IT ON THE BOOGIE—The Jacksons—Epic 50595
- 3 NOT FADE AWAY—Tanya Tucker—MCA 1999
- 4 PLEASE COME HOME FOR CHRISTMAS—Eagles—Asylum
- 5 EASY DRIVER—Kenny Loggins—Columbia
- 6 HOME & DRY—Gerry Rafferty—U.A.
- 7 SHAKE IT—Ian Matthews—Mushroom
- 8 I WILL BE IN LOVE WITH YOU—Livingston Taylor—Epic 50604
- 9 THIS MOMENT IN TIME—Engelbert Humperdinck—Epic
- 10 YOUR SWEETNESS—Barry White—20th Century 2380

Country Looking Ahead

- 1 THE OFFICIAL HISTORIAN—The Statler Bros.—Mercury 55048
- 2 LOVIN' ON—The Bellamy Bros.—W.B./Curb 8692
- 3 THE SOFTEST TOUCH—Bobby G. Rice—Republic 031
- 4 HOW DEEP IN LOVE—Johnny Russell—Mercury 55045
- 5 IT'LL BE HER—Johnny Cash—Columbia 10835

R&B Looking Ahead

- 1 HOW DO YOU DO—Al Hudson—ABC 12424
- 2 I'M SO INTO YOU—Peabo Bryson—Capitol 4656
- 3 DIG A LITTLE DEEPER—Latimore—Glades 1750(TK)
- 4 BEYOND THE CLOUDS—Quartz—marlin 3328(TK)
- 5 CHANGE—Zulema—Le Joint/London 34001



By Zac Oliver

A technical perspective

The '70s were background to a number of changes in the coin-operated machine industry. Typically, conservatives in the industry have accepted the changes with discretion. Sociological, technological, and economical elements are the determining factors. A new breed of manufacturers appeared, some succeeded.

However, the business image changed slightly. Machines are still being seen as corruptive devices, and the average person is not well informed about amusement games. So in all levels of society, the pro's and con's create a misconception of the industry.

Being a leisure oriented society, the United States leads the market not only playingwise, but as the home of the largest manufacturers of games and its accessories to the field. The average player, the one that plays for fun not for the degree of skill required, is not interested if the play he is paying for offers him back a fair return of fun; but often sees the games either as a pleasurable one or a bad one.

Of course, the cash box is a good profit meter. It helps determine just how good the game is and whether it will be a worthwhile money-maker. However, the amusement market in a coin-operated machine level has increased tremendously and quarters have been poured into the machines. Indiscriminately, it has created the "quick-buck" operation that is not concerned with the overall appearance of this exciting business.

In the manufacturing and distributing fields, this lack of concern for the projection of the industry and its interrelations with society also exists. Atari has been one of the few manufacturers that puts out games that are reflexes of our society and its

nuances. A product's reliability is a concern for every manufacturer. Each producer tries to improve and advance his equipment. The manufacturer's advancement in the field maintenance area has also been of great technological benefit. The

educational standards of the field technician have also been upgraded, although not as much as we would like due to the repetitively passive attitude displayed by a few of the operations around the country.

Economical disparity abounds in

It's about time!

For quite some time I've been waiting for someone to come up with a video football game that is fun to play and at the same time encourages repeat play.

Hats off to Atari and its video *Football* game. It's well layed out and pulls the quarters out of the pockets of anybody within ten feet. Ask any of the hundreds of people walking around the AMOA with blisters on their hands and sore right arms. They'll tell you it's a winner.

Since the show, I received reliable reports of earnings of \$500 in six days. Some operators are doubling up on this game in their volume locations.

Atari also previewed a two-monitor game called *Subs*. Whether or not this game proves itself, I like the experimentation into multi-monitor games. Atari also dove into the wall game market with a piece called *UFO*. Winner or loser—only the cashbox will know for sure.

Along the space-battle theme, Exidy showed an attractive piece called *Starfire*. To control your ship, you climb into the cockpit and face a large color monitor.

The color graphics are done well,

but the best thing is the feeling one obtains from being in a semi-enclosed cockpit. The sound from explosions and near misses seems to bounce around inside the cockpit and penetrate you to the bone. And the laser sound echos from ear to ear. Your wallet may also echo when you go to buy this one, however.

Exidy also showed a home computer that is based on the Z80 processor. It offers the normal expansion accessories found in most newer home computers. However, there seems to be quite a bit more graphics capability in this one than in most of Exidy's competitors.

Gremlin showed a couple of cute videos called *Frogs* and *Fortress*, along with its wall games this year.

And Meadows showed a few videos, but oddly enough its most popular piece was a projection driving game that was engineered by Kasco.

One thing I didn't see was a ton of new video games that used the vector monitor that was previewed last year. Well, maybe next year.

—By Robin Minnear, Technical Editor

Technical Topics continued

all levels of the industry, which is a reflexion of its disorganized fashion. But we still make profits! So why worry!

High profit margins will only be kept, if one has control over his business economical balance. Therefore, multiple considerations have to be made when acquiring new games. The first premise is, of course, that it must be a good playing game. But a second, and equally important, factor is the technical aspect of the piece. New systems should not be seen as troublesome, but should be analyzed, compared, and accepted. Your economical balance is the key.

At the AMOA exhibit there were many games to be chosen from: arcade, video, and pinballs (the latter in regular, wide-bodied, and sit-down models).

As far as the cabinet, there has been very few innovations with the typical modular cabinet as base. Some examples of the new innovations are the Williams front molding in the wide-bodies, like *Pokerino*, which gives a better hold for nudging; *Nugent's* backglass is lighter, making it easier to handle; and

Recel's *Mr. Doom's* light box flips down, a sure help on transportation especially in vans and low ceiling trucks. Cocktail tables flipper games came in many different shapes: rounds, hexagonal, square, rectangular, automatic rotation as *Rotation VIII* by Midway and as the manual rotative playfield of *Spectra IV* by Valley.

Electronics will vary with the manufacturers as well. Almost every manufacturer employed a different processor in the control circuitry. Sonic introduced its electronically-controlled pin using the RCA Cosmac. Playmatic also improved its documentation and simplified the decoder module. Power supplies and interface have their unique design and are affixed around the walls in the cocktail versions. Inside the playfield, the components are made of parts similar in shape and dimensions of current designs employed by Williams, Bally, Gottlieb, and Stern.

Variations do exist, some better, some worse. Atari for instance, went back to the leaf switch, a definite

improvement until a better system is developed. Although, some bugs still remain on *Space Rider*, rollover operation must be carefully inspected before the game is put into a location. The actuator blade (longer blade) is too flexible and does not reset the wire form properly if its shaft is not well aligned. Minor repairs! Congratulations to the people from "Starworld" on their best pinball ever!

This year at the AMOA there was a feeling of goals reached. Quality is in constant improvement, slowly but surely, and was displayed in most of the games. Thanks to all the manufacturers for the backing of their products regarding field service assistance and the batch of good games for next season. Thanks to the distributors and every coin machine business associated individual for their mediation in the producer-operator interrelationship. And thanks as well goes to the operator, the economical foundation of this industry and to all of those who are trying to better the multiple aspects of the coin-operated machine industry and its fast rate expansion.

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(312) 437-6870

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Lowen-America gets exclusive import rights

Bert Davidson has announced the establishment of Lowen-America, Inc., as the exclusive United States importer for NSM phonographs. Lowen-America, Inc., said Davidson, will be fully independent of Lowen-Automaten in West Germany. After the first of the year, everything will be coming out of this branch.

Davidson will serve as president of Lowen-America, Inc. Ullrich D. Schulze and Herbert Nack will serve as directors for the Chicago-based firm. Peer Van Oertzen will serve as the firm's secretary, and James Flanagan as treasurer.

The service, parts, and warehousing will be at 155 Armstrong Road, Des Plaines, Illinois 60018 and will be under the management of their chief field service engineer, Stanley (Russ) Strahan. The office manager is Carrol Niemiec.

Administration and sales, however, will still be at 1111 E. Chestnut Street, Chicago, Illinois.

Davidson joined Seeburg in 1936 and handled all advertising and sales promotion for eighteen years. Then he was a regional manager for Wurlitzer in charge of fourteen states. He has now been with Lowen-Automaten for more than four years.

Yonkowski appointed at Game Plan

Steve Yonkowski has been appointed national sales manager for Game Plan, Inc., announced Ken Anderson, vice president of marketing.

Yonkowski comes to Game Plan with a twenty-year background in electronics and electro-mechanical manufacturing and sales management.

Anderson stated that the increased volume of Game Plan's cocktail table pinball games and the introduction of new games has made it necessary that Game Plan expand sales coordination and service to its distributor network.

"I perceive the growth of the electronic pinball industry particularly in arcades, better lounges and restaurants will bring about a new strength and dimension to the coin-operated industry," commented Yonkowski.

McGrath named president

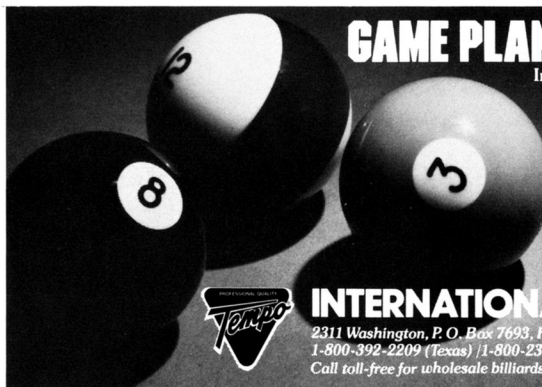
Bill McGrath has been appointed president of Cinematronics, Inc., according to a recent announcement from the El Cajon, California video game manufacturer.

McGrath brings over 25 years experience in electro-mechanical and electronic manufacturing. Prior to joining Cinematronics, McGrath was director of operations for Wheelock Signals of Long Branch, New Jersey.

Jim Pierce, former president of Cinematronics, will remain as the company's chairman of the board. Pierce will continue to work on long-range planning with McGrath handling the day-to-day operations.

In another move within the company, Don Walker has been named the new sales manager for Cinematronics. He replaces Tom Stroud, Jr. who will remain on as vice president of marketing and new product development for the firm.

Walker has 16 years experience in sales management—most recently in chemical and aerospace industries.



