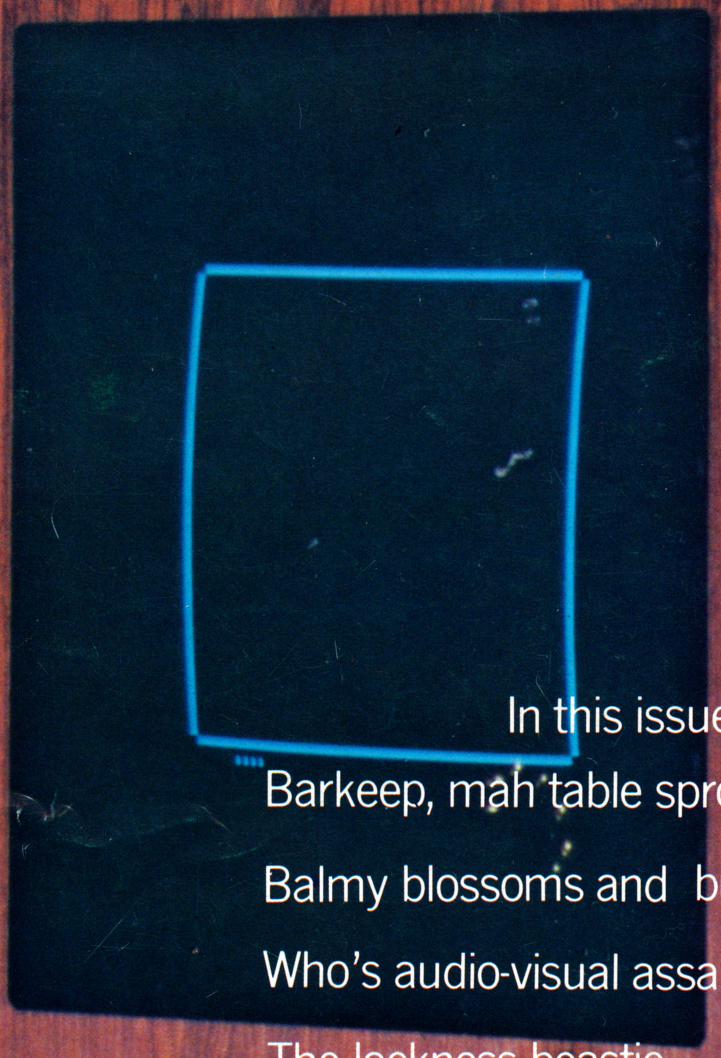
COIN INDUSTRY

PLAY METER

Volume 1 / No.5

April, 1975



In this issue:

Barkeep, mah table sprouted knobs

Balmy blossoms and busy boards

Who's audio-visual assault

The lockness beastie

Wurlitzer whammy

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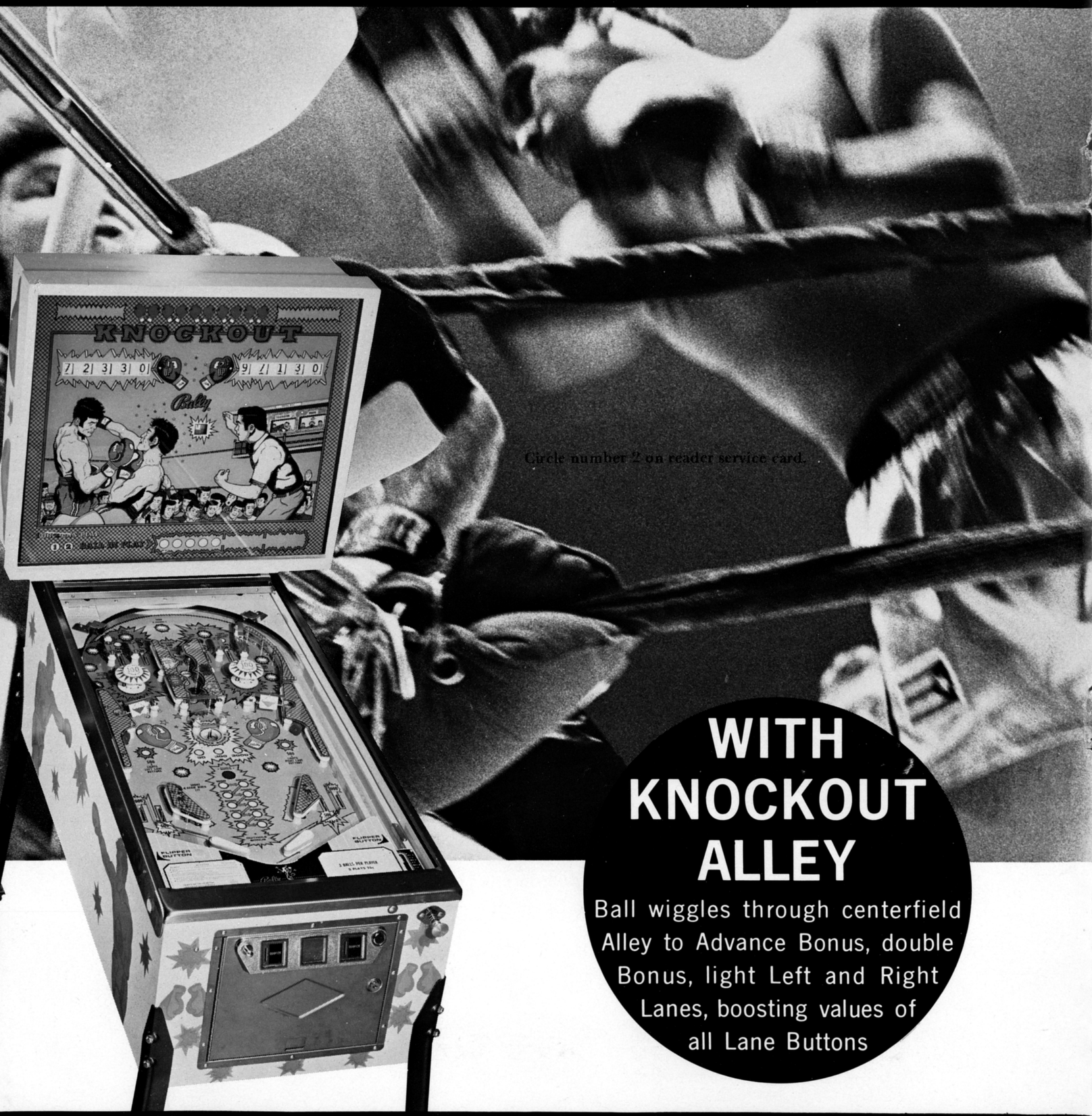

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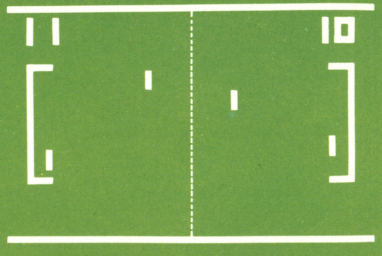
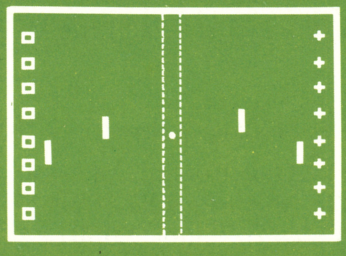


KNOCK-OUT



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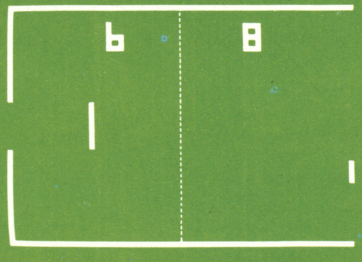

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COIN INDUSTRY
PLAY METER

April, 1975
Volume 1 / No.5

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MEMBER

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FROM THE EDITOR

In this issue, as in past ones, it is always our purpose to present the different subjects and events pertaining to this industry in a fair and impartial manner.

Feature articles in Play Meter are based on facts and information gathered from researching each article as thoroughly as possible. In these articles, we attempt to present the available facts, distinguish the developing trends, note the events and observe through our commentary the implications each development may have on the industry and its future.

This approach to reporting enables you, the reader, to look at the facts and decide for yourself any conclusions that can be made. In this issue, I am convinced we have done that and more.

Inside is a thorough examination of the present controversy surrounding the emergence of video cocktail table games in America. From all indications, these controversial games are opening up new doors for enterprising new operators. But the question in many industry leaders' minds still is "Will history repeat itself?"

And for you "diehard" Wurlitzer operators out there who have been in "Phono Limbo" since the U.S. Wurlitzer Co. deserted you, you may find our story about the German Wurlitzers most interesting. It seems they're coming back, but back from what and to what?

Last, but certainly not least, is our third feature story, which gives a close look and a good listen to Columbia Pictures' hit of the year Tommy, a picture that is already breaking box office records and a soundtrack already a proven million-seller. The central character, Tommy, is a deaf, dumb and blind boy who becomes a new Messiah after becoming the pinball champion of the world.

How does a blind deaf mute achieve such improbabilities? — You'll have to see the picture to find out. But the excellent soundtrack may net some big money-making singles and, if we're lucky, perhaps a Little LP version. In addition, the picture has provided and continues to provide innumerable promotional tie-ins that are improving the image of pinball and promoting it as a competitive sport.

We've had fun, been enlightened and interested while putting this issue together. We hope you enjoy reading it and find it as interesting as we did . . .Odds are you will.

Sincerely,

Ralph C. Lally II
Editor and Publisher

video converters welcome

It is with interest and some mild degree of surpirse that we report to you this month about the emergence of the video cocktail table as one of the most popular forms of coin-operated entertainment in America today.

In researching and writing the story, for example, we learned that the reluctance of "conventional" operators and distributors to accept the cocktail table game has brought "new blood" into the industry — new blood which some argue helps the industry and some argue hurts the industry.

But there still remains to a large extent the problem of resistance to the concept from operators and distributors who still point angrily to their warehouses, stockrooms and garages littered with the long-cold ashes of the upright video tennis type games whenever a cocktail table representative approaches them.

"Why can't you give me something to make that thing pay again?" they point at the cobwebby uprights. We agree. Why can't manufacturers provide operators with techniques, kits or the actual services to convert the now-useless uprights into money-making machines once again?

A couple of companies, in fact, have done exactly that. They provide conversion kits or will convert the games themselves. We commend them for their efforts and hope they will be able to alleviate to some extent the frustration and anger long-felt by operators and distributors toward the u pright video tennis-type game.

SOUND OFF!

(Editor's Note: Louisiana does not have an active music and games association, but it does have several leading operators and distributors whose voices are generally heeded when industry interests are threatened. One of those voices is Louis Boasberg, president of New Orleans Novelty Co. in New Orleans and while he directed the following thoughts at Louisiana operators, *Play Meter* feels they are applicable to operators everywhere regardless of the status of industry organization in their states and communities. If you would like to share your thoughts in this space, write to Dept. S, *Play Meter*, P.O. Box 24170, New Orleans, La. 70184).

By Louis Boasberg

When the forces of hypocrisy eliminated the bingo games from our state, everyone said that "it is the end of our trouble; we will run all legal equipment cleanly and aboveboard."