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Elky Ray passes on

Elky Ray, western regional representative for D. Gottlieb and Company, passed away at his home in Encino, California, November 16, 1978. He is survived by his wife Ruth, two married daughters, and two grandchildren.

Ray, brother of the late Dorothy Gottlieb, wife of the late David Gottlieb, founder of D. Gottlieb and Company, started his career at Gottlieb in the early 1930s. He held the position of purchasing agent until World War II where he saw service in the U.S. Army. In his capacity as a representative for Gottlieb, he traveled the 11 western states and was well known by all members of the coin machine trade.

Services were held November 17th at Eden Memorial Park, San Fernando Valley, California.

Kasson succumbs

C.B. Kasson, a leader in the commercial laundry and dry-cleaning and a pioneer in coin-operated drycleaning, died November 12 in Dallas. He was 69.

Following his engineering studies at Kansas State University and the University of Arizona, Kasson served four years on the staff of the National Institute of Drycleaning.

He worked for the R.R. Street Company, a leading chemical manufacturer for the drycleaning and textile maintenance industry, for 27 years. In 1958, he was named a senior vice president.

Kasson joined the Norge Division of the Borg-Warner Corporation in 1961 as national sales manager for coin-operated drycleaning equipment. In 1967, he was named assistant general manager of Norge, and, later general sales manager for the Fednor Corporation.

In 1970, he joined ALD, Dallas, parent company of Cook Machinery Company, as vice president-marketing and was named a director of the corporation. He retired in that job in 1974 and resigned as a member of the board in 1976.

He is survived by his wife, Russell, of Dallas, and a son, Robin, of Minneapolis-St. Paul.



A meeting of some industry leaders took place recently at the Japan Trade Show when [from left] Frank Fogleman, president of Gremlin; Michael Kogan, president of Taito; David Rosen, president of Sega; and Sam Stern, vice president of Stern Electronics got together for a chat on the exhibit floor.



The Japan Trade Show was a tremendous success this year. Almost every game manufacturer in the United States, as well as various U.S. distributors attended the show. In addition, there were well over 100 other foreign distributors.

Bally grants Stern non-exclusive pinball license

"Bally has granted to Stern Electronics, Inc. a non-exclusive license under its patent relating to solid state flipper pinball games utilizing a microprocessor," according to an announcement by William T. O'Donnell, chairman of the board of Bally.

Under the terms of the license agreement, Stern has agreed to pay royalties on each flipper machine which it produces, as well as other

considerations to Bally.

Stern Electronics is believed to be the fourth largest manufacturer of flipper pinball machines in the United States.

O'Donnell noted that "this patent is the subject of an infringement suit brought by Bally in the Federal District Court in Chicago against the two other major pinball manufacturers, D. Gottlieb Company and Williams Electronics, Inc."

Stern, Nugent come to terms on game

Ted Nugent, Epic recording star, and Stern Electronics, Inc., Chicago, have agreed to terms that will serve to launch Stern's newest pinball game, *Nugent*. The game was slated for distribution to the retail and consumer audience in November and will be marketed world-wide.

Nugent, known as the "King of Heavy Metal," the wild man of rock and a perennial platinum artist, was brought together with Stern Electronics through the auspices of *Oui* magazine. *Oui* profiled Nugent in its October issue. The article led to promotional contact with Epic Records. Epic and Nugent liked the art accompanying the profile so much that they decided to use it on the cover of Ted's current Epic album, *Weekend Warriors*.

A radio promotion created by *Oui* magazine led to contact with Gary Stern, president of Stern Electronics, Inc. *Oui* wanted to award *Nugent* pinball machines as part of the prize package for the promotion that would highlight the Nugent profile. Stern suggested that the idea be taken a step further—manufacture a Nugent game for world-wide sale.

Nugent's management company, Leber/Krebs, represented by Lewis Levin, Gary Stern, Epic representative Larry Stessel and *Oui* Publicity Director Rick Novak hammered out the details in four business days.

I still can't believe we did it all so quickly," said Stern. "The fact that Stern is a privately owned company definitely helped in the speed of the decision and the quick application of our expertise."

"The cooperation of Ted Nugent, Leber/Krebs, and Epic Records can't be emphasized enough," said Novak. "Without the quick, shrewd decisions all of them made and a sense of cooperation that had to be experienced to be believed, they brought about a major manufacturing program, keeping pace with Gary Stern."

The Nugent game is Stern's first venture into what is known as the "home" market. Although the game will be available to consumers, it is an arcade model, a professional machine that has a suggested retail price of \$1995.

The promotion, created by Novak for *Oui's* October issue, ran in 15

markets and awarded *Oui* Nugent posters, copies of *Weekend Warriors* and the Nugent pinball game. In New York and Los Angeles, a special prize of joining Nugent on tour for a weekend was also awarded. The Nugent profile was written by a former high-school classmate of Nugent's, Jan Golab, now a *Oui* associate editor.

Bally achieves record earnings

Bally has again achieved record revenues, net income, and earnings per share for the third quarter and first nine months of 1978.

Revenues for the three month period ended September 30, 1978 were a record \$71,508,000, an increase of 18 percent from the \$60,621,000 reported for the corresponding period of 1977. Net income for the 1978 third quarter was \$7,049,000, also a record, compared to \$4,415,000 in the third quarter of 1977, a 60 percent increase.

Earnings per share for the 1978 period rose 54 percent to \$.57, up from \$.37 in the 1977 quarter. The 1978 third quarter includes a \$.01 per share foreign currency exchange gain, with no per share effect in 1977 for this item.

For the nine month period ended September 30, 1978, revenues were a record \$231,243,000 in 1977. Net income rose 77 percent to a record of 1977. Earnings per share for the first nine months of 1978 were \$2.01, also a record, 75 percent above the \$1.15 recorded for the 1977 comparable period. There was a foreign currency exchange gain of \$.01 per share for the nine months of 1978, while the 1977 period includes a \$.01 per share loss.

According to Bally's chairman and president, William T. O'Donnell, "the record results achieved in both the most recent quarter and nine month periods reflected outstanding gains in the sale of Bally's slot machines and flipper pinball machines."

Mr. O'Donnell concluded by noting that the "1978 nine month record earnings of \$2.01 per share achieved by Bally already exceed, by 25 percent, the record earnings of \$1.61 per share achieved by Bally for all of calendar 1977."



How does Williams Electronics ensure that its industry-renowned electronic sounds gurgle, beep, and plink just right? With a customized test fixture and a special pair of earphones, of course, as illustrated here by a Williams employee at the firm's Chicago plant as she makes a final check on the sounds component.

From New Orleans to Atlanta and back again

By Ralph C. Lally II

Atlanta, Georgia's World Congress Center was the site of the 60th annual I.A.A.P.A. convention and trade show November 14-18.

An event, which primarily attracts members of the outdoor amusement park industry, featured no less than twenty various workshops and seminars spread over the first four days of the five-day convention.

Continuing to attract a small segment of the coin-operated amusement industry, this year's convention featured one workshop for arcade owners and a number of coin-op exhibitions.

The arcade workshop consisted of thirteen panel members experienced in the field of arcades. The panel discussed such topics as token operations, buying and selling an arcade, lease-versus-purchase of equipment, and proper mixing of machines in arcades. The chairman of the panel was Joe Robbins of Empire Distributing. Other panel members included Sol Tabb of Miami, Florida; Jules Millman, president of Aladdin's Castles; and Don Osborne and Carol Kantor of Atari.

The exhibit area was opened during the last three days of the convention. Similar in some respects to London's A.T.E. exhibition, the I.A.A.P.A. exhibits included a wide range of amusement park rides, concessions, and novelties. Representing the coin industry in the exhibit area were Atari, the Bally Group, Gremlin, Ramtek, Rowe International, T.J.M., U.S. Billiards, and U.B.I.

Due to a rather small turnout, it was decided to stage next year's convention in New Orleans. Nevertheless, the convention organizers considered this year's show a success.



Bernie Shapiro, Jack Gordon, Frank Fogleman of Gremlin with Frogs.



The Bally Group booth drew a good crowd.



Critic's Corner

Can Chicago be over already? It really seems unbelievable that the weekend has flown by so quickly and with it the 14th of November and my own personal nuptials as well as five glorious days in the Barbados sun.

Anyway, previous to this honeymoon trek, I have to say thanks to the 52nd Street Broadway Arcade in the heart of the theater district of New York City and to the owners of this unique establishment: David and Steve Epstein, for allowing me to have a post marital party in the "Sharpe style." It was an event worth remembering.

And as for memories. Let me offer that this year's A.M.O.A. was an extravaganza of the nth degree. It was truly great to see so many people that I don't get a chance to spend more time with.

But it wasn't just the people that made this show something special, the games were something else as well, weren't they? How about the video excitement of Exidy's *Star Fire*, Atari's *Football* game and that *Driver*? And in pins *Flash* was on everyone's lips along with women (whether they be bunnies or angels). The equipment was really something to see and holds out the promise that the rest of this year and the beginning of next are truly going to be great in terms of pure games.

Even games not on the floor were in the news—*super* efforts included thanks to those inventive minds at Atari and Warner Communications. Even the gambling bug took hold with lots of slots everywhere one turned. Indeed, the show was a time to remember. But now it's time to take a closer look at some of the machines that were gaining some attention in the pinball field. First, however, a few words to update a game reviewed last issue and some games yet to come next issue.

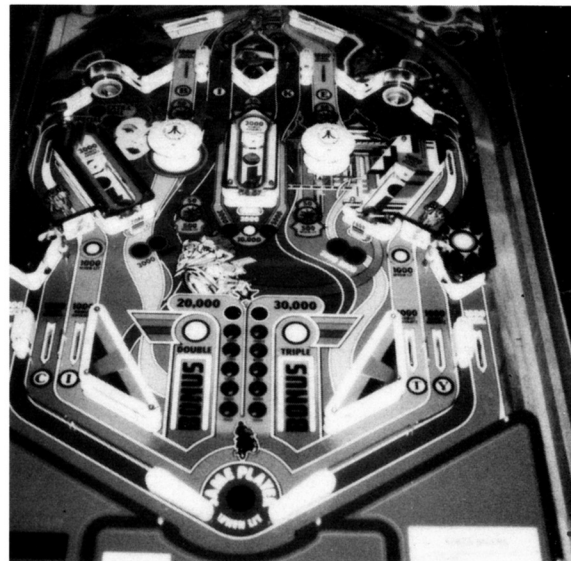
The game last month that deserves a closer look is Gottlieb's *Dragon* which has undergone some basic changes at the bottom of the right rollover alley, allowing the ball

to get a nice kick away from a certain drain. This alone has given the game a new life and if you've written it off already, take another look because the machine is a good basic playing machine which should prove to be a consistent earner. So let's alter that 2½ from last month and raise the rating to a full 3.

Elsewhere, some comments are in order at this stage of the game. Due to space and release dates, many of the games you saw on the floor of the Hilton just can't be reviewed now in their entirety. Some won't be out for another month or two, while others are impossible to cover now because there's just so much room to do this column at any one time. However, rather than leave you hanging about machines that might not get the once-over until next month or so, I thought it only fair to give you a preview of a few pins that impressed me the most.

How about that Williams' booth with the flashiest pin at the convention as well as a talking *Disco Fever*? Well, as for the latter, the sophistication of what can be done electronically, etc. is boundless so it seems and a more "vocal" game was bound to be unleashed at some point in time. Whether or not we see it in production by this company or any other is something that we'll have to wait and see about, but it is going to happen sooner or later. And the only people I feel bad about are those who have an empty arcade late at night with dozens of machines saying "play me, play me." It's a scene right out of *Twilight Zone*.

As for *Flash* and *Pokerino*, well, they're really nice playing games that prove Williams is back. In *Flash*, they have a dynamic game that is going to be a real winner, if it holds up mechanically. With the wide-body, Steve Kordek is unchaining some new and inventive ideas that are taking full advantage of the extra space and playing angles. Look for both of these to make their mark at the beginning of the new year.



Atari's SPACE RIDERS

Done too soon

Move over to those *playboys* at Bally, and who can fault a beautifully-conceived machine that combines a recognizable motif (bunnies, bunnies everywhere) and a playfield of compact action that's fluid and challenging for all calibers of players. Another sure thing here and one game that every location is going to need.

But what about the prime time attraction from Gottlieb? Well, it's not a question of bunnies versus angels, but rather two distinctly different games that offer their own subtleties. *Charlie's Angels* is a nice, solid playing machine that offers good play and sound action. It's a strong piece and another in the line of solid state winners Gottlieb has enjoyed.

One game I was impressed by was one that didn't even make it to the floor of the show. It's from Atari, has a movie to tie-in with and some great graphics and smooth play. I'm talking about *Superman*, a game that is going to leave a lot of people talking once again about this west coast company. For some, it's been a long time coming: for others, it's going to be a surprise that Atari could finally put it all together. Whatever your reaction, give this machine a good, long look and see if you don't agree with this writer that it's going to be a question of making space for a flurry of dynamic and exciting pinball machines that players are going to keep coming back for.

The rest of the action concerns a slew of foreign manufacturers and a new domestic one that all hold some promise for decent play and an interesting share of the market depending upon when we reach that point of saturation. All of these games and more, as well as some most of you have never heard of or seen will be looked at in the months to come—so stay tuned. But until then, read on as I look at some of the games that might just turn your fancy this time around.

Atari's *SPACE RIDERS*

It took a long time for this

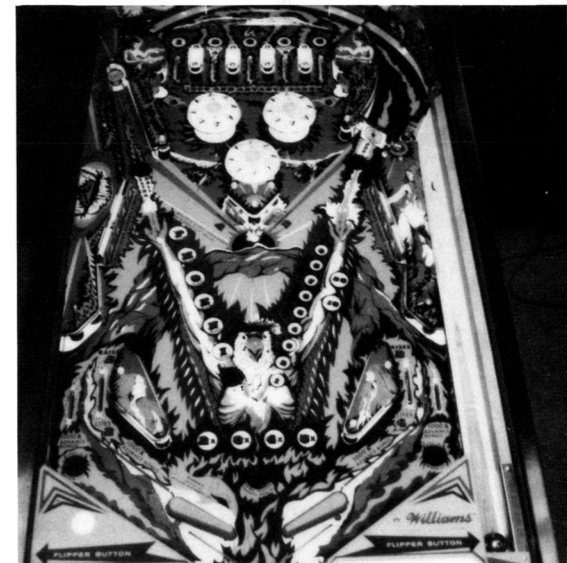
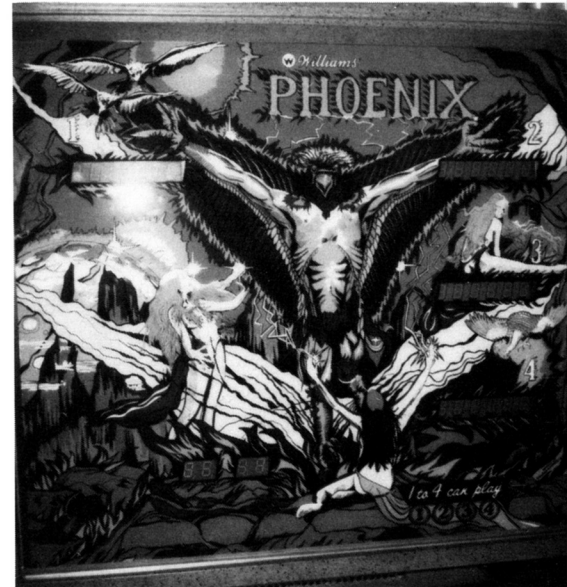
company to unveil its fifth pinball machine, but the wait was worthwhile as many of the bugs found in the previous machines have been dealt with. Or at least it seems that way by the "feel" of the game alone.

PLAYFIELD: A work of symmetry, *Space Riders* begins with a two rollover top that opens to four lanes (B-I-K-E) before getting to two thumper bumpers that are separated by a center captive ball set-up. Move to the upper sides and two kickout holes can be found controlling extra ball and special values.

The lower portion of the field features two more captive balls angled at either side, with each of the three offering a front drop target. At either side of these, a spinner is in residence offering a decent shot back to the kick-out holes and bumper area. The wide bottom has a double lane set (C-I-T-Y) and that's the game layout which has an identical right and left side.

ANALYSIS: This four-player has a much better feel to it than any previous Atari effort. In fact, it feels tight, and the action is much stronger from flippers and bumpers. The question is whether the game can perform this way in the field. Running across one in the Penn Station arcade in New York City, some of the life in the game was already gone, with a weak left flipper and straight drains from the middle upper lanes (I-K). It's unfortunate considering that the models on the floor of the show worked so well. Hopefully, this isolated one bad apple won't ruin the bunch or be the norm in the production run of the game.

There are some inherent difficulties, though with regard to getting back to the top of the game, but the action can be more than compensated for by hitting the drop targets and captive balls, as well as an occasional spinner. Scoring double and triple bonus is a chore since the memory aspect is ended once either B-I-K-E or C-I-T-Y is spelled out.



Williams' *PHOENIX*

You can't retain a 2X or 3X bonus multiplier from one ball to the next. However, the scoring has been improved on this game and average total should be much more in line with the standard other manufacturers have set.

There are some good shots from either flipper and simplistic action for a change that can appeal to all grades of player. All in all, *Space Riders* is a step in the right direction for Atari and the only question is whether it can hold up to the street traffic.

GRAPHICS: Once again a bright, colorful machine that may even be a futuristic easy rider theme of motorcycles that would put a Norton or Harley to shame and would probably look more in place in a Roger Corman American International movie production. It is striking and sure to get attention compared to other Atari pinball motifs, and that's something anyone can gear up for.

PLAY: Since three-ball has become the rule rather than the exception in designer's minds when it comes to laying out features, this machine follows the course, although five-ball play wouldn't hurt it considering the number of rollover lanes that have to be spelled out. For add-a-ball lands, you might try limits of 100,000 points to start, 200,000 and 300,000. In free-play areas you might be able to get away with 50,000 to 80,000 more points at each of these levels. Even on five-ball play the breakdowns should be fair and work rather well.

RATING: ##3/4

Williams' PHOENIX

The "hot ones" have a hot one in this striking departure from the playfield design we've come to expect from Williams. There's memory, some good balance, great sound, and beautiful artwork for a game that really bridges the development and improvement of this company.

PLAYFIELD: Five lanes start off the action (1-2-3-4-5), followed by a triangular thumper bumper set and two bulls-eye targets at either side just below the 1 and 5 lane. Move down to the center, and two drop targets reminiscent of *Grand Prix* and a few other efforts are present with a difference since they're controlled by the 2 and 4 lanes. A spinner at the right finally offers 1000 points when lit and a nice return to the top, while the left meets this action with a recessed bulls-eye target ramp shot that's a nice touch for what could have been a throwaway area. Farther down at either side are two drop target banks (four each) before one gets down to the Williamized Gottlieb

bottom.

ANALYSIS: The play on *Phoenix* is plain, smooth pinball with a nice selection of nudging and skill shots. There's good action at the top with the thumper bumpers and lanes with the end result being to try to get out 1 through 5 which in turn spells out P-H-O-E-N-I-X and the values tied into this through the ramp lane at the left.

The drop targets, on the other hand, control 2X, 3X, 4X, and 5X bonus multipliers and is nicely done by finishing off any bank. With all of this to go for, *Phoenix* offers some nice continuity of action as well as high scoring potential and reverses from either flipper as well as right to left and left to right shots.

GRAPHICS: Williams now has an in-house artist who shows a nice use of thematic rendition and color for this machine. It's distinct, eye catching and part of a total cosmetic package that has more than brought this company back to the present with a very competitive product.