But no matter how many licenses and taxes you pay on your amusement equipment — and we are the most highly taxed in the world — there will always be a minority of people who would put you out of business. These minorities consist of:

1. Men and women looking for publicity; little people trying to be big people;
2. Do gooders who think they are going to make the world better, especially for the youngsters, by eliminating coin operated games;
3. Owners and managers of rival businesses such as theatres, movies and other people who think that game rooms, arcades, etc. hurt their own businesses;
4. Parents who cannot discipline their own children, but who think that eliminating certain things will make their children better;
5. The general press and television media, always seeking a sensation, who are ready to "expose" and pounce on the few bad aspects of our business, many times because we are not large advertisers.

If someone would ask what we would advise all operators to do to combat these forces of hypocrisy, we would say always maintain friendly relations with all people. Everyone needs good public relations.

If you run arcades or game rooms, run small ads occasionally in the local press. People feel more at ease with somebody they know and ads get your message across and pay dividends.

Keep up a constant campaign with your locations, urging them to keep in touch with their legislators and local officials. Let them advise their legislators to be on the lookout for detrimental bills. Detrimental bills are those that would eliminate arcades, raise license fees, prohibit youngsters from playing coin-operated games (though it might be a good idea if the limit was 12 and under).

We strongly urge that you contact or write to your legislators if there are any unfriendly or detrimental bills against your livelihood. It is our belief that because the State Dept. of Revenue is getting considerable income from coin-operated games, they would be our allies in a fight against unfavorable legislation.

You are in a legal, highly taxed business, but you have to fight for its existence.

We Are Sorry, But...

Starting with the next issue of Play Meter it will become necessary for us to begin removing names at random from the non-paid portion of our mailing list.

This action is necessary if Play Meter is to qualify for second class postage rates. Such rates would enable the magazine to travel through the mails considerably faster than at present, thereby reaching our subscribers that much sooner.

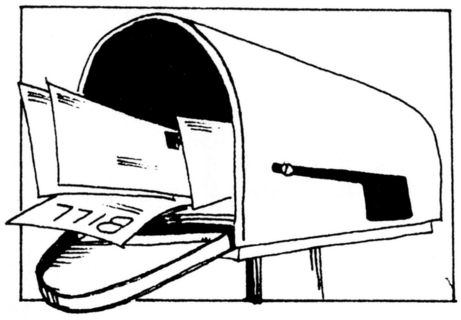
To qualify for the second class privileges, the majority of Play Meter's circulation must go to paid subscribers. In our efforts to achieve this goal, we will systematically remove 300 names each month from our non-subscriber list until we reach the qualifying point.

We value our subscribers greatly and make every effort to accommodate them as best we can. Play Meter subscribers are assured an information and entertainment packed issue each month.

If you have not yet subscribed, do so soon. You won't be sorry.

NOTICE READERS

mailbox



I read with great interest your article which appeared in the March issue of *Play Meter* concerning static electricity and the problems it can give video equipment.

Your readers may be interested to know that there is a much simpler solution to the problem than having to go through the trouble of modifying each individual game.

Any carpet cleaning company can take care of the problem by simply treating the carpet with a spray that eliminates static electricity altogether. The process is relatively inexpensive and lasts for a minimum period of six months.

Ed Superfon
Owner
Super Fun Amusement Co.
Phoenix, Arizona

For the last few months we have been receiving the complimentary issues of your magazine, *Play Meter.* We wish to thank you for the courtesy extended to us by sending us this magazine.

We find the magazine very informative and interesting and a lot of the articles are directly to the point concerning the coin machine industry.

Keep up the good work and I wish you all the success possible.

Ervin R. Beck
Sect. & Treas.
Mitchell Novelty Co.
Milwaukee, Wisconsin

Bravo! We think your *Play Meter* magazine is the most interesting we've ever subscribed to. Keep up the good work. The coin industry has needed a magazine such as yours for a long time.

Carlo Sorriento
Carlino Amusement
330 Congress St.
Troy, New York

I want to thank you and express my gratitude for your help to our young organization.

I have enjoyed reading *Play Meter* and look forward to more of your excellent articles relating to the problems and interests of the coin industry. I am extremely pleased with the responses to our advertising in *Play Meter.*

Please continue your excellent contribution to the coin industry.

Sincerely,
Robert L. Edgell
President,
International Table Soccer Assn.

After receiving the second issue of *Play Meter,* I am convinced that your staff is on the right road to success in this industry.

I am especially interested in the article entitled "Technical Topics." I am field engineer for Digital Games Inc.; so I see the problems in this field and I give a lot of advice to operators, trying to help them diagnose these problems on various machines.

I feel that this article will help a countless number of operators in the coin industry to know and to understand their video games better, for a longer lasting income.

Let me express my congratulations to *Play Meter.* This type of information is desperately needed.

Sincerely,
Steve Holder
Field Engineer
Digital Games, Inc.
San Dimas, CA

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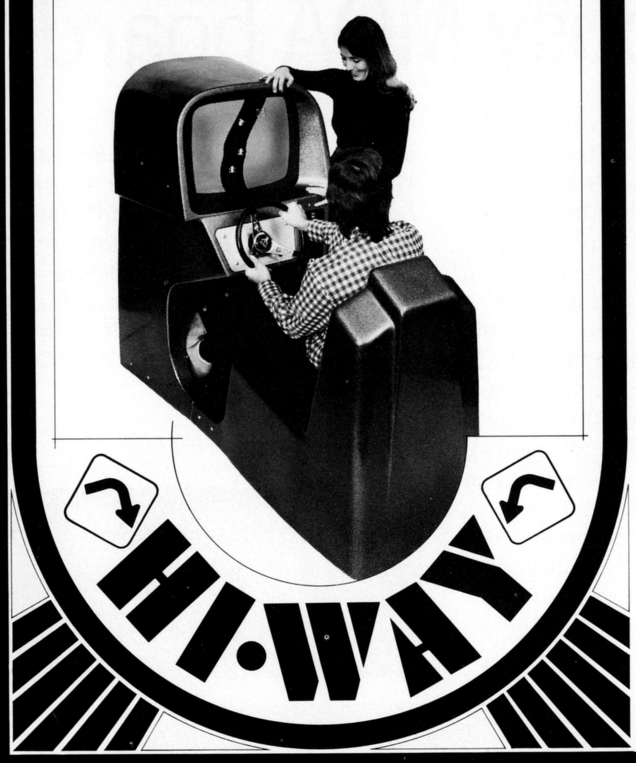

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Blossoming buds busy MOA board

Balmy, spring days turned the New Orleans French Quarter into a bustle of blossom during the annual Music Operators of America's Baord of Directors Midyear Conference March 6-8, sparking the directors into discussions of new ideas for the upcoming MOA annual convention and exposition in October.

On the conference's opening day, Thursday, various MOA board committees reported on last year's exposition and recommended possible improvements for the coming gathering in Chicago. The committees, and the whole board, reviewed exhibit fees, membership and membership dues, suggestions for improving the seminar held during the convention and the stage show.

"Prices are going up on everything," MOA Executive Vice President Fred Granger told *Play Meter* while in New Orleans, "including the cost of putting on that annual exposition. We had quite a lengthy discussion on whether to increase the exhibit fees.

"We decided that this year the board will hold the line on the fees; we wouldn't increase them. So the exhibit fees remain the same ($500 for single booths, $250 for additional booths), which I think is a very sensible thing for them to do," Granger said.

Many suggestions were thrashed out concerning the industry seminar held in conjunction with the yearly exhibition and business meeting of MOA, Granger said, but no final decisions were made.

"We recognized that not all of our seminars have been totally successful," Granger admitted. "Some of them bombed. But it's very difficult to come up with a good seminar; so we brainstormed the idea before the whole board. We haven't done that in the past; we've usually left it up to the committee (the Exposition Committee.)," he added.

(Continued page 15)

Aren't you interested in more major retail accounts? KIDDIERAMA can help you.

MOA DIRECTORS who attended the annual board meeting at The Royal Orleans, New Orleans, La. March 6-8, were (L to R, front row) Fred Granger, MOA Chicago; Nels Cheney, Ore.; Russell Mawdsley, Mass.; President Fred Collins Jr., S.C.; Ted Nichols, Neb.; Leoma Ballard, W.Va.; Garland B. Garrett Sr., N.C.; Leonard E. Leonard, Mich.; John R. Trucano, S.D. Second row: Donald A. Anderson, Ore.; Harold Heyer, Wash.; Frederick A. Zemke, Mich.; Don Van Brackle, Ohio; Clyde B. Love, Calif.; Peter J. Geritz, Col.; Wesley S. Lawson, Fla.; Kenneth G. Flowe, S.C. (far right). Third row: Elmer Boyce, Mont.; Dorothy Christensen, Mont.; Maynard C. Hopkins, Ohio; A. L. Witt, S.C.; P. J. Storino, N.J.; A. L. Ptacek, Jr., Kansas; James Stevens, W. Va. Fourth row: Wayne E. Hesch, Ill.; Dock Ringo, Texas; Les Montooth, Ill.; Joe C. Silla, Calif.; John H. Emick, Kansas; Julius Nelson, N.C.; Ron C. Manolis, S.D.; Roland J. Tonnell, Wisc.; Nicholas E. Allen, Washington, D.C. (behind Tonnell); Walter H. Borher, Wis.; Harlan C. Wingrave, Kansas. Fifth row: Fred E. Ayers, N.C.; Thedore H. Grant, Mass.; John W. Strong, Ill.; Gilbert Sonin, N.Y.; Millie McCarthy, N.Y. Top row: James C. Donnelly, Va.; Robert E. Nims, La.; Claude N. Smith, Va.; John H. Cameron, Va.; Clayton L. Norbert, Minn.; James I. Mullins, Fla.

MOA PRESIDENT FRED COLLINS is made Honorary Citizen of New Orleans by Councilman Joseph V. Dirosa during welcoming party for MOA board of directors given by Mr. & Mrs. Bob Nims. The MOA corporate secretary and treasurer, Ted Nichols and Garland Garrett Sr., also received certificates. Party was held in famous Court of The Two Sisters.

mid-year gathering

The board, he said, thought strongly about the possiblity of combining a seminar and a workshop program. "In other words, you might have half a dozen tables where experts with literature can discuss different subjects," Granger said. This would be in addition to a lecture of some sort, he noted. This idea is being considered by the committee and a decision will be made well in advance of the expositon, he said.

Some of the suggested seminar and workshop subjects discussed during the "brainstorming session" were security, investment programs for employes, personnel training and computer uses for small and medium sized operators. Some sort of workshop or lecture tie-in with the yearly regional seminar was suggested also, Granger said.

Other ideas for improving the annual MOA gathering that were discussed in New Orleans including having MOA gather and provide tournament information and tax law information, providing an international booth with interpreters for foreign visitors to the convention and the stage show performers.

Going on to other subjects in the New Orleans interview, Granger said that if the regional seminar in Notre Dame April 25 is successful, "we'll seriously consider having the next one in another part of the country" for the benefit of industry members who would like to attend the seminar but can't travel to Notre Dame.

'That'll be $2 service charge, Mr. Location'

Generally speaking the 50/50 commission arrangement is used up, Robert R. Portale of Los Angeles thinks, and he offers a suggestion for operators looking to increase their income.

Portale, president of Portale Automatic Sales, says that while installation of new phonographs has helped operators get some front money in some instances and while quarter play is a partial answer, neither method alters the basic problem.

One answer, he feels, may be the revolutionary approach adopted by Norman Goldstein of Monroe Distributing in Dayton, Ohio. Goldstein, Portale says, assessed each location a service charge of two dollars per machine (music and games).

"The desperate need for this was carefully explained to the location owners, stressing the fantastic increase in the cost of everything pertaining to route operations," Portale says. Besides, he notes, location owners don't live in a vacuum. They read the papers and are aware of any businessman's problems today: they can understand the operator's position.

"Two dollars per machine is a small increase and something that cannot hurt the location," Portale continues, "but it can help the operator. After converting almost one-half of his operation, (introducing his service fee) Mr. Goldstein has not had one turndown," Portale adds.

Two dollars may not seem like much, he says, but in an operation of 200 pieces, it means an increase in collections of $400 a week or $20,800 a year.

"It will not happen by itself," Portale emphasizes. "You the operator must do it. And it can be done. Remember, also, when you succeed in installing such a program, the two dollars is a start. In the years to come, increases will come gradually and logically and will be accepted in the normal course of business."

Super glass repels hammering burglars, changes shape, color when necessary

Just as you walk into one of your prime locations, an over-zealous pinballer slams beer can, fist and half his arm through the top glass of your new Gottlieb table. Suddenly, your pocket shrinks.

Your arcade supervisor just called. You're crying. Some youngsters got rowdy, chased each other around the building and one of them cracked the front glass of your Bally Roadrunner with his elbow.

Practically everyone in the coin machine business has experienced the time-and money-consuming nuisance of broken glass.

Now, regardless of the cause, there is a solution.

Instead of replacing the broken glass with new glass, a California operator suggests replacing it with General Electric's new Lexan thermoplastic glass. It looks like Plexiglas, but is unbreakable, with a written guarantee for three years from date of purchase.

Although game manufacturers appear to be slow to adopt this wonder-glass (except for Electromotion Inc's new video table), many other industries and businesses have put the burglary-resistant material to use, saving them thousands of dollars annually from breakage. Windows in vandal-prone buildings like schools, for example, are now being replaced with Lexan in many cities.

The lightweight, easily molded Lexan, General Electric says, has impact qualities 50 times that required by federal standards for safety glass. This has made the product excellent material for safety face shields and safety helmets in factories. Cities are also finding the material valuable for street light globes and public facilities because it resists breakage, scratching and marring by pellets, rocks and other vandalism.

Available thicknesses of the material range up to one-fourth inch and widths up to 48 inches. It is available in a wide range of design opportunities that could have a tremendous impact on the amusement game/vending field. Manufactured in colors from clear to black, Lexan can be easily metalized and painted and joined to itself and other materials. "No other material gives the designer or fabricator a wider range of performance and processing characteristics," GE claims.

Few materials, non-plastic or plastic, can be processed by so many methods as can Lexan resin. Vacuum forming, pressure, drape and plug assist techniques are applicable and secondary operations such as cutting, sawing, polishing, drilling and blanking are performed without difficulty on standard equipment used on other plastics, GE says.

All of Lexan's super properties seem to make it a natural choice for the games and vending industries.

TRANSPARENT PLASTICS CORP., 1739 Pico Boulevard, Los Angeles, cut the Lexan sheet to provide a duplicate of the Roadrunner glass. The cost was $5, or one-half of what the operator had been charged for a glass replacement previously at another firm.

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

Congressman files artists' royalty bill, bringing House into jukebox fee battle

Not only do music operators have to worry about increases in the jukebox royalties proposed by U.S. Sen John L. McClellan, but now Sen. Hugh Scott and others want operators, broadcasters and background music services to pay record artists a residual.

Scott and six co-sponsors have introduced S. 1111, which would require payment of a compulsory licensing fee by commercial users of copyrighted recordings for profit. The right to collect a fee for the performance of recordings was deleted from the Senate's copyright revision bill (S. 1361) last year when opponents of the bill successfully fought against amendments that would have added fees to the already agreed-upon $8 mechanical royalty fee reached by compromise of the music publishers and jukebox interests.

The revision bill presently before the Senate (S. 22) upholds the $8 compromise figure, among other copyright items not associated with the jukebox industry, but McClellan, in a letter to the jukebox industry last November, said he believes a higher rate is called for in light of the Senate's vote last year to exempt the jukebox rate from any review or adjustment by the Copyright Tribunal. McClellan hinted he would favor a royalty fee as high as $20 per box per year, causing MOA Executive Vice President Fred Granger to comment on more than one occasion recently that music operators "have a real battle on their hands this year."

McClellan's $20 threat aside, Scott's proposal would set compulsory licensing fees to be paid by jukebox operators and other users for a two-year period after passage of the bill into law. If by that time, record copyright owners (music publishers and songwriters) and the users can agree on royalty rates among themselves, the compulsory rates would be dropped.

If there is no agreement between the two sides, the statutory rates would continue until a compromise could be reached by a panel of the American Arbitration Association.

Under Scott's bill, jukebox operator's would pay a license fee of $1 per box per year. Radio stations, meanwhile, would pay annual fees based on annual gross receipts. A station pulling in between $25,000 and $100,000 a year would pay $250 annually; stations in the $100,000-$200,000 bracket would pay $750; and stations making over $200,000 would pay one per cent of their net receipts from advertising sponsors.

Stations using very little music would be assessed under an alternate pro-rated system that would take into account the amount of records played. The fee would amount to a fraction of one per cent of the station's receipts, virtually eliminating payment by non-music stations.

Scott, who has urged royalties for recording artists for some 30 years, commented: "The real issue here is whether or not a person who uses his creative talents to produce music should be entitled to compensation from someone who takes the music and profits from it."

At McClellan's request, Scott will chair hearings on his bill in sessions of the Copyrights Subcommittee, as soon as time can be arranged for those sessions. Co-sponsors of the bill are Senators Howard Baker (R-Tenn.), John Cranston (D-Calif.), Vance Hartke (D-Ind.), John Tunney (D-Calif.), Bob Williams(D-N.J.) and Birch Bayh (D-Ind).

S. 22, meanwhile, is sitting in the Judiciary Committee hopper, awaiting a date when it can be debated.

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Al Denver, founder of New York association and MOA dies after long illness in Brooklyn

Al Denver, a founder of the Music Operators of New York and the national coin industry organization, Music Operators of America, died March 16, following a long illness. Denver was 75 years old.

Denver, owner of Denver's Lincoln Amusement Inc. in New York, is survived by his wife Frances, daughter Shirley Herbstman, two grandsons and a great grandson.

Denver was co-founder of MOA with George Miller in 1949. Together with other trade leaders, the two men organized MOA to combat the copyright revision legislation then introduced in the U.S. House of Representatives by Emmanuel Cellar.

Denver and others in the New York industry organized MONY over 30 years ago to combat outside interference in the legitimate New York business and Denver served as president of the group until his death. Before he became ill, he was spearheading the drive to legalize flipper games in New York City.

He is succeeded as president of MONY (now formally Music and Amusement Association) by operator Irving Holzman. His own business is now being supervised by Marty Herbstman.

Razorback ops reorganize group

A stronger industry front is the aim of the ongoing reorganization of the Arkansas Music Operators Association, says Alan G. Williams, Williams Music Co., Monticello, Ark.

The newly elected president of the reorganized association, Williams reports the group was restructured with the aim of creating viable relationships among its members, to protect against adverse legislation and to attack practices that give the coin-op industry a bad press.

The rejuvenated fervor of the group will be directed toward lowering or eliminating the 18-year-old age limit on games, Williams says, as well as enforcement of laws to prevent unethical and fly-by-night operators from establishing themselves in the state. Some of the laws already on the books are so loosely enforced, he says, that in some areas, the industry's image could be severely damaged.

Officers of the revamped association include: Frank Walden of Walden Music Inc., Jonesboro, vice president; Bob Porter of Hope Novelty Co., Hope, secretary-treasurer; and Bob Brumbelow of Little Rock, executive vice president. A state-wide general membership and executive council meeting is being planned for May at the Quapaw Towers, Little Rock.

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TECHNICAL TOPICS

PERRY E. MILLER

Last month I talked about the dangerous biological effects of electrical shock. The article was intended to make you stop and ask the question, "Is my equipment shock free?" This month I will answer that question by describing what constitutes a shock hazard, how to ascertain if your equipment is safe or a potential death trap and how to provide a safe, shock-free installation.

Electricity is a very useful thing. But it can be lethal – it kills! Because of this fact a National Electrical Code was established many years ago to provide a standard installation throughout the United States. The idea behind the code was to make every electrical installation the same. With this established, manufacturers could design their equipment to interface to the ac lines (mains) for the safest installation possible.

But if a manufacturer ignores the code or an electrician is careless or makes a mistake a potential death trap may be the result. A squabble about color coding between electricians and electronics men has been going on for years, which has resulted in some electronic manufacturers incorrectly interfacing with the ac power source (electrical wall outlet). You buy the machine only to find out that it has a three prong plug and you have outlets with no ground socket available. So what do you do? Break the ground plug off and plug the machine in. It works just fine. Except don't touch another machine or metal pipe or stand on a metal heating register with leather soled shoes, if you do – ZAP-O-O.

When alternating current (ac) electrical appliances came upon the scene – refrigerators, washing machines and radios – an electrical standard (code) was established to reduce shock hazard. The code read "For all 120/240 volt systems of home and industrial wiring, the black wire is "hot" and the white wire is always ground (or neutral – same thing)." With this two wire distribution system a person would have to grab the "hot" wire (black) and with the other hand touch a water pipe to receive an electrical shock.

To make sure that the electrical appliances were connected to the electrical power system properly a polarized outlet (socket) was used. These outlets have one wide blade and one narrow one, so the plug can be inserted only one way.

The grounded (white) wire must be connected to the wide blade of the pin and corresponding terminal in the outlet. On the outlet itself, the terminal screws will be coded; the ground side looks "white" or silvery. The hot terminal is copper colored.

But the above electrical two-wire distribution system is still not always shock-free. If the black wire (hot) shorts out to the metal case of an electrical appliance, electrocution can result.

For that reason, an electrical system which will render the hot wire harmless if it accidentally shorts out to the metal case of the appliance was developed. A third wire was added, which is grounded the same as the white (neutral) wire and is defined as a "*non*-current carrying" ground wire. What this means is if the "non-current carrying" ground wire is removed, the flow of electricity will not be interrupted. This third wire is connected to the metal case of the electrical appliance. Now if the hot (black) wire shorts out to the metal case the current will flow through the third wire to ground instead of through your neat little body. The third wire performs the same function as connecting a wire from the metal case of the electrical appliance to a cold water pipe (good ground). When the hot wire is accidently connected to metal case, the hot wire is shorted to ground. Unfortunately this condition will blow a fuse or trip a circuit breaker. A small price to pay when you consider the alternative of allowing the electricity to pass through your body. A polarized outlet (socket) is still used just like the old two-wire system except a round hole is added for the non-current carrying ground

It is most important that the electrical code be followed and the correct wire be placed on the proper terminal of the outlet. The white wire (neutral) is connected to the wide slot which has silvery terminals. The black (hot) wire is connected to the narrow slot which has copper terminals. The bare copper wire (non-current carrying ground) is connected to the terminals painted green.

The three-wire electrical system is a safe electrical system if the electrical code is followed. But what if the electrician makes a mistake? Most tv sets inthe United States have polarized plugs – one blade is wider than the other so that the white (neutral) wire is safely connected to the chassis. But if the black and white wires have been reversed in the ac outlet, the chassis of the tv set will be connected to the hot side of the line and a potential death trap is waiting for some unsuspecting soul.