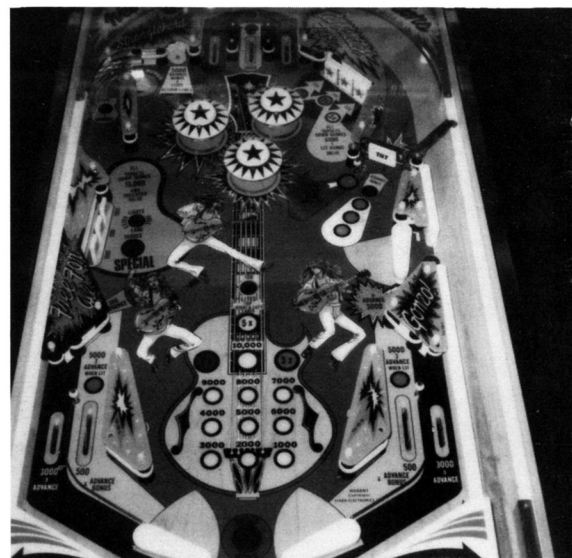
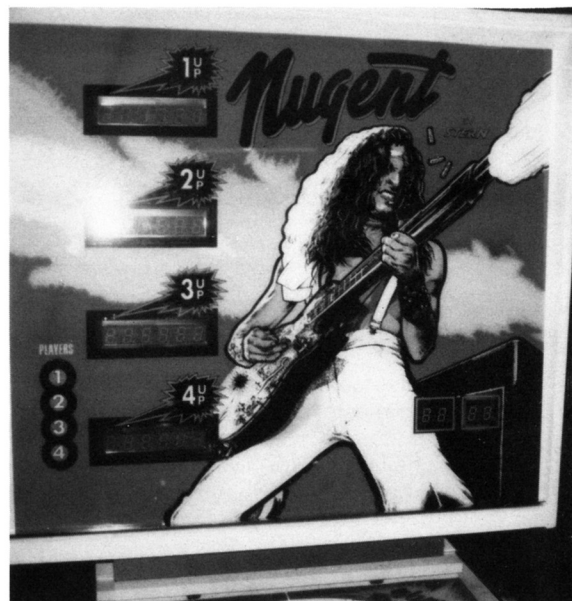
PLAY: For three-ball play, although the building up of P-H-O-E-N-I-X is doubled up versus the five-ball version, the game can stand whatever the traffic will bear, although I am still partial to five-ball play. However, for add-a-ball territories look to 180,000 points to start, 300,000, and 450,000 for a topper. Concerning free-play only add about 50,000 points to each level. It's a good playing game and the only thing that could interfere with the earnings would be mechanical problems that Williams is more than aware of and is trying to remedy.

RATING: ##1/4

Stern's NUGENT

To say that this company has come a long way in a little over a year would be a gross understatement. In fact, they are, unto themselves, a success story of not only being competitive, but also being innovative in design and graphic treatments. Here, we have the company's first celebrity tie-in and a nicely conceived machine.

PLAYFIELD: The top offers three lanes and a center rollover that controls a 9000 point value on the outside lanes. Move down to the action and three thumper bumpers hold down the middle, with almost a flip-flop of *Wild Fyre's* drop target and collect bonus kickout hole design. Here, the action is a reverse with the three drop targets at the top right controlling the bonus multiplier (2X, 3X and 5X) and the left side offering bonus kickout hole along with a short little rollover button lane and a straight post kicker for action



Stern's NUGENT

back to the center of the field.

Move down a bit and there's a bank of drop targets at the left for extra ball lane value and specials and a right side that has a bit of whimsy to it. A spinner is flanked by a top right flipper (shades of *Capt. Fantastic* and *Dealer's Choice*) and behind the flipper a rollover button and return back to the plunger if everything is timed accordingly. The bottom finishing off *Nugent* is the Sternized version of the Gottlieb set with the familiar rubber-ringed posts at the top of the wire and a center post just below the flippers.

ANALYSIS: Mike has done a nice job on this autographed piece that

has some novel play if the game can keep playing like a new machine. The fall-off in action on this company's machines is the only problem I've encountered, and it's unfortunate. They do plateau out a lot quicker, although one hopes that the turnaround of this situation was reached with *Wild Fire*. Bumpers and kickers have to keep their power and the strength of the flippers have to stay if the designed shots are ever to be made.

On *Nugent* you have some great left to right and right to left flipper possibilities as well as some good reverses. The collect bonus hole is super for extending play and giving someone an extra shot when multiplier and bonus value is at the maximum level. The top right flipper also supplies a good, quick shot to the side drop targets and even around the horn over the rollover button and across to the top right drop targets. Even the reverses offer drop targets for the taking and good balance from top to bottom on this game.

GRAPHICS: Faithful to the singer's album cover, *Nugent* is a picture of rock star hype, electric-guitar-turned-weapon-long-haired-energy that is so much a part of today's music scene. Plus, this guy is hot with a barrel of hits that makes *his* game a recognizable commodity for any location that may appeal to his legion of fans. *Gonzo* is definitely the word here.

PLAY: For three-ball play on add-a-ball try the following limits beginning at 180,000 points, 280,000 and 380,000 points. On free play you'll be okay with a 50,000-point boost to each limit and if you're going to five-ball take those initial limits and increase them by 100,000 points. If the game holds up you're in good shape on the piece, and this is included in the rating that follows predicated on what the game can do if it's playing right.

RATING: ###

Playmatic's LAST LAP

Surprisingly, I finally got to this game after many months of waiting for it following *Big Town*. This Spanish company has a solid machine on its hands that hopefully is still available for those who want what I think is one of Playmatic's best efforts to date—even better than *Chance* which was also at the show.

PLAYFIELD: *Last Lap* borrows heavily from the old Gottlieb classics of *Sheriff* and the single-player *Atlantis*. The top is four lanes rather than three just left of center and a new departure of a top kickout hole which can mean anything from 500

points all the way to 30,000 points and an extra ball value. Move to the right and there's a roundabout that's a bit different from *Space Mission* but effective here. One thumper bumper, with the distinctive square canopy is at the middle of the field and fronted by two small rollovers that control the lit value of the bumper. The left side is pure *Sheriff* with a slew of ten drop targets (cars, flags and a black target).

The bottom is also a bit different although there is a spinner at the right and a short lane at the right side just before one gets down to the flippers. And with the flippers and Playmatic's customary shorter lanes, the right side has a top third flipper that borrows from Gottlieb's *Jungle Queen*, but is a full-size flipper rather than a short one. The result is a full sweep for a power hit to the left or right and some good play possibilities.

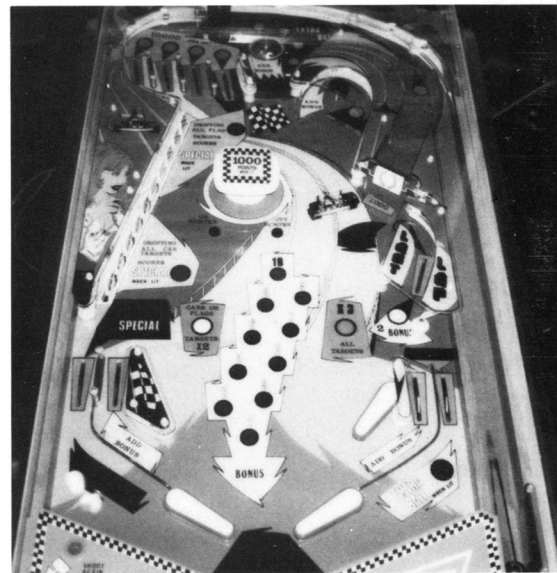
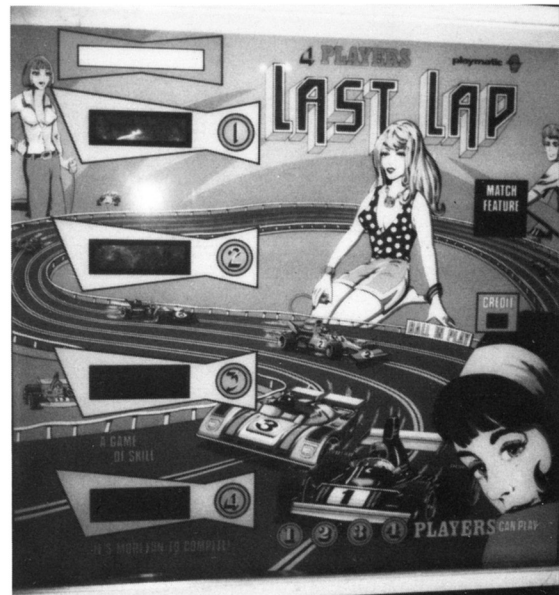
ANALYSIS: If you liked *Sheriff* you have got to like this game with its additions and modifications as well as the increase in the speed of play due to the slope of the field. The action is, admittedly, side to side oriented, but there are some good flips available for all levels of player and a design that is well thought out and balanced. There's only 3X potential but, hopefully, enough play to compete against the other games out there in the marketplace. Even the play off the flippers seems more alive than on previous Playmatic efforts.

GRAPHICS: The graphics of Playmatic have been rather tame and uneven since the days of *New World* and *Space Gambler*. The use of washed-out pastels as a central color motif pales in comparison to the lively versions of other manufacturers and is a shame since this game has merit in play action alone, but graphically, they are lagging far, far behind.

PLAY: *Last Lap* is a good three-ball machine that can withstand 200,000 points, 400,000 and 600,000 limits for free play and 50,000 points less for add-a-ball areas. Also, make sure you don't jack up the back legs anymore than necessary since the slope of the field itself is enough for speedy play.

RATING: ###

And that's it for this time around. Again my thanks to all of you who wished me well in the marriage game again and for those I had the chance to spend some time with in Chicago. As for the requests for yet more *Pinball!* books and how to get them, here are a couple of places to try for those holiday season gifts. Mike Colman at Quality Books, Inc., 400



Playmatic's LAST LAP

Anthony Trail, Northbrook, Illinois 60062 (toll free number 800-323-4241) will be more than happy to get you however many copies you need at special Christmas '78 rates. Also, you can contact me directly for copies at 201 West 21st Street, New York, New York 10011. Thanks for the response to the book, and I am sorry that there were no copies available at the show. But it is still around for the holidays if you want the *Pinball!* book.

Until next time when I'll take a look at the attention-getting games at the show...have a healthy and happy holiday season and, of course, be well and prosper.

A.M.O.A. Notebook

By Dick Welu

1. As a prelude to this year's annual "really big show," I took some time the preceding day to let my mind and prejudices wander back over the high points and low tides of the past year's offerings and ruminated on the various manufacturers products. The conclusion was inescapable: schizophrenia—1978 was not a banner year for video and arcade games; flippers, on the other hand, were superb. Pinball, *si!* Games, *nyet*.

The far and away spectacular game success of the year had to be Cinematronics' *Space Wars*. Nothing else introduced for 1978 was a close second.

Pinball games were consistently high quality with such standards as Stern's *Stars*, Bally's *Mata Hari* and *Lost World*, Gottlieb's *Sinbad*, and Williams' *World Cup* and *Contact*.

Technologically, there were a few breakthroughs. The Vectorbeam monitor was intriguing and undoubtedly assisted *Space Wars* popularity. Midway's *Sea Wolf II* used a color monitor in a widely distributed target game. The biggest noise (a little play on words here) was made by the introduction of electronic sounds to pinball games. I'm still waiting, however, for the company which can combine video and electromechanical into a super game. And whatever happened to the hologram?

Ah, well, the past is past. '79s games—whither goest thou? I've got the oil changed in the car, a full tank of Amoco 69-cents-a-gallon regular, and tomorrow I'm pointing the Rabbit's nose toward Chicago. Look out, Smokeys, here I come.

2. I like the new hours for the exhibit hall. The 12:00 opening means I don't have to get up in the dead of night for a 3½-hour drive. Besides Sharon, my wife and

chaperone, this year I was accompanied by Tim, my oldest son, and Dan, a serviceman friend who works for another local operator. Dan, a soon-to-be-converted bachelor, could never have made the trip under the old hours. Our departure time would have clashed with his "getting in" time.

3. In past articles in which I reviewed the A.M.O.A. Show, the publishers of this magazine have caught some flak from manufacturers who objected to the negative comments I've directed toward their poorer games. So this time around I'm slanting my comments toward a more positive approach...like, I am positive that some of the game I played on display are born losers...so approach with caution!

4. "We're the hot one!" Williams is proclaiming these days—and at this A.M.O.A. show they certainly were. The Williams pinball display was out of sight. Rather conservative and drab in the past, the boys from California Avenue went the full smear this time: free sparkly T-shirts, stick-on slogans, very pretty girls, a gaudy pavillion with colorful lighted panels, a talking pinball machine—and *The Flash!*

5. Williams presented three new pins: a wide-body called *Pokerino*, their next release, *Phoenix*, and a piece that stole the show, *The Flash*. *The Flash* is a flipper game with some exciting new playfield features coupled with electronic sound that builds to a tension-tightening crescendo as the player increases his score and approaches the end of the game. For the show, Williams attached high intensity strobe lights to certain scoring features and the flashing effect was incredible.

6. I can't leave Williams yet. A special *Disco Fever* machine talked to the player. Hitting certain targets evoked, "Nice shot;" a near miss to

an outlane brought, "That was close;" the end of the game elicited, "Sorry, got another quarter;" but the *piece de resistance* was a tilt which brought forth a Steve Martin-like, "Well-l-l, excu-u-u-se me!" Love it, Williams, loved it. How long till I can get one?

7. Something made me nervous immediately upon hitting the display floor, and it took a few hours before I was sure of the cause, but I'm sure now. It's called "gambling fever" on Wall Street. Many company booths displayed gambling equipment, from the biggie, Bally, to the new guy in town building them in his garage. The pieces ranged from semi-gambling video card games to low percentage payout "coin pushers" to hard-core gambling slot machines. What I want to know is after the much good publicity of recent years during which the operator has been portrayed as a man providing fun and skill games and seeing great new markets emerge, what the hell are we doing here by bringing back the gambling image? Could this be a greedy suicide?

8. Cinematronics caught the brass ring last go-around, and there are plenty of new companies competing this year for the elixir of life even though the recent demise of P.S.E. should give ample warning to the suitors that financial success in the game building industry is as fickle a lady as Za Za Gabor. Perhaps the most auspicious newcomer is Vectorbeam, Inc., a company headed by Larry Rosenthal who invented the T.V. monitor that Cinematronics used in *Space Wars*. Vectorbeam showed *Space War* (surprise, surprise) and a paddle-type game, *Scramble*. I question how well Vectorbeam can do by copying a game which has been on the market for over a year already, but don't overlook *Scramble* in your selec-

tions. It's not a half-bad game and can be competitive for one or two players. All four of us tried it and liked it.

9. Midway, fighting to snap an extended drought, previewed three likely candidates for turning on the buyers. Shuffleboards, out sometime already, is a well-done game but is probably not for every location. *Space Invaders* is a contender in the outer space sweepstakes that appears to be a budding giant. Early collection reports are amazing. *Blue Shark*, a video shooting game, is still another variation on the *Sea Wolf*-type target, but was nicely done with a speargun to grab and aim at elusive sharks. But don't shoot the scuba diver!

10. Never one to miss many tricks, Bally used the AMOA as a coming out party for its sexy *Playboy* pinball machine. Four bunnies—count 'em, four—passed out Playboy posters, gave autographs, and otherwise decorated the landscape. Never one to ignore the obvious charms of a well-built girl, nevertheless, I find the bunny approach a blatant, artificial facade of sex appeal. For that reason I caution you on Bally's *Playboy*. The game looks excellent, but the backglass artwork, bare,

bosomy, and leering, might be in questionable taste for some locations. Dan, the true bachelor, belled up to the bunnies autograph booth for a poster signed by Sondra. "My girl told me to bring her back a present," he explained. "That ought to thrill her," I replied.

11. I'm not a loud rock fan, being over forty and therefore practically senile, so when I saw Stern's pinball, *Nugent*, I thought it was a misspelling of *Nugget*. No such luck. Seems there's a wild rocker called Ted Nugent who inspired this backglass and is Stern's first celebrity tie-in. Personally, I wish the cat would get a haircut but what do I know—I voted for Nixon the first time. The game will probably be a big success. One neat feature on the playfield is an upper flipper on the right side which the player can open to score points and let the ball return to the plunger (I still think *Nugent* could stand a hair brush at the least for Christmas).

12. A Nintendo stand-up driving game called *Test Driver* was on display at the Empire booth. Utilizing a rear-projection moving picture, when you crashed this car, you really crashed. Flames, smoke, and screeching noise enveloped the player and used up his scoring time. Very realistic. I got grease all over my

Sunday-best sweat shirt. That's realistic.

13. Allied Leisure survived a tough year and produced a popular earning machine, its cocktail pinball table, *Take Five*. And so, like Mark Twain, reports of Allied Leisure's death may be grossly exaggerated. Incidentally, it appeared the cocktail pinball has taken over the heretofore cluttered field of the cocktail video. Everybody and his brother-in-law seems to think they can get rich making cocktail table games. Why is that? Oops, almost forgot, for you voyeurs, Allied Leisure re-entered the scantily-clad hostess field with a slinky blond called Susie. I tried to steer my 16-year-old son away from such distraction. No way could I pry Dan out of there.

15. The Sega/Gremlin company merger resulted in a Sega/Gremlin merger of booths, two different locations in the hall displaying games by both names. Sega, as has been a trademark in recent years, introduced a large spectacular piece, a huge slot car arrangement under glass called *Grand Prix Four*. The most fascinating aspect of the game was a repair truck that operated on a fifth track and pushed spun-out competitors' cars back into action. The game could be a tremendous



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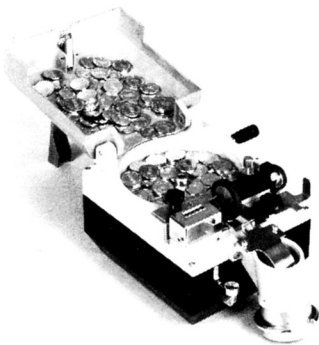
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attraction, but its size restricts its use to only the largest arcade and amusement centers.

15. A Sega Video game called *Secret Base* I'll tab as this year's sleeper. At first glance this game turned me off. Then after watching two girls play and seem to get hooked on it, Sharon and I gave the thing a try. Each player controls a bomber with which he attacks a secret base that is protected by a mountain. The idea is to blast away the mountain while avoiding return anti-aircraft fire. Each hit scores points, and the player who actually destroys the protected secret base has his score multiplied. Sounds terrible doesn't it? But it's fun and works, and Tim didn't want to quit playing it after his mother beat him twice. I repeat, a sleeper, perhaps.

16. Cutest of Show video piece went to Gremlin's *Frogs*. The player controls a frog to hop left or right and jump up. Push a button and the frog sticks out his tongue to snap up a bug or dragonfly to score points. Appropriate froggy sounds. Catch the elusive tse-tse fly in the last ten seconds and win a free game. Had to drag Tim away from this one. I've had it on order since yesterday.

17. Americoin, about the last survivor building non-video and electro-mechanical games exclusively, showed *Tug-O-War* and *Killer Bees*. Of the two, *Killer Bees* held most promise by far. I'm trying to be cautious about this game, quite honestly, because there isn't much to it—but the doggone thing was wild to play. Take a flat surface and put a couple dozen bees on it which flash on either red or green in rapid succession. Take two players, one with a red swatter, one with a green. Take a swing at the same color bee as your swatter and try to do it faster than your competitor but don't hit the wrong color. Like that description? Then take *Killer Bees*—but keep your hands out of the way.

18. In my arcade at this writing I have six driving games, five of which are Atari video driving games. The best earning video game in my five years in this crazy business has been *Sprint II*, and the reason *Sprint II* rates such accolades from me is that almost two years after acquiring this beauty, it is still taking in the same kind of money that it did in the first few months it was here. *Sprint II*. Sadly, Atari had no new driving game to present at the '78 AMOA. C'mon, Atari, just like James Bond, nobody does it better.

19. Atari was not caught with their rams and roms down by any means. They debuted a wall game, *UFO*; a giant pinball, *Hercules*; and

two unique video games: *Subs* and *Football*.

20. Atari *Football*, in a table configuration cabinet, was a contender for best of show though my first reaction was that it was confusing and hard to follow. Too complicated, I groused. Sharon said, "No, I think you have to play it a few times." Well, *Space Wars* looked complicated too I recalled, so I gave it another whirl. Credit my wife for perseverance on this one (And she doesn't even like Dandy Don Meredith). It's a helluva game which utilizes one of the new "rolling ball" controls to simulate genuine football action. Not only that, the "rolling ball" control will cause the players to work-up a terrible sweat as they propel their men the length of the field. Five minutes on this game and you need a shower. *That's* a football game. Had to drag Tim away. In fact, I realized I was getting tired of dragging my son. The game show was Seventh Heaven for him.