Fortunately there is a simple, safe way of checking for faulty wired ac outlets. A small rugged tester called a "receptacle polarity circuit tester" or a "grounded outlet tester" will check if the outlet is wired properly. This handy little tester can tell if the polarity is reversed and has either an open ground, open neutral or open hot wire.

The tester is plugged into the wall socket and three indicating lamps will tell you at a glance the electrical status of the wall outlet. Any outlet which is found to be in error can be corrected by an electrician. As an added bonus the grounded outlet tester will indicate if there is voltage present at the ac outlet. It is a little embarrassing to work on a game for ½ hour only to find out the ac outlet has no electrical power. You can buy one of these receptacle testers from an electrical supply house for about $7.00 to $10.00. A good piece of test gear to have in your tool box.

Have an electrician change the old two-wire outlets to the three-wire system (U-ground receptacle). In most cases it will mean just removing the old outlet and replacing it with the new "U-ground" receptacle (three-wire ac outlet). The owner of the establishment should pay for the installation. Point out to the owner that his present electrical system does not comply with the latest National Electrical Code and using his electrical system presents a potential shock hazard. Be polite and courteous and explain that you are concerned about what is best for his establishment. Explain to him that an operator was electrocuted in Canada

(Please Turn Page)

Carnival for community service aided by Empire Distributing's contributions

On Saturday, March 1, the Green Bay, Wisconsin, YMCA took the day off and had a carnival, a carnival for peace — "a carnival for service" was what it was called. Empire Distributing was there. They furnished four games — two pinballs, a gun and a CEM Cocode Chicken Game — and they supplied the eggs that went into the CEM Cocode Chicken Game to the delight of many small children who attended this carnival.

All of the proceeds from the machines, of course, went to the YMCA service division. This money will be used for those less fortunate than us — not only in this country but in foreign countries, particularly for food.

Bob Rondeau, division manager for Empire in Wisconsin, said the reason he supports this particular carnival so much is because he found out that 95 per cent of the money donated to or made by all the YMCA's throughout the country actually finds itself in the field, doing the work and only 5 per cent is spent for administration help.

Rondeau said that this is nothing new for Empire because they have always felt the public relations field of our industry should keep up work like this and make the public aware of our industry as they have been in the past few years. He hastened to explain, though, that this is nothing new also because operators throughout the country have been doing this for years and years, not only supporting the YMCA, but also Lion's Clubs.

TOPICS

because he ignored the electrical code.

"Why not use an adapter plug?" An adaptor plug converts a 2 wire system to a 3 wire system and is simple to install. Plug the adaptor into the wall outlet and attach the ground wire to the center screw which holds the faceplate to the wall outlet. Now, plug the machine into the adaptor and you have a safe 3 wire system — maybe. Many electrical receptacle conduit boxes are not grounded, so wiring your adaptor plug to them accomplishes nothing. The ground wire is not connected to ground. Also, the adaptor plug can be plugged in either way into the wall outlet. Plug the adaptor into the wall outlet the wrong way and you reverse the hot and neutral wires.

Don't use an adaptor plug except in an emergency. If you do use an adaptor plug, check it out with "grounded outlet tester." Call in an electrician and have the job done right.

Now that we have a safe three wire system, let's turn our attention to the game machine. Don't assume the manufacturer has complied with NEC (National Electrical Code) and your machines are safe amusement pieces. In fact, you should take the opposite viewpoint — assume that your machines are not safe. Two areas must be checked out to assure that none of your machines is a potential "electric chair." First, each machine must be checked to establish that all exterior metal parts are connected to the "non-current carrying ground." Secondly, establish that no ground leakage paths exist.

Most manufacturers use a molded three-plug line cord which is polarized and will interface properly with the ac receptacle. There are three wires in this line cord which are color coded — white (neutral, black (hot) and green (non-current carrying ground). All exterior metal parts should be connected to the green wire.

To check this out you need an ohmmeter such as the one contained in a Simpson 260. Set the ohmmeter to read "Rxl." Disconnect the game machine line cord and connect one lead of the ohmmeter to the round pin of the line cord plug. All measurements will be made with respect to the ground pin; so use a jumper cable with alligator clips on each end to fasten the ohmmeter probe. With the other ohmmeter probe touch the green wire of the line cord which is connected inside the game machine. You should read a "dead short" (zero ohms). If you do not then the line cord is defective (open ground wire) and should be replaced.

The next step is to establish that the ground wire (green) is connected to all exterior metal parts of the game machine. With the ohmmeter probe, which is not connected to the ground pin of the line cord, touch the coin mechanism, front plate and any other metal parts that are located on the exterior of the machine. You should read a "dead short."

Now here is where you may find a discrepancy. Many manufacturers do not ground the exterior metal parts to the green wire of the line cord. Why not? I don't know — ignorance I guess.

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Deutsche Wurlitzer spins the Wheel of Fortune

The Wurlitzer whammy :

spinning turntables span the ocean

By Ralph Lally
Editor and Publisher

When Wurlitzer shut down its American plant last fall, most people, including us, believed the name would fade into the legends of jukebox history, never to be heard from again.

But that was not to be so, as many persons in the industry are discovering. What has happened – and perhaps all of us should have guessed it – is that the German Wurlitzer company has begun to make significant beach-heads in North America, scant months after the demise of the patriarch of the American jukebox. After negotiating with key distributors in the U.S., Deutsche Wurlitzer has spun the turntable of fortune for a place in the American phonograph market.

For 14 years, Wurlitzer has independently and successfully manufactured a coin-operated phonograph through its German offspring and the German firm has successfully marketed the product all over Europe, independent of its American parent. That independent relationship, in fact, kept European Wurlitzer operators cool, while their American counterparts were yanking their hair over the news of the passing of their once very prominent manufacturer.

With two factories – one in Hullhorst and one in Levern – the German company continued production unflustered when it learned of U.S. Wurlitzer's decision to discontinue its operations, according to Dr. Wilhelm Foelkel, vice-president of the German firm. American Wurlitzer's decision "created absolutely no sensation whatsoever," Foelkel said. "It did, however, provide us with a welcome opportunity to expand our distributing operations on a worldwide basis. Thus far, the U.S. market has been profitable and our progress has surpassed our expectations."

Foelkel regards Deutsche Wurlitzer as a relatively old and established company and attributes much of his established European success and early American success to building a phonograph that has "simplicity, reliability and high performance in a beautiful cabinet design."

Presently, the company is offering three distinct models to the American operator: The Atlanta, the Baltic and the furniture-style Cabaret. The cabinetry of these new models marks a drastic change from previous Wurlitzer cabinetry and the

ONE OF THE LATEST improvements in the new German Wurlitzers has been the simplified record changer mechanism, which improves the machine's reliability by utilizing a synchronous turntable motor as used in high-performance hi-fi installations, according to Deutsche Wurlitzer.

DEUTSCHE WURLITZER ATLANTA

internal mechanics of the German machine are vastly different from the American models, too. "With respect to styling and performance," Foelkel explained, "the German-made Wurlitzers are far superior to the earlier Statesman, Zodiac and Americana series."

The most dramatic difference in the machines seems to be in the new Wurlitzers' credit system. A BO/AC unit is non-existent in the German phonograph and as many a former American Wurlitzer operator remembers – the BO/AC unit was a lot of trouble.

The BO/AC has been substituted by the Germans' electro-mechanical credit unit, which has proven itself over the past 14 years and which performs all of the functions the BO/AC used to perform, according to Klaus Telgheder, export manager for Deutsche Wurlitzer. The new Wurlitzers also have an improved 140-watt amplifier equipped with two protective lamps (one for each channel) that are designed to prevent fuse blowouts caused by faulty wiring.

In addition to the improved amplifier and credit unit, the new "Fraulein phonos" feature a simplified, but improved record changer. Apparently the German mechanism contains no integrated circuitry, nor any sophisticated electronics. "The mechanism in the Atlanta is very similar to the past 3400 models, but that's where the similarity ends," according to Al Blalock of F.A.B. Distributing Co. Inc. of Pensacola, Fla. "In fact, the parts are not even interchangeable," he added.

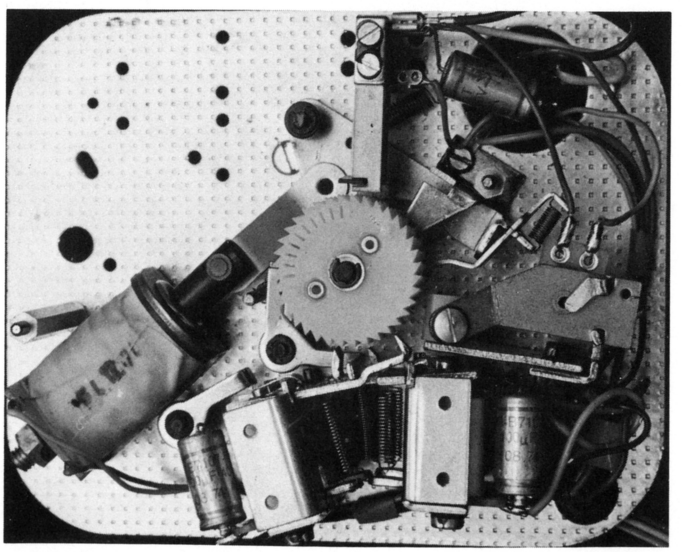
As one of Deutsche Wurlitzer's five U.S. distributors, Blalock was happy to report that operator reaction to the new phonographs "has thus far been good. It's been difficult overcoming the ill feelings of the old Wurlitzer operators, who up until now have felt abandoned and wronged. But the true, hard-core Wurlitzer operators have come around and are accepting the new models and are delighted with their performance."

As operator himself, Blalock estimated that the German Wurlitzer gives about 50 per cent less trouble than the American models gave. "From a distributing standpoint," he added, "I think we can compete price-wise with the others as well as being able to offer a dependable phonograph." Replacement parts for the foreign machines are "no problem at all," Blalock noted, adding that his company is well stocked with all necessary parts. "We've had very few problems with these phonographs," he said, "but if something serious does come up, we're equipped to handle it."

Counting on the continued good fortune of their machines in the States, Deutsche Wurlitzer plans to add five more distributors soon to its distributing network. The firm's export manager, Klaus Telgheder, believes American operators are like their European brothers in that they want to be able "to service their phonograph equipment without test equipment that might be too sophisticated." With that philosophy in mind, the company aims at manufacturing a product that is simple, reliable and a good performer wrapped inside a beautiful package. And that philosophy, the firm believes, will help it continue to compete in the American market.

DEUTSCHE WURLITZER BALTIC

BETTER CREDIT performance is delivered by this electro-mechanical credit accumulator in the Deutsche Wurlitzer phonographs, which replaces the previously troubled BO/AC units, the company says.



C. A. Robinson VP *Ira Bettelman* and *Al Rodstein* of Banner Specialty, Philadelphia, both reported to us Atari's April 14 introduction of two new games to major distributors. One was the long-promised Indy 800, an eight-player color tv driving game that Bettelman described as the Cadillac of games and for which Rodstein said Banner is planning to offer a special lease agreement for their operators. Another new game from Atari is Highway, a video driving game encased entirely in fiberglas.

Jerry Monday, vice president at Better Games Mfg. Inc. in Irving, Texas, reported in early April that since introducing the "Hustler" coin-op table in South Carolina, the company has had to increase its shop by 5,000 feet to accommodate the increasing orders. They've also added four new distributors: State Music Distributing Co., Dallas; J.C. Roby Distributing Co., Owensboro, Ky.; F.A.B. Distributing Co., Pensacola; Jay Hawk Distributing Co., Wichita, Kansas.