21. Atari's *Subs* is a radical venture for a video game. Two monitors are used on opposite sides of the machine. The game simulates the finding and sinking of an enemy's unseen submarine by use of a sonar indicator. This may have been the most "different" new video game. Its only drawback is the small size of the sonar indicator which makes it hard to monitor closely. Both *Subs* and *Football* use add-a-coin time accumulators ala *Space Wars*. A tip of the ol' cashbox to Atari for two high quality pieces.

22. Sharon threw darts at the Arachnid, Inc. booth. I stayed out of her way. She'd seen me ogling those bunnies.

23. Wandering away from the flying darts, I was accosted by the tallest, good-looking blonde I have ever seen. I'm partial to blondes, but the gal assisting at the Nevada Gaming School booth was an awful lot of blonde. She had to be 6'10" and most of it was legs. A steady stream of short operators were getting their picture taken with this Amazonian creature. I glanced back at Sharon, saw the gleam in her eye and the gleam on the dart in her hand and decided to pass.

24. Bally had their bunnies; Gottlieb had their angels, Charlie's Angels to be exact. Gottlieb's next offering following *Dragons*, ties into the popular television series and features *les girls* on the backglass. In extremely conservative taste, I might add. I won't try to infringe on Roger Sharpe's evaluation of the game, though it had the appearance of *Vulcan* to me. I just feel that anything with Cheryl Ladd on it can't be all

bad.

25. In the Best of Show sweepstakes, I have to go with a hair-raising driving game, *The Driver*, shown by the persistent folks at Meadows. A sit-down game utilizing the rear projection technique, this baby brought out sweat-in-the-armpits and lumps-in-the-throat action. After pursuing a fleeing red car over hill-and-dale, I had to reluctantly give up my seat as a large crowd was attending this piece waiting for a chance to put the hammer down. A unique digital scoring system subtracted points when your driving veered from the correct path. This is a must game for an arcade setting. My only hesitancy is that machines utilizing film have had problems in the past. If the engineering of Kasco/Meadows has overcome the bugs...hold on and buckle up.

26. Meadows, which has produced some consistently good games, was a favorite of mine at this show for another reason. No, it wasn't for *Deadeye*, a video target game which was cute and might be this year's *Circus*. It was for the plastic tote bags they gave away. With every exhibitor handing out flyers and advertisements like they own stock in Hammermill Paper, by the time you're halfway through the displays you're in dire need of

something to carry the freebies in. Meadows, thanks for coming through.

27. Ran into David Pierson, PLAY METER's managing editor, firing away at Ramtek's *Boom Ball* set up. David is definitely a better editor than he is a marksman. I won't mention his score, but with someone like him manning the guns during the Big War we'd all be reading this magazine in German right now. David and his staff did bring along a check for the kid's last article. Oh, I do like the flavor of those New Orleans' checks: the smell of barbecue, the aroma of magnolia, the excitement of Bourbon Street—the money in the bank!

28. Those Japanese fellas from Namco were busy little geniuses this past year, and Namco showed nothing but top-drawer stuff. Besides its large screen target games, the Namco booth contained a classic electro-mechanical submarine target game, appropriately called *Submarine*. On top of this beauty was the best gun (of which there were few) at the show, a two-player trapshoot game, *Clay Champ*, and I even liked the video concoction, *Gee Bees*, a combination of TV pinball and *Breakout*. Namco was a stick-out performer.

29. The Bull was back. No, not

the Schlitz Malt Liquor variety, the Zamperia Bull, the one where you grab the horns and squeeze them together while the scale ascends to show how strong you are. The Bull embarrassed me last year, snorting at my puny efforts. So I really tied into him this year. The Bull's still snorting...and I should be out of traction by the time you read this. The Bull only costs \$785 and is made out of steel that should last forever. Might be a good buy, and that's no bull.

30. We went back to some of the more interesting games a second time before deciding to head back for God's country, Dubuque. Since the time was just past five o'clock, we heeded the advice of John Smead, Smead Distributing, to let the traffic clear while having supper. A quick perusal of some of the restaurants in the area of the Conrad Hilton drove home one point: for the price of a Michigan Avenue steak, back home in Iowa we can buy the whole steer. I'm not noted for being especially frugal—but then I never like to be considered especially gullible either. We opted to return to the hotel sandwich shop for a lunch that didn't require floating a loan—and that would have been just to feed Tim. You can't drag him away from food either, especially when Dad's paying!

SPACE WARS

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Goal line stand

Now America's favorite sport is available in a realistic and unique video game, *Atari Football*. Two players assume the key positions on offense and defense of their "teams" for the competitive action to score touchdowns. *Atari Football* has all the action of the real game: running plays, pass plays, interceptions, and even a referee that calls the end of each play with a whistle and penalties.

It is a crowd-pleasing game. Not only are there realistic sounds of the crowd cheering as in real football, *Atari Football* is also an excellent spectator sport as well as exciting to play.

Players can control the amount of time in the game with the popular add-a-coin feature. Operators can set the game for 90, 120, 150, or 180 seconds per coin. There is also a 30-second warning towards the end of the game that reminds players that they can still add a coin for more time.

Atari Football is a chalk talk that moves. Offense is depicted with O's and defense with X's. Players use a unique Track Ball to control their men on the field. Offense controls the man with the ball and defense controls the middle linebacker who is slightly larger and flashing. The computer controls the other players on each team to execute the play selected.

Players select among the four offense and defense plays secretly while in the huddle. Sweep, Keeper, Bomb or Down & Out are the choices. They must try to outguess their opponent to score the TD. A running touchdown scores 7 points and a passing touchdown scores 6 points, which adds even more strategy to game play.



Pinball 'foldout'

Bally Manufacturing has announced the availability of its newest four-player game, *Playboy*.

Playboy incorporates all the familiar Playboy characters: Granny, Little Annie Fannie, the Femlin, the Key with Rabbit Head Design, and it even includes two playmates in the backglass art. Hugh Hefner, Playboy's publisher, personally involved himself in the creation of this exciting new game. The game features the official "Playboy Pink" throughout with eye catching color accents.

The game begins with a wolf whistle and continues with the "Playboy After Dark" theme. It contains a Playboy key feature made up of five keys, four of which at the top of the playfield are rollover lanes. As the rollover lights go out, the corresponding light in the left side kickout goes on. The fifth key lies in the center of the playfield and becomes a bonus target.

There are five Playmate targets located in the lower left section of the playfield which score 500 points each and advance the bonus when lit. These light upon being hit the first time and when all five are lit, the rollover button for extra points lights. The frequency of extra balls and specials from this button can be adjusted.

Another feature on this flipper is the Playboy grotto, named for Hefner's subterranean swimming pool. This is located in the upper left of the playfield. A ball landing in the Grotto scores from 1000-30,000 points and advances the bonus score from 1-5 times.

The bonus score feature of 1,000-39,000 points features the memory bonus and recall feature with a score of 20,000 or more. Bonus points can be achieved through the rollovers or the number five key target. The bonus score also advances upon hitting a lit Playmate target.



Sorry, Charlie?

Gottlieb is now in full production with its latest solid state four-player pinball game, *Charlie's Angels*.

The game, which is based on the popular television program by the same name features television stars Jaelyn Smith, Kate Jackson, Cheryl Ladd on the backglass and playfield.

The game itself features bonus multiplier advances to 5X by making C-H-I-C or hitting all the red drop targets. An extra ball can be won by hitting "H" and three white drop targets when the bonus is 11,000 points or over.

Getting C-H-I-C also lights two bottom rollovers alternately for special scoring. And the bulls-eye target lights to score bonus when the bonus is 11,000 or over.

The drop targets are set in two banks—one of five targets in the top left side of the playfield and one of three at mid-playfield on the right.

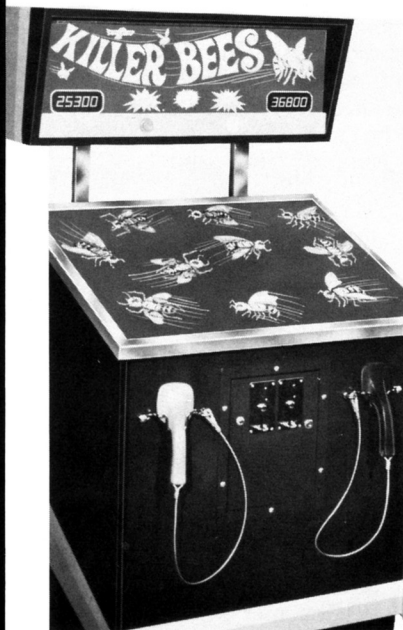
Buzz, Buzz, Buzz

Arcade and amusement parlor operators should be on the lookout for *Killer Bees*, a new and challenging one- or two-player game of skill.

The new game features fast-moving, hard-to-hit animated bees, complimented by entertaining "Bumblebee Flight" and scoring sounds.

The animated bees literally buzz about providing moving targets, with intermittent stops just long enough to challenge the quick-swatting skills of the players. The unit provides for adjustable game time and repeat play. The high scoring action offers equally high profit potential for arcade operators with a minimum of servicing.

With its all solid state (CMOS) design, there are no motors, step-pers, relays, or tape players to worry about. Other features of the *Killer Bees* game include high noise immunity, with liberal grounding and shielding throughout; large digital two-color score display; flashing "high score of the day" memory display; high intensity LED playfield illumination (no lamp maintenance); and handsome cabinet with high visual impact header. The unit is 60 inches high, 31 inches wide, 26 $\frac{1}{4}$ inches deep and weighs 205 pounds.



Superbowl fever

Telmark Systems, Inc. has introduced a new video game called *Touchdown Fever*.

The video football game is complete with individually computer-controlled players (and even substitutes) who run sweeps, throw long and short pases, block, tackle, punt, and score to the sounds of crunching shoulder pads, referee whistles, fight songs, crowd noises, and cannon booms.

The game comes in an octagonal cabinet which encases the 23-inch screen. A scoreboard that reads out all the statistics, and two keyboards—each with two series of buttons to call any of ten offensive and defensive plays.

Other innovative features in the game include a zoom effect, providing wide shots at the beginning of plays, then zeroing in on medium or tight shots, much like watching the game on television.



Twin pin

Gottlieb is in full production with a two-player electro-mechanical pin-game called *Gemini*.

According to Thomas Herrick at Gottlieb, *Gemini* shows that the Northlake, Illinois manufacturer will continue to turn out electro-mechanical pinball games, in addition to producing solid state games for the market.

The game features four banks of drop targets, an extra ball lane, specials, and 2X and 3X bonuses.

The two-player game's motif is a striking backglass of lovely Gemini twins looking out in opposite directions into a surrealistic universe of waves, sun, moon, faces, and strange crawling creatures.



Rotating pin game

Midway Manufacturing has embarked on a new adventure with the introduction of *Rotation VIII*, the company's first pinball game, four-player, solid state, in a cocktail table. An engineering marvel, *Rotation VIII* features with world's only rotating playfield.

The unique, round playfield, patterned after the legendary Bally *Eight Ball* has three flippers and a wide open playfield. Players shoot for targets representing either striped or solid balls, a spinner gate, and a break shot hole. All add up to double, triple, even quintuple bonus and potentially an extra ball. Two features rescue the ball from oblivion. The kickout bank shot lane slingshots the ball to the top of the playfield and the shooter bank shot lane returns the ball to the plunger.

Rotation VIII boasts four play-select buttons, four shooters, four dual-position flipper buttons, a flashing score the player up, two coin chutes at opposite sides of the table, and the rotating playfield with the stationary table top.

Ten different features simplify servicing: a new Z-80 microprocessor electronic system, keyboard test pad, total access to game memory, a non-sequential test procedure permitting him to call for any specific test, the two cashboxes, two separate test buttons, the fully vented solid plywood cabinet with a sealed glass top to prevent seepage from spilled liquids, the easy accessibility, and new longer life playfield bulbs.

'Star Wars' revisited

Atari has introduced a new two-player cosmic dueling game called *Orbit*.

Challengers have complete control at their fingertips for realistic pilot commander effects. New game strategy options offer revolving space stations for ship repair, refueling and rearming, meteors that can be blown up, unlimited shots and fuel, and a variety of gravity intensity options. The dramatic three-dimensional effect, authentic constellations, and futuristic stereo sounds add even more realism to the play action.

Game play variety and unique challenges abound with ten different game level selections, ranging from beginner to super expert, and eight game modifications that can be added or deleted throughout the game.

A video message and sound warning alert players when running low on fuel or ammunition so they can dock with their space station to avoid disaster. Spacecraft collisions with the opponent's station will cause destruction.

Continued game play is further encouraged by the add-a-coin feature for extra time. Operator options include eight coin modes, ranging from 30 seconds to four minutes per coin at thirty-second intervals.



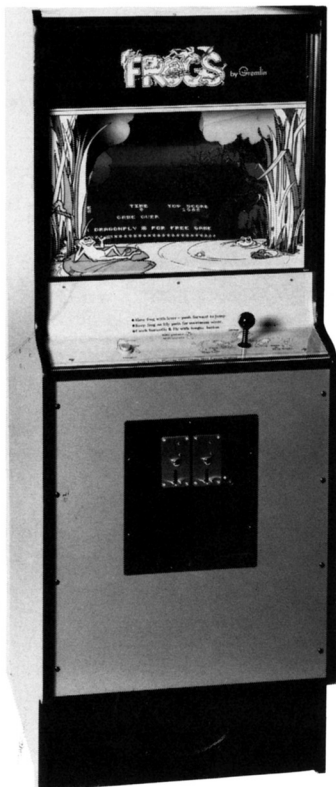
Fifty-cent pool

Montana Billiard Supply and Manufacturing Company, Inc. has introduced its "Four-Bit Boss," a fully-electronic pool table with revolutionary match play features.

The electronics consist of an electronic ball drop, optical cue ball separator, and a Match Play device. The balls are fed to the tray over a specially extruded plastic track system onto a counter balanced tray. When the adjustable push-type coin chute is activated, a small solenoid trips a knee latch that tips the tray to dump the balls. Once all the balls have rolled off the tray, it becomes heavier in the back than in the front and returns to its latched position.

The Match Play feature is being billed by the manufacturer as the operators' answer to fifty-cent pool. This unique system can give the customer a free game of pool. When a ball is made, it activates a switch which increments a counter one-step and if the ball is the first one made, the number "1" will appear on a digital readout on the rail of the table.

When the switch is activated, it also brings up a random number on a readout just to the right of the ball count number. If these numbers match, an LED lights up on the rail indicating that the players are entitled to a free game. At any time the players can push a free game button located near the coin chute which will dump the balls onto the tray. A small thumbwheel switch behind the coin door can be operated to set the odds by requiring as many balls to match as the operator wants.



The mighty frog

A unique new game designed to take players out of troubled waters of battlefields into the delightful enchantment of *Frogs*, a pond fantasy from Gremlin, is here.

A three-dimensional setting, created with mirrors and special effects, puts the player in control of a smiling green leaper, hungry for the mosquitoes which dart among the rushes. For 90 seconds, a player uses the joystick to send Mr. Frog jumping from his lily pads and into the air after buzzing insects. And it's a sound sensation as the pond becomes alive with a myriad of insect noises.

Controlled by a button, the frog's tongue takes aim and snatches up the bugs as they fly above the pond. But beware! A stray jump plummets the frog into the pond and he must swim to the surface before an attack can be resumed, consuming valuable time.

In the final seconds, a bonus dragonfly appears as the most delectable treat for our frog. His capture results in a free game!

Not only is guiding the frog and his tongue a challenge, but hopping him across the pads and launching him into the air brings laughter to players and audiences alike.



What's a 'Gonzo'?

Stern's new pinball entry, *Nugent*, is now available at distributor showrooms.

Featuring rock star Ted Nugent, this new model coincides with the release of Nugent's latest long-playing record, "Weekend Warriors." The backglass, by the way, is a reproduction of that lp cover.

Nugent's features include two banks of drop targets, an open spinner lane leading back up to the top of the playfield, and a third flipper located at mid-playfield opposite the bank of drop targets set on the lefthand side of the playfield. The game's features also include a kickout hole in the upper lefthand corner, specials, 2X, 3X, and 5X. Also, there is a center post between the two flippers at the bottom of the playfield to help save draining balls.

Enhancing the popularity of the game, Ted Nugent will perform on a nationwide concert tour during December through February.



English firm looks to represent video and pinball lines

The recently-held Rowe-Ami distributors' meeting at Whippany, New Jersey was unusual for a twenty-minute "lecture" by Englishman John Farrand, who described in his talk (aided by color slides) the method of operation and distribution of his British company.

He received a standing ovation from the assembled Rowe distributors.

The event set off a sequence of meetings and discussions back at the British headquarters of John's company, the Music Hire Group, based in Leeds, Yorkshire. From those meetings came the decision to move into the distribution of American-made equipment in a far bigger way.

The Group is now about to embark on a fact-finding mission among U.S. manufacturers to set up exclusive distribution in the United Kingdom for a pinball manufacturer and a video game company.

This fits in with the expansion of the Group's sales company, M.H.G. Sales, which has just moved into new offices and showrooms built into the Group headquarters.

Music Hire has always been a distribution company, but it has for years been overshadowed by the Group's operating interests which have put the company into the United Kingdom's "Big Four" opera-

tors, with a turnover of 25,000,000 pounds.

In distribution it handles many domestic makes but has only specialized in one American make, Rowe-Ami. The importance attached to Music Hire by Rowe at the distributors' meeting is hardly surprising, for in the first nine months of 1978 Music Hire topped 1,000 sales of the R82 *Black Magic* and *Woodhue* models, which not only makes the Group the largest overseas buyer of Rowe equipment but possibly the largest anywhere.

The Group's success is attributed by John Farrand to its own aggressive and highly-professional marketing combined with the high quality of Rowe products.

"It is the only phonograph we distribute," he said, "as we believe that putting all of our efforts into one, single good distributorship is far, far better for ourselves, our customers, and the manufacturer. This policy enables us to really understand the product and so provide a proper service to the customer."

The same policy is to be applied to pinball machines and to video games, when the company finally decides which makes to handle.

Music Hire Sales Manager Gawaine Rowan-Wilde said: "We have in the past flirted briefly with

European makes of pinball machines, but we're not happy with them. Our own field research shows that only U.S. manufacturers of both pinball and video games have the technological know-how for the types of games that will be needed by the trade in the future. That is why we have decided to take on one pinball manufacturer and one video game manufacturer and concentrate on their products in the same way that we do with Rowe-Ami."

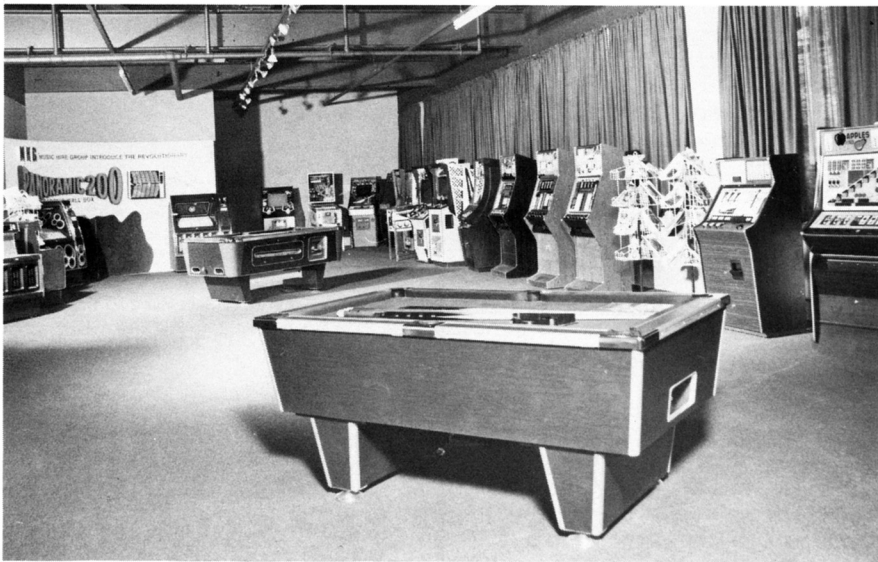
News Bits

HOLLAND: The firm of Hobe, one of Holland's largest operating companies, has recently moved its headquarters in Rotterdam to a freshly-rebuilt premises which has the largest showrooms in Continental Europe. The company distributes Gottlieb and Rock-Ola.

FRANCE: The Paris-based firm of Audex, Rowe-Ami distributors for France, has moved to new premises a short distance from its own headquarters.