LEGALLY SPEAKING, the California Supreme Court determined that skill is required to achieve high scores in pinball and other types of arcade games, thereby declaring as unconstitutional

POCKET

local ordinances which prohibit pingames as gambling. The decision prompted several communities to repeal that section of their gambling laws which prohibited pingames, opening another door for California operators.

Michigan ops are being asked by their state association what minimum age a person should be to be allowed to play pinball. The survey was made necessary, if you'll remember our past words on the subject, by the true blue Michigan State Police, who'd like to restrict those under 18 from playing a mean pinball.

Washington state's Coin Machine Industry group held its fifth regular dinner meeting in early March. Washington Lt. Gov. *John Cherberg* spoke at the Saturday session, commenting on current affairs before the legislature and answering questions afterward. At the Sunday session, *Oliver Furseth,* chairman of the Washington State Gambling Commission explained the position and purposes of the commission. After he left, the group discussed state amusement machine taxes.

Play Meter publisher *Ralph Lally* and associate editor *Sonny Albarado* enjoyed their trip to the opening night flash of the National Association of Recording Merchandisers (NARM) convention in Los Angeles March 2 as guests of Polydor Records' *Bob Weiner* and Bally Mfg's *Tom Nieman.* The *Play Meter* editors enjoyed Polydor's gargantuan *Tommy* disco night, a light-sound-dance party tribute to the record label's soundtrack of the Robert Stigwood-Ken Russell film version of the Who's rock opera "Tommy."

With 800 slides flashing scenes from the film on the walls of the Century Plaza Hotel Los Angeles Ballroom in the background, Lally, Albarado and guests LA operator *Gene Beley,* his daughter *Michelle* and C.A. Robinson VP *Hank Tronick* mingled with the 2,000-odd partiers, enjoying the festivities – which included

several continuously played flipper pingames supplied by Bally through C.A. Robinson, lots of good eats and lots of good disco music supplied by *Michael Cappelo,* New York's Le Jardin Discotheque premier dj.

Lally and Albarado met *Jim Sotos* and *Henry Scarpelli,* producers of the party, and learned how they converted the 8,000-capacity ballroom into a "Tommy"-oriented disco, replete with dancers, supplied by LA's Performing Artists Guild. The two editors also spent some time with *Ira Bettelman* of C.A. Robinson, who was ecstatic over the play his games were receiving. He was especially happy with party-goers' response to Midway's dynamic Wheels, a new video-style driving game.

Business at home forced Albarado and Lally to leave the next day, but not before visiting *Al Bettelman* at C.A. Robinson's on West Pico Blvd. and meeting Robinson's new and lovely Girl Friday, *Shari Rousso.* Lally also visited at Portale's Automatic Sales down the street and met *Stan Rousso,* sales manager; *Oscar Robbins,* salesman; and *Tom Portale,* office manager. Tom is *Bob Portale's* son and Bob, who runs Portale's, has been recovering from recent surgery on his legs.

BACK IN THE CRESCENT CITY, *Lally* had lunch March 19 with PMC Electronic's Marketing Director *Bob Bender,* who

CHANGE

dropped in to discuss the magazine's progress, PMC's progress with its new video cocktail table, Aztec, and industry progress in general. Bender also mentioned PMC's work on a new solid-state non-video game.

Albarado, meanwhile, enjoyed meeting MOA directors at a cocktail party during their stay in New Orleans for the MOA Mid-Year Conference March 6-8. The associate editor finally met New York's *Millie McCarthy* and Millie's daughter *Nancy,* who's attending Tulane Law School in N.O.

Others Albarado met included: *Clyde Love* of ARA Services, California; *L.D. Etheridge,* salesman for A.M.A. Distributors, New Orleans; *Garland Garrett* of Cape Fear Music Co., Wilmington, N.C.; *Don Van Brackel* of A. Van Brackel and Sons Inc., Defiance, Ohio; *Dock Ringo* of Wallace Distributing Co., Mineral Wells, Texas; *Ed Boasberg* of New Orleans Novelty; *Nick Putch* of Southern Music and Vending Service, Shreveport, La.; *Pat Storino* of S&S Amusement Co., Toms River, N.J.; *Gil Sonin* of Boro Automatic Music Corp., Brooklyn, N.Y.

In attendance at the party was Bally Manufacturing's *Si Redd,* the company's Reno, Nevada, chief honcho. He was busy swapping industry anecdotes with MOA directors *Russ Mawdsley, John Trucano* and Garland Garrett.

Shortly before press time, U.S. Billiards' Len Schneller entertained Lally and Albarado with his bag of stories at lunch. Schneller was on business in New Orleans and took time out to discuss the industry, in particular video games, with the two *Play Meter* staffers.

FLASH! The La. Supreme Court has denied the applications for writs of the La. Dept. of Revenue in the department's legal battle with Louisiana operators. The high court decision came Friday, April 11, and it means that the state's coin industry will be entitled to a full refund of all sales taxes paid over the past one-and-a-half years, plus a two per cent statutory interest.

Cocktails, anyone?

the boob tube pays off

By Gene Beley and
Sonny Albarado

Operators who cringed when they paid $2,000 for a sophisticated video piece at the turn of the decade laughed aloud three years ago when marketeers began selling video cocktail tables for $2,400 and more.

Experienced game vendors, who had weathered through the proliferation of new video games during the past three years, put their blinders on simply at the glaring gall that someone would even conceive a video cocktail table.

Their memories still simmered over the financial burns they received from the horizontal, elimination-type table video games, which were similar to the cocktail table models. The overpopulation and sameness of many of the video games almost forced a "flash-in-the-pan" attitude from operators and distributors' showrooms, conventional distributors buried their heads in their pingames, too.

After all, the cocktail table featured nothing more than the bouncing ball of the relatively old Ping Pong game, didn't it? And the Ping Pong game had run its course, hadn't it?

No.

Sure, distributors and operators poked fun at the suckers buying those video cocktail tables at astronomical prices from professional marketing salesmen. But those same distributors and operators fretted over the unwanted competition those newcomers would bring. Now their laughter has diminished to fearful silence.

The laughter first changed to grumbles as conventional operators and distributors realized the need to compete in the burgeoning marketplace. Another stage of the industry's evolution was rising and the established professionals were stuck at the ground floor.

Video cocktail tables were springing up in locations that never before would consider anything with a coin chute on it. Hotels, yacht clubs, country clubs and posh cocktail lounges were beginning to groove on the video cocktail tables by mid-1974.

An entire new market was opening to the industry while most of the industry was "OTL" – out to lunch.

As an operator, I began to watch the Sunday *Los Angeles Times* business opportunities advertisements closely by late 1974, appalled at the idea that some unsuspecting people outside the business, looking for an investment, could be lured into paying $2,400 for a video cocktail table from one of these new "promoters" – for lack of a better name – while they could buy the same product from conventional distributors on Pico Boulevard ("Amusement Machine Row") in downtown Los Angeles for nearly half that price.

I could just see salesmen showing prospects the first week's gross from a video cocktail table without telling the innocent prospect how the grossing power of a game diminishes with time, rather than increasing, like most other businesses. Each Sunday there were more such ads in the *Time.* By the time I read a Jan. 3, 1975, business page article on Bristol Industries of Woodland Hills, calling them "among the largest" of a dozen companies in the "space-age pinball machine field," I knew I must start researching this article.

The financial writer referred to Bristol's newly-recruited operators as "distributors" and never once mentioned long-time conventional distributors in Los Angeles like C.A. Robinson, Portale Automatic Sales, or See-West. The *Times'* millions of readers were left with the impression that the legitimate distributors' didn't exist and the only way to buy these over-priced video games was through companies like Bristol Industries, founded by Allan Glezerman, pictured alongisde an Atari upright Pinpong game, with a caption that made it sound as if Bristol manufactured that product, too.

Admittedly, I approached this entire subject with a negative attitude, intending to expose the "frauds" taking place. I corresponded with the California Department of Justice. Herschel T. Elkins, deputy attorney general, replied:

"... we are aware of the many illegitimate companies that are advertising vending machines. There are more fraudulent operations in this field than in any other. This, of course, makes it quite difficult for the legitimate sellers. Lack of adequate personnel has hampered district attorneys' offices and the attorney general's office. By the time we discover the fraud, the company has usually disappeared. Some actions have been brought, but an adequate job has not been done.

"We are searching for a solution which will both protect the legitimate merchants and rid this state (California) of the predators who feed on people's dreams. This will be one of our 1975 projects and the Los Angeles District Attorney's office, our office and other law enforcement offices will attempt to solve this problem."

Although there *are* a lot of fast-buck and fly-by-night artists embracing the video cocktail machine to fleece their victims, I discovered in the process of researching this article that there are two sides to this controversial topic of marketing methods and that there is a vast potential for the operators of the tables – an immense, unharvested territory with millions of new, quality locations ripe for plucking. The climate now existing in the industry because of video cocktail tables and their acceptance by a new

audience can be compared to those times in the industry's history when games or innovations of lasting importance bubble up the grapevine from laughed-at Tinker Toy to touted standby, according to some industry analysts.

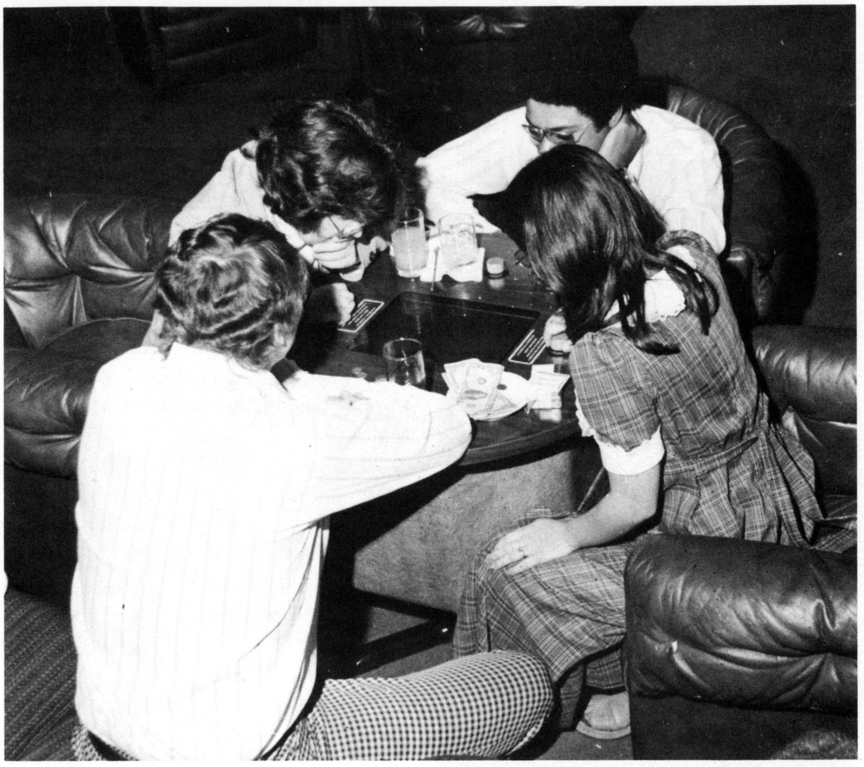
Video cocktail tables are "not a flash in the pan," Len Schneller, sales manager for U.S. Billiards Inc., Amityville, N.Y., proclaims. "They are introducing new blood into the industry," he adds. Because the average operator has been afraid to move from the security of the bars, because the average operator generally does not know how to deal with large corporate chains or "quality" locations, the early manufacturers of the games have been forced to retail directly or through what Schneller calls "blue suede shoe men," often to persons who have never operated coin amusement machines before, but who are not afraid of electronics technology or of dealing with corporation presidents or chain officers to establish new locations.

For the first time in a long, long time, Schneller says, the coin industry is getting a vigorous supply of "new blood" where it counts — the grass roots level, the operator level. Admittedly, there have been some cases of unscrupulous "blue skying" on the part of some new video table manufacturers and their promoters. But Schneller is confident that the overall effect of the different marketing techniques will be a good one.

He does not think the new operators will be turned off to the industry or feel they've been had when they find out they can often obtain the tables for less through normal channels. "They're businessmen" for the most part, Schneller says, many of them out-of-work stockbrokers or doctors, professional men looking for another income source. And, he adds, they know business involves risks. But they can also see the income these tables are producing for others and for themselves.

Nolan Bushnell, Atari's chairman of the board, echoed some of Schneller's ideas. He criticized regular operators for "dropping the ball." "The video cocktail table market's development symbolizes a basic weakness in the industry's area of aggressive operations," he says. "There is a lot of money being made in this market. It is inconceivable to me how the operators and the legitimate distributors dropped the ball," he adds.

Yet, when asked if Atari intends to market a video cocktail table, Bushnell replied in late March, "That is confidential."



AS THESE PLAYERS in the Americana Hotel Rotunda Lounge in Los Angeles seem to suggest, a good video cocktail table game can be as enthralling as a great basketball game or a knockout mystery.

Historically, however, Atari was involved early in the development of the video cocktail table, producing a modified Pong for one of the first companies to market the new product — National Entertainment Co. Inc. of San Jose, Calif. With an investment of $90,000, the firm went to Atari in late 1973 and asked the company to produce a cocktail table based on the Pong unit, according to Dick Januzzi, a company officer.

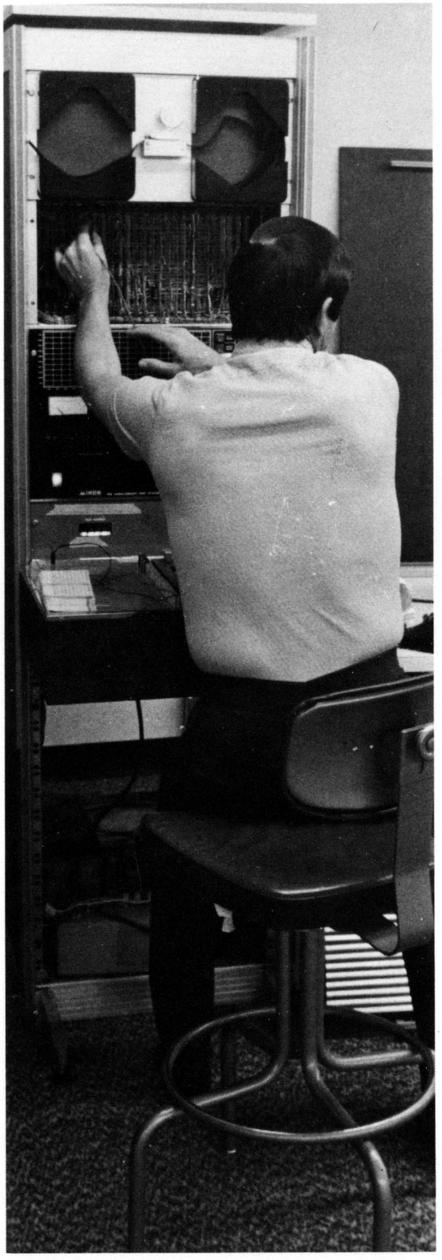
"They laughed at us," Januzzi said. "But we felt we had a good idea and a good product." Later, however, quality problems forced National Entertainment to give up the Atari unit and go with a cocktail model of Meadows' Games Flim Flam, a product which Januzzi now feels is the best and most reliable cocktail table on the market today.

Initially, the company had the same problems other early cocktail table manufacturers had: They had to convince conventional distributors and large operators of the earning power and attractiveness of their product. That task was difficult, according to salesman Jerry Schubert.

"They wouldn't buy the tables," he said, "so we were forced to market the product in a different way. We spent a tremendous amount of money to develop the market — $86,600 in newspaper advertising alone last year. We established our own service trucks in many areas and recruited some very capable, new operators and taught them the business."

That procedure paid off for the firm, Januzzi says, and the growing trend among conventional distributors and operators has turned National Entertainment's initial retailing gambit into a 99 per cent wholesale marketing situation. "We started retailing it ourselves," Januzzi says. "Then we set up our own wholesale network, doing a helluva lot of volume. We've continually improved the table and there's not a better board in the industry. Last year we did a million-six. This year we're gonna do $9 million."

Another firm that claims to have started in late 1973 and says it was the first to market a video cocktail table is Fascination Ltd., which began as National Computer Systems Inc., and Sales Manager Bob Runte feels the direct retailing marketing method made his company more successful



A MIRCO TECHNICIAN checks out the circuits of one of the data units in the company's computer data room.

[*Continued From Page 27*]

than it would have been by going through the "normal" channels.

"The vending distributors want everything," Runte said, adding, " . . . 110 per cent financing, kickbacks, the works. We decided to go a different route."

Like National Entertainment Co., Fascination Ltd. began by building up its own network of operators and distributors. But Fascination Ltd. has never used a single newspaper or magazine advertisement yet. They have relied upon business opportunity seminars and trade shows, but the core of their success in this area was classified as a "trade secret."

"The biggest single factor in our success has been people seeing our product and giving us word-of-mouth advertising," Runte said. "We have developed our entire market outside the U.S. by foreigners seeing and playing our game in this country."

A third early 1974 company that had to go the direct retail route was Technical Design Corp. of Edina, Minn., according to President Bob Mallick.

"Up until now," he said, "we've been selling more or less direct to operators in our general area because of the resistance of the big distributors to handle any table. They just say, 'There isn't a place for it. It's a fluke.' A lot of them are also tied up with one of the big companies.

"We sold a couple of operators directly on the West Coast. What we call 'blue suede boys' go out and sell them. We, of course, sell it to them at the same price we would a distributor. We would prefer to set up a nice national distributing set-up. We're hoping to do that with our new games," Mallick said.

The firm, he explained, plans to produce three new models of its table soon. "There's definitely a place for the distributor," he went on, "but the distributor is going to have to accept the product."

He also added that Technical Games plans to establish a service center "to service everybody's boards" soon. The service would provide 72-hour turnaround, he said, with a flat rate charged to everyone, excluding parts.

But not all video cocktail table companies have relied so heavily upon direct marketing (a technique which tends to drive up the price) to get their product before the consumer. Two companies that started in early 1974 — Electromotion Inc. of Bethlehem, Pa., and Nutting Associates of Mountain View, Calif. — were able to gain distribution in most areas through established, conventional distributors.

"We market our product by means of protected territories," Electromotion Vice President Eugene Smith says of the company's Lexan (TM)-topped, copper-surfaced unit. "In other words, we are not overlapping territories whatsoever. In some parts of the country, where we haven't been able to get out to the regular, established distributing network, we have marketed through marketing companies. But these are confined to particular parts of the country. We don't use that method when we are able to go through the regular network."

Bill Nutting, president of Nutting Associates, thinks about 10 per cent of his round, smoked-top, simulated-color tables found their way to the ultimate marketplace through promotional, specialty salesmen, who bought from conventional distributors. Nutting's table was one of the first so-called "glamour girl" models in the race to the cocktail lounges and though the idea was slow to catch on, Nutting says, "the trend is up, with a current heavy concentration in the western United States, with cities like Los Angeles, Denver and Phoenix taking the lead."

Another important midwife to the birthing of the cocktail table was Mirco Games of Phoenix, which introduced its model in July 1974. Mirco Sales Manager Bob Kaiser sees a great parallel between the historical development of the cocktail table market and the 1930's.

"There is a negative economic situation today, although not as severe," Kaiser begins. "Whereas coin-op pinball and pool tables came into prominence in the 1930's, the recent technology has had a great impact on today's market. I think it is lasting and rather great.

"At the same time, the conventional distributor who has been in the business a long time has developed certain attitudes that caused him to overlook the tabletop game concept." Electromotion's Smith called it complacency and noted that the video cocktail table market has revolutionized the games industry.

"And it's not going to go away," Smith added, "because the table manufacturers are going to come back and sell new products to their original customers. The distributor-operator network is still going to have its headaches."

(Please Turn Page)

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

Our games outlast the players.

Fred and Flora have been playing Flim Flam for quite a long time, about two years in fact. But they, like millions of other Flim Flam Video Game Table Players, just never want to quit! And our Flim Flam Table just keeps gobbling up change.

Because of its durability and popularity—it will be around for a long time. What other video game table has a 24-month (or 24,000 players—whichever comes first) warranty on all computer boards? That's what happens when you've got something great. We know how to update, not outdate, a popular game. That way, we keep Fred and Flora happy—and the game owner happy, too.

Flim Flam Video Cocktail Tables are designed with the creativity and quality that not only makes a game exciting, but keeps it entertaining for years.

It has features such as:

- 2, 3 or 4 player positions
- Adjustable 11 or 15 point play
- Huge 19″ green tinted screen
- Expert, pro and novice (Fred and Flora are experts) paddle sizes
- No dead spots
- Full court lines
- Weighs only 130 lbs.
- And of course, virtually no service-calls (Fred and Flora get upset when they have to stop playing)

Call your National Entertainment Co. distributor today. Or call National Entertainment Co. toll-free:

Toll Free **(800) 538-6832**
In California Toll Free **(800) 672-3557**

3031 Tisch Way, San Jose, California 95128

National Entertainment

A quality video game from Meadows Games, Inc., and National Entertainment Co., Inc.

Circle number 9 on reader service card.

[*Continued From Page 30*]

Kaiser's first experiences trying to sell Mirco's cocktail table coincide with that harsh view of the initial situation: "At first, I offered our video cocktail table to every conventional distributor in the nation. One distributor said, 'You've got a nice little company making foosballs. Stick with that.' Only one conventional distributor, C.A. Robinson Co. of Los Angeles, would take on our tables.

"Since none of the conventional distributors would touch our product," Kaiser continues, "there were people with proven professional sales ability who needed a product to sell and I introduced them to our video cocktail table. Many of these people were doctors and lawyers, unsatisfied with their money sitting in the bank and inflation gobbling it up. Many of these doctors and lawyers are out collecting from 20-30 machines themselves and are happy as hell about it."

Two other early dabblers in the budding video cocktail market were Bill Prast and Steve Holder, who became deeply involved in the revolution in early 1974 by establishing a repair shop in Los Angeles called Amusement Device Engineering. The catalyst in their shared thoughts about a video table was Ken Berger, an investor who came into their shop one day and asked them to make games for him. Holder and Prast had also met Bill Bailey, Junior and Senior, who had been manufacturing some video games for Circle International and who recommended the two men contact Circle about availability of manufacturing space. The result was the formation of Digital Games in June 1974.

At first, Holder recalls, they made their first big sales to the promotional salesmen, who were reselling them at the high prices. "This is what helped us get on our feet," Holder stresses. Later, they began selling to Seeburg on a national basis and to other conventional distributors.

"When we first started," Holder adds, "we couldn't provide the 30-90 days credit required from conventional distributors. We weren't in a position to carry 'paper' on even 30 machines for any length of time. We needed the cash and the direct-sales people provided it." Digital Games recently moved into a 30,000-square-foot assembly plant in San Dimas, Calif., (a Los Angeles suburb) and is shipping about 100 games a week as far away as Germany and Japan, Holder says. They have progressed already to offering a variety of games and they plan to sell customers logic boards for $200 that can be interchanged in the same table to provide a different game without having to purchase another table.

Almost every company involved in the early development or marketing of the video cocktail tables has since undergone a process of rapid maturation, including Bristol. Regardless of how they started, they all have left some impact on the marketplace.

Bristol Industries recently reorganized and appointed Saul I. Brooks as executive vice president and chief operating officer. When Play Meter visited Bristol's office in Woodland Hills, Brooks claimed a network of "over 200 owner-operators." He had just returned from a recruiting program in the Cleveland area, where business editor of the Cleveland Press Ray DeCrane featured a six-column, half-page article on "Electronic Tennis for the Drinking Set," complete with a photo of two persons playing the game. Again, there was no mention of conventional distributors, or an overview – just Bristol Industries.

Brooks refused to divulge how much his company has spent on advertising, except for saying, "a lot, searching for people-talent."

Brooks, like Kaiser, sees parallels to the Depression era, when, incidentally, most distributors came into being, taking over functions formerly performed by jobbers.

"The entertainment field always makes a buck – even during the Depression when people would dig into their pockets for 15c to see a movie," Brooks comments. "It's escapism and getting away from their troubles."

At first Bristol used Digital Games' table in their marketing, but now manufactures their own brand.

All of the companies, of course, have continually improved upon their equipment, changing components, changing appearances, changing the games offered. Electromotion will soon market a table with the capability of offering 12 different games, according to Gene Smith. The table will make use of a modular concept whereby all games have a common "mother" board for common IC's and for those IC's that make each game

(Continued page 55)

BROTHERS JOHN AND MIKE McEntee, owners of A-1 Manufacturing, look over a piece of circuitry that goes into their video cocktail table.

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

TOMMY

JUKEBOX

Now	Was		WKS. ON CHART
1	1	**PHILADELPHIA FREEDOM** Elton John Band/MCA 40364	7
2	2	**LOVIN' YOU** MINNIE RIPERTON/Epic 8-50057	12
3	8	**(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG** B.J. THOMAS/ABC ABP 12054	11
4	7	**EMMA** HOT CHOCOLATE/Big Tree 16031 (Atlantic)	13
5	6	**SUPERNATURAL THING PT. 1** BEN E. KING/Atlantic 3241	12
6	3	**LADY MARMALADE** LABELLE/Epic 8-50048	14
7	9	**CHEVY VAN** SAMMY JOHNS/GRC 2046	12
8	12	**LONG TALL GLASSES (I CAN DANCE)** LEO SAYER/ Warner Bros. 8043	9
9	13	**SHINING STAR** EARTH, WIND & FIRE/Columbia 3-10090	8
10	11	**ONCE YOU GET STARTED** RUFUS Featuring CHAKA KAHN/ ABC 12066	11
11	14	**HE DON'T LOVE YOU (LIKE I LOVE YOU)** TONY ORLANDO & DAWN/Elektra 45240	7
12	16	**JACKIE BLUE** OZARK MOUNTAIN DAREDEVILS/A&M 1654	10
13	4	**NO NO SONG** RINGO STARR/Apple 1880	11
14	17	**WHAT AM I GONNA DO WITH YOU** BARRY WHITE/ 20th Century 2177	7
15	18	**IT'S A MIRACLE** BARRY MANILOW/Arista 0108	8
16	19	**L-O-V-E (LOVE)** AL GREEN/Hi 5N 2282 (London)	9
17	20	**WALKING IN RHYTHM** BLACKBYRDS/Fantasy 736	9
18	24	**ONLY YESTERDAY** CARPENTERS/A&M 1677	4
19	5	**POETRY MAN** PHOEBE SNOW/Shelter 40353 (MCA)	13
20	23	**KILLER QUEEN** QUEEN/Elektra 45226	10
21	22	**THE BERTHA BUTT BOOGIE** JIMMY CASTOR BUNCH/ Atlantic 3232	10
22	25	**HOW LONG** ACE/Anchor ANC 2100 (ABC)	8
23	26	**I DON'T LIKE TO SLEEP ALONE** PAUL ANKA/ United Artists XW 615-X	6
24	27	**BEFORE THE NEXT TEARDROP FALLS** FREDDIE FENDER/ ABC Dot DOA 17540	10
25	33	**THANK GOD I'M A COUNTRY BOY** JOHN DENVER/ RCA PB 10239	5
26	30	**STAND BY ME** JOHN LENNON/Apple 1881	6
27	31	**AUTOBAHN** KRAFTWERK/Vertigo VE 203 (Phonogram)	5
28	10	**MY EYES ADORED YOU** FRANKIE VALLI/Private Stock 003	23
29	15	**HAVE YOU NEVER BEEN MELLOW** OLIVIA NEWTON-JOHN/ MCA 40349	13
30	21	**EXPRESS** B.T. EXPRESS/Roadshow 7001 (Scepter)	13
31	28	**YOU ARE SO BEAUTIFUL** JOE COCKER/A&M 1641	17
32	29	**SHAME, SHAME, SHAME** SHIRLEY (AND COMPANY)/ Vibration 532 (All Platinum)	14
33	32	**BUTTER BOY** FANNY/Casabl	
34	34	**DON'T CALL US, WE'LL CALL** JER	
35	35	**BLACK WATER** DOOBIE BRO	
36	36	**SAD SWEET DREAMER** SWEET	
37	43	**AMIE** PURE PRAIRIE LEAGUE,	
38	38	**SATIN SOUL** LOVE UNLIMITE	
39	42	**WHO'S SORRY NOW** MARIE	
40	37	**HARRY TRUMAN** CHICAGO/	
41	52	**YOUNG AMERICANS** DAVID	
42	45	**SHAVING CREAM** BENNY BE	
43	49	**LOVE WON'T LET ME WAIT** M	
44	47	**SHOESHINE BOY** EDDIE KEND	
45	70	**BAD TIME** GRAND FUNK/Ca	
46	39	**LADY** STYX/Wooden Nickel	
47	41	**BEST OF MY LOVE** EAGLES/	
48	44	**MY BOY** ELVIS PRESLEY/RCA	
49	63	**HIJACK** HERBIE MANN/Atlar	
50	61	**I'M NOT LISA** JESSI COLTER	
51	60	**ONE BEAUTIFUL DAY** ECSTA	
52	40	**I AM LOVE** JACKSON FIVE/	
53	62	**BAD LUCK (PT. 1)** HAROLD	
54	46	**PICK UP THE PIECES** AVERAGE	
55	59	**RUNAWAY** CHARLIE KULIS/Pi	
56	65	**SHAKEY GROUND** TEMPTATIO	
57	71	**ONLY WOMEN** ALICE COOPE	
58	66	**GROWIN'** LOGGINS & MESSI	
59	69	**DON'T TELL ME GOODNIGHT**	
60	51	**THE SOUTH'S GONNA DO I'**	
61	64	**SWING YOUR DADDY** JIM G	
62	48	**CAN'T GET IT OUT OF MY HE** ORCHESTI	
63	73	**THE IMMIGRANT** NEIL SEDAK	
64	68	**BEER BARREL POLKA** BOBBY	
65	75	**EASE ON DOWN THE ROAD** Wing and	
66	77	**WILDFIRE** MICHAEL MURPHE	
67	89	**WHEN WILL I BE LOVED** LIN	

Top 20 Country

Music Programming

'Tommy' soundtra

TOP 100

		nca 814	13
		YOU SUGARLOAF/ RY CORBETTA/Claridge 402	18
		THERS/Warner Bros. 8062	18
		SENSATION/Pye 71002 (ATV)	12
		/RCA PB 10181	7
		D ORCHESTRA/20th Century 2162	10
		OSMOND/MGM 14786	6
		Columbia 3-10092	10
		BOWIE/RCA PB 10152	5
		LL/Vanguard 35183	7
		AJOR HARRIS/Atlantic 3248	5
		RICKS/Tamla T54257F	9
		pitol 4046	3
		WB 10102 (RCA)	20
		Asylum 45218	21
		PB 10191	12
		tic 3246	4
		/Capitol 4009	3
		SY, PASSION & PAIN/ Roulette 7163	5
		Motown M 1310F	14
		MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	3
		WHITE BAND/Atlantic 3229	21
		ayboy 6023	8
		NS/Gordy G7142F (Motown)	4
		R/Atlantic 3254	3
		A/Columbia 3-10118	4
		LOBO/Big Tree 16033 (Atlantic)	4
		CHARLIE DANIELS BAND/ Kama Sutra 598	21
		ILSTRAP/Roxbury 2006 (Chelsea)	8
		AD ELECTRIC LIGHT A/United Artists XW 573-X	19
		A/Rocket 40370 (MCA)	3
		VINTON/ABC 12056	6
		ONSUMER RAPPORT/ a Prayer/HS 101F (Atlantic)	2
		/Epic 8-50054	5
		A RONSTADT/Capitol 4050	2
68	82	**CUT THE CAKE** AWB/Atlantic 3261	2
69	81	**GET DOWN, GET DOWN (GET ON THE FLOOR)** JOE SIMON/ Spring 156 (Polydor)	4
70	79	**TRAMPLED UNDER FOOT** LED ZEPPELIN/Swan Song SS 70102 (Atlantic)	2
71	84	**THE LAST FAREWELL** ROGER WHITTAKER/RCA PB 30030	3
72	78	**LIVING A LITTLE, LAUGHING A LITTLE** SPINNERS/ Atlantic 3252	3
73	83	**I WANNA DANCE WIT 'CHOO** DISCO TEX & THE SEX-O-LETTES Featuring MONTI ROCK III/Chelsea 3015	2
74.		**SISTER GOLDEN HAIR** America/Warner Bros. 8086	1
75	54	**YOU'RE NO GOOD** LINDA RONSTADT/Capitol 3990	21
76	50	**FIRE** OHIO PLAYERS/Mercury 73643	19
77	86	**BLOODY WELL RIGHT** SUPERTRAMP/A&M 1660	3
78	—	**GOOD LOVIN' GONE BAD** BAD COMPANY/Swan Song SS 70103 (Atlantic)	1
79	85	**MAGIC** PILOT/EMI 3992 (Capitol)	3
80	55	**LONELY PEOPLE** AMERICA/Warner Bros. 8048	17
81	—	**RAINY DAY PEOPLE** GORDON LIGHTFOOT/Reprise 1328 (WB)	1
82	—	**REMEMBER WHAT I TOLD YOU TO FORGET** TAVARES/ Capitol 4010	1
83	56	**WE'RE ALMOST THERE** MICHAEL JACKSON/Motown M1341F	9
84	87	**MISTY** RAY STEVENS/Barnaby B614 (Chess/Janus)	3
85	88	**HANG ON SLOOPY** RICK DERRINGER/Blue Sky ZS8-2275 (Col)	4
86	93	**YOU BROUGHT THE WOMAN OUT OF ME** EVIE SANDS/ Haven 7010 (Capitol)	2
87	90	**RESCUE ME** CHER/MCA 40375	2
88	—	**LET THERE BE MUSIC** ORLEANS/Asylum 45243	1
89	—	**BABY THAT'S BACKATCHA** SMOKEY ROBINSON/Tamla T54258F (Motown)	1
90	96	**ALL RIGHT NOW** LEA ROBERTS/United Artists XW 626-X	2
91	—	**I'VE ALWAYS HAD YOU** BENNY TROY/Delite 1566 (PIP)	1
92	94	**BLACK SUPERMAN/MUHAMMAD ALI** JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	3
93	95	**PINBALL** BRIAN PROTHEROE/Chrysalis 2104 (WB)	2
94	99	**SAIL ON SAILOR** BEACH BOYS/Brother/Reprise 1325 (WB)	2
95	97	**REAL MAN** TODD RUNDGREN/Bearsville 0304 (WB)	2
96	—	**I'LL PLAY FOR YOU** SEALS & CROFTS/Warner Bros. 8075	1
97	100	**(JUST LIKE) ROMEO AND JULIET** SHA NA NA/ Kama Sutra 602	1
98	—	**DON'T LEAVE ME IN THE MORNING** ODIA COATES/ United Artists UA XW 601X	1
99	—	**MY LITTLE LADY** BLOODSTONE/London 5N 1061	8
100	—	**SNEAKY SNAKE** TOM T. HALL/Mercury 73641	6

Top 20 Soul

ck called 'dynamic'

By Del

Now Was

1. 3. **BLANKET ON THE GROUND**
Billie Jo Spears/United Artists UA-XW584-X
2. 1. **ALWAYS WANTING YOU**
Merle Haggard/Capitol 4027
3. 4. **STILL THINKING ABOUT YOU**
Billy Crash Craddock/ABC 12068
4. 10. **(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG**
B.J. Thomas/ABC 12054
5. 13. **I'M NOT LISA**
Jessi Colter/Capitol 4009
6. 11. **ROLL ON BIG MAMA**
Joe Stampley/Epic 8-50075
7. 5. **HAVE YOU NEVER BEEN MELLOW**
Olivia Newton-John/MCA 40349
8. 8. **BEST WAY I KNOW HOW**
Mel Tillis/MGM 147828
9. 9. **IT DO FEEL GOOD**
Donna Fargo/ABC-Dot DOA-17541
10. 17. **SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)**
Gary Stewart/RCA PB-10222
11. 7. **THE PILL**
Loretta Lynn/MCA 40358
12. 15. **(YOU MAKE ME WANT TO BE) A MOTHER**
Tammy Wynette/Epic 8-5007
13. 6. **ROSES AND LOVE SONGS**
Ray Price/ABC 12084
14. 20. **TOO LATE TO WORRY, TOO BLUE TO CRY**
Ronnie Milsap/RCA PB-10228
15. 22. **I'D LIKE TO SLEEP TIL I GET OVER YOU**
Freddie Hart/Capitol 4031
16. 18. **HE TOOK ME FOR A RIDE**
LaCosta/Capitol 4022
17. 21. **THE TOPS OF MY FINGERS**
Jean Shepard/United Artists UA-XW591-X
18. 19. **I CAN STILL HEAR THE MUSIC IN THE RESTROOM**
Jerry Lee Lewis/Mercury 73661
19. 25. **WINDOW UP ABOVE**
Mickey Gilley/Playboy P 6031
20. 2. **I JUST CAN'T GET HER OUT OF MY MIND**
Johnny Rodriguez/Mercury 73659

I must say that I expected "Tommy" (the soundtrack) to be one of the most dynamic recorded pieces I had ever heard. So you might say my mind was not completely open when I first sat down in my den to listen to the soundtrack.

Several things contributed to my premature appraisal of the soundtrack. First, and most importantly, perhaps, is that the original "rock opera" released by Pete Townshend and The Who in 1969 sold me on progressive rock and helped mold my musical tastes, especially where rock music is concerned.

And secondly, knowing that the likes of The Who, Elton John, Eric Clapton, Tina Turner and Ann-Margret — some of the truly dynamic performers in the music world today — would be performing the music, made my eyes glitter with anticipation. Frankly, they are all among my favorites. They are individually unique, prolific and exciting performers.

What I did not realize until hearing the album were the "other" musicians who have graced "Tommy" by their presence. People like Nicky Hopkins, for example. Hopkins, long known in music circles as one of the very finest of studio keyboard performers, has added another feather to his already-stuffed cap by his strong and heavy contribution to the soundtrack. His flowing, melodic piano interpretations on cuts like "Christmas" and "Amazing Journey" could indeed make the deaf hear and the blind see.

Meanwhile, guitar players Ron Wood (who excels in backing up Ms. Turner on "Acid Quaye (who turns lous performance Gonna Take It" Me" with spicy, bl up other cuts on genuinely surprised

Other studio formed admirably, tioned excited me

I was mildly a even the likes would not do jus zany brainchild. warranted.

"Dynamic" is best sums up the soundtrack. The or by The Who, whe ousness, actually tu of the true classic rock and roll. The in the movie and complement the e Completely.

But in many cas appreciate the achievements on you've got to un viduality of the ar the jobs. Take Eri has never been stereotyped interpr artist's work. In Clapton plays a pi makes the listener ton" — not "Tha Who." So I consi character — and when "Eyesight to sounding like it Clapton's head an

ALPHABETICAL LISTING — TOP 100

ALL RIGHT NOW Denny Diante & Spencer Proffer (Irving, BMI) 90
AMIE Robert Alan Ringe (McKenzie/Dunbar, BMI) 37
AUTOBAHN Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP) 27
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP) 89
BAD LUCK Gamble-Huff (Mighty Three, BMI) 53
BAD TIME Jimmy Ienner (Cram Renraff, BMI) 45
BERR BARREL POLKA Bob Morgan (Shapiro Bernstein, ASCAP) 64
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI) 24
BEST OF MY LOVE (Kicking Bear/ Benchmark, BMI) 47
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI) 92
BLACK WATER Ted Templeman (Landsdowne/WB, ASCAP) 35
BLOODY WELL RIGHT Ken Scott & Supertramp (Almo/Delicate, ASCAP) 77
BUTTER BOY Vini Poncia (Tinkle Tunes/ Braintree, BMI) 33
CAN'T GET IT OUT OF MY HEAD Jeff Lynn (Yellow Dog, ASCAP) 66
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI) 7
CUT THE CAKE Arif Mardin (Average/ Cotillion, BMI) 68
DON'T CALL US, WE'LL CALL YOU Frank Slay (Claridge/Corbetta, ASCAP) 34
I AM LOVE J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI) 52
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI) 23
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseymen/ Desiderata, BMI) 73
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI) 50
I'LL PLAY FOR YOU Louie Shelton (Dawnbreaker, BMI) 96
I'VE ALWAYS HAD YOU Billy Terrill (Delightful/Music In Motion, BMI) 91
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikaze, BMI) 15
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI) 12
(JUST LIKE) ROMEO & JULIET Tony Camillo (Jobete, ASCAP/Stone Agate, BMI) 97
KILLER QUEEN Ray Thomas & Queen (Feldman/Trident, ASCAP) 20
L-O-V-E (LOVE) Willie Mitchell (Jec/Al Green, BMI) 16
LADY John Ryan (Wooden Nickel, ASCAP) 46
LADY MARMALADE A. Touissant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP) 6
LET THERE BE MUSIC (Borch, ASCAP/ Mojohanna, BMI) 88
LIVING A LITTLE, LAUGHING A LITTLE Thom Bell (Mighty Three, BMI) 72
LONELY PEOPLE George Martin (WB, ASCAP) 80
DON'T LEAVE ME IN THE MORNING Rick Hall (Spanka, BMI) 98
DON'T TELL ME GOODNIGHT Phil Gernhard (Famous, ASCAP) 59
EASE ON DOWN THE ROAD S. Scheaffer & Harold Wheeler (Fox Fanfare, BMI) 65
EMMA Mickie Most (Buddah, ASCAP) 4
EXPRESS Jeff Lane (Triple O/Jeff Mar, BMI) 30
FIRE Ohio Players (Ohio Players/ Unichappell, BMI) 76
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI) 69
GOOD LOVIN' GONE BAD Bad Company (Badco, ASCAP) 78
GROWIN' Jim Messina (Savona/Sugartree, BMI; Gnossos, ASCAP) 58
HANG ON SLOOPY Rick Derringer (Wren/Robert Mellin, BMI) 85
HARRY TRUMAN James William Guercio (Lamminations/Big Elk, ASCAP) 40
HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI) 29
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI) 11
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/ Tree, BMI) 3
HOW LONG John Anthony (American Broadcasting, ASCAP) 22
HIJACK Herbie Mann (Dunbar, BMI) 49

Leggett

Queen") and Caleb
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nd "See Me, Feel
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Clapton. Clapton
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n his true form —
the Blind" ends up
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Clapton's guitar.

All of which is probably why Clapton was cast as The Preacher in the movie and why he performed the song. Clapton, a soft-spoken singer who saves his boisterousness for his axe, turns in precisely that kind of performance on the soundtrack.

The yelling and screaming are saved for the likes of "Acid Queen" Tina Turner and "Pinball Wizard" Elton John, who are accustomed to yelling and screaming — with finesse. And, again, what I like about the soundtrack is that Tina Turner *sounds* like Tina Turner and Elton John *sounds* like Elton John. Even though, in most cases, the songs they're performing came from Pete Townshend, the accidental genius behind it all.

Which brings us to, uh, oh yes, my favorite tracks on the album. Those would have to be "Christmas" featuring the vocals of Ann-Margret and Oliver Reed and the piano of Nicky Hopkins; "Eyesight to the Blind" featuring a singing and picking Eric Clapton; "Extra, Extra, Extra" with Townshend; "Pinball Wizard" with Elton John on piano and vocals; "I'm Free" with Roger Daltrey turning in a solid vocal contribution; and, of course, "Listening to You/ See Me, Feel Me," with The Who, Nicky Hopkins et al.

I would say the soundtrack is a success in every artistic realm. And artists who are known for their acting abilities rather than their singing (Oliver Reed) have somehow done extremely well.

If it doesn't sell a million copies, don't ask me why.

Now Was

1. 2. **SHOESHINE BOY**
Eddie Kendricks/Tamla T54257F (Motown)
2. 3. **L-O-V-E (LOVE)**
Al Green/Hi 2282 (London)
3. 4. **ONCE YOU GET STARTED**
Rufus featuring Chaka Khan/ABC 12066
4. 1. **SHINING STAR**
Earth, Wind & Fire/Columbia 3-10090
5. 8. **WHAT AM I GONNA DO WITH YOU**
Barry White/20th Century 2177
6. 14. **SHAKEY GROUND**
Temptations/Gordy G7142F (Motown)
7. 7. **WALKING IN RHYTHM**
Blackbyrds/Fantasy 736
8. 10. **ONE BEAUTIFUL DAY**
Ecstasy, Passion & Pain/Roulette 7163
9. 13. **LIVING A LITTLE, LAUGHING A LITTLE**
Spinners/Atlantic 3252
10. 11. **MY LITTLE LADY**
Bloodstone/London 5N-1061
11. 5. **LOVE FINDS ITS OWN WAY**
Gladys Night & the Pips/Buddah 453
12. 17. **