BELGIUM: The distributors of Seeburg equipment in the Benelux countries, Seeben of Antwerp, held a presentation of the American company's new products at the Congress Hotel, in Antwerp recently, which included the first view of the new Seeburg *Disco* phonograph. The event was attended by guests from Belgium, Luxemburg and Holland, as well as France and Great Britain. Williams pinball machines were also on show.

GREAT BRITAIN: The United Kingdom's largest coin machine company, Associated Leisure Ltd., announced record pre-tax profits for the half-year ended early September. A surplus of 2,850,000 pounds was announced, compared with 1,690,000 pounds for the first half of the previous year when the group went on to make a record profit of 3,494,000 pounds.



Part of the new showrooms at Music Hire in Leeds, Yorkshire, opened officially by our international editor, David Snook, on September 27.

A foreigner's view of AMOA Show

There was razzamatazz, but no pizzazz

A.M.O.A. did not live up to expectations. We expect a great deal of uninhibited razzamatazz with the much more serious undertones of a practical exposition of American talent and innovation.

Certainly the razzamatazz was there this year but where was the American talent and innovation? Given that we foreigners are separated by a gulf of geographic difference from the day-to-day influences that affect the U.S. trade, we had to make our own judgements dependent upon what we saw.

And what we saw seemed to suggest that all the ideas came from Japan.

My impression was that the U.S. trade—to generalize—had visited the recent Japanese exhibition and had taken its ideas for its 1979 machines from there, either by straightforward "cribbing" or by a license arrangement. Hardly worthy of the world's leading games manufacturing nation, we thought.

A little more investigation led us to rather more kindly conclusions. I got the impression that the U.S. games market had been through a two-year depression. This left little funds for research and development with the result that using Japanese ideas was the only way out.

Going a little more deeply, we found that another influence was the massive home video market in the United States in the past couple of years. This has been so lucrative that many U.S. manufacturers have switched their R. and D. boys into this side of the market at the expense of coin-operated games.

The trend was supported by the coincidence that the Japanese have been experiencing a boom. Someone told me that the Japanese manufacturers are currently knocking out 24,000 video cocktail tables a DAY to satisfy their own domestic market. How then, could they possibly hope to sell into the United States? The compromise suited both sides very well.

The introduction of slots was something of a non-event in terms of trade reaction. It was certainly a step

in the right direction for modest-payout slots cannot really be considered anything but amusement machines—particularly if that payout is in tokens. Of course many parts of the rest of the world have lived with slots for years, quite amicably; so we rather wondered at all the fuss but were pleased that the "backlash" that the organizers feared at A.M.O.A. did not materialize.

We do take issue with them on one point however—the registration fee. We were given to understand that a differential of \$10 and \$35 was introduced this year for two reasons: increasing costs and a need to nudge the 3,500 non-members of A.M.O.A. operating in the States to be brought into the fold and stop living off the backs of those who pay their dues.

Fine. We all support the association. But slots were said to have been introduced by the board of A.M.O.A. to appease the overseas visitors, yet they overlooked the fact that those overseas visitors were being slammed for the \$35 just like non-members.

No one is short of a buck or two,

even in supposedly impoverished Europe. It is rather the principle of the thing. It is totally unreasonable to expect overseas visitors to join A.M.O.A.; so the lever should not be applied to us.

At the same time we are there not just to see what the United States has to offer, but to buy. Treating overseas visitors like second-rate citizens does not exactly encourage them to spend their pounds, marks, francs, lire, and yen to support the ailing dollar does it?

The board created quite a lot of ill feeling by overlooking something as obvious as this, and they have quite a lot of fence-mending to do next year as a result.

So what of the show in particular? Taking away the thoughts of who actually made what, we liked *The Driver* on the Meadows booth, we liked Bally's *Playboy* and Rock-Ola's *Mystic 478*, and we liked Atari's *Night Driver*, although we felt the cabinet could have been improved.

The overall impression was therefore somewhat critical this year, but just to get it all into perspective, we were all pleased to have been there.



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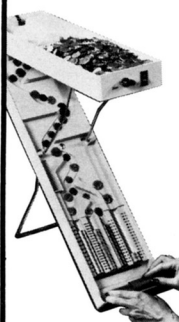
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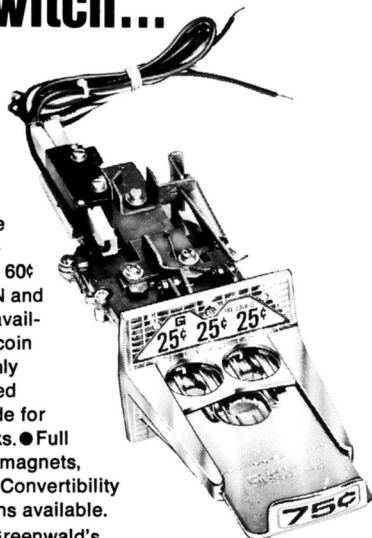
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Continued from page 27

have it up here, I hope it's a simple once-a-year type deal. But, again, I hope it doesn't get in.

PLAY METER: What is your pricing on phonographs?

JOHNSON: We have just instituted our first pricing change in ten years. We have gone to one play for a quarter, three for two quarters, and nine for a dollar. And for some of the machines where we couldn't get that, we were able to get five plays for two quarters, and some of them went to six plays for three quarters. The increase is very nominal, but our override is good if we program properly. We now get very little one quarter play. As for our next pricing step, it would probably be to cut down the number of plays for a dollar.

PLAY METER: Did you have any problems with your price hike?

JOHNSON: Our type of programming really eased the burden of switching our pricing. When we went over to the increase, we made sure that there were enough things on the jukebox that the people hadn't seen. On some of them that meant as much as a fifteen-record change. We are now 85 percent complete on this new pricing structure, and we just started it in April. And we've only lost one location as a result. We lost that location because, having changed the pricing in our two other locations in that town, we felt we had to make a stand or go backwards. Now, mind you, we did a lot of very, very good preliminary work. It was the same thing when we went with the increased prices on our shuffleboards. We make sure the road is well-paved beforehand. And we do this by not only presenting our case to the location owner but also to the customer himself. We brought out some special flyers to put in the jukeboxes and to put in the booths, but instead of the usual artist biography on the back of the flyers, we put a picture of a big alarm clock and wrote down the number 2:15, which was the average length of a record. Then after several weeks of putting out flyers like this, we printed a flyer which explained what the alarm clock meant. It was a cartoon of a man hanging over a cliff with the caption "We've held on as long as we could." We pointed out the fact that the records were getting longer, and this was costing us money. We pointed out how much longer the records were getting and how, even with the price increase, they were still getting just as much music for their money. We also made sure that our people were well-informed about the price increase; so we sent them bulletins that instructed them not to back away from discussing it with the location owners.

PLAY METER: Do you use your computer for percentaging your games also?

JOHNSON: Very much so. The average per-play for our pingames, for instance, is between 9 and 12 cents. This is based on one play for a quarter, three plays for two quarters. The way we figure that is by taking the number of dollars a particular machine earns and then dividing that by the total number of times that game was played—free plays and paid

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'The pinball percentage is our signal to see if the game is in good operating condition'

plays. And, like I said, we average somewhere between 9 and 12 cents per game. Now after the first few weeks the game is out, we take a reading of what a game's particular percentage is. Let's say, for instance, we find that game averages 11 cents per play for us. That becomes our barometer for that game. Suppose it was doing good at 11 cents, then suddenly it jumps to 12½ cents, a change like that signifies that something is wrong with the game. It's like having a red warning light coming on in your car which tells you that something's wrong—now maybe you're out of coolant, or your fan belt's broken, or something else, but that red light is the signal. Well, this percentage is our signal to see if the game is in good operating condition. Now, if the game makes a jump like that to, say, 12½ cents per play, we'll send someone out to check the game because we'll know that something is wrong with it. Maybe the players don't even know the game isn't functioning properly, but we know from this fluctuation. What it shows is that one of the features on the game isn't functioning properly and that the players are losing some of the points which would have awarded them that free game. It's like missing the last rung in a ladder, if it's not there, they can't reach that award. We've found that many times in the pinballs, especially with the DC bumpers and the faster action, that the action is happening so fast that the players themselves don't even know they're not getting all their points. So we can use the computer and using that percentage, we can tell if the game is in trouble because of a swing in the percentages. If the per-play drops to, say, 9½ from an average of 11, then that indicates that someone has found a way to beat the machine, whether that be by hitting the front door of the game or something else. But we have more problems with high average play than we do with that because if just one feature is bad, then it can do the player out of his free play.

PLAY METER: How can you tell what the average should be?

JOHNSON: When we're analyzing our Williams *World Cups*, for instance, the screen will show us all those games on the screen. And it will rank them

according to which ones are doing the most and which ones are doing the least dollars per day. And in the next column it will show what the per-play average is and then what the previous per-play average was. It's very easy to see from there what the average should be for a particular game. I should add here, by the way, that for some time in Calgary we operated with add-a-balls, and we relied on this method so much that we even put in meters to show us how many extra balls were being given. And in that way we were able to tell how well the game was working, even without free play.

PLAY METER: Do you make allowances for older games by lowering the percentages?

JOHNSON: Yes, as I said, normally we're happy with between 9 and 12 cents per play, but if we see that an older game is doing well at, say, 8½ cents, we don't argue with success. We'll be happy to have these games giving us between 8 and 10, instead of between 9 and 12 because they need it to compete against all the other new games that are out there. Now maybe one of these games looks as if it's earning respectably at 11 cents per game, but then maybe you'll notice that in other locations that same model is earning more at 9 cents, this indicates that the game would probably do better with a more liberal free-play percentage.

PLAY METER: What is your pricing on pool tables?

JOHNSON: We have about 150 pool tables, and we're on fifty-cent play on all of them. From the time we put in those tables about seven or eight years ago, we were on fifty-cent play. But you must bear in mind that we had to do that because when we cross that border between the states and Canada, we have to pay all the duties and excise taxes on the new equipment; so we had to recoup it some way. Another reason we're at fifty-cent play is that if we put in a four-by-eight table, the normal bar has to give up 22 seats; so we had to show the bar owners that the table would return him a good percentage of commission, that he would make more money by using that space for a pool table than by having his 22 seats there.

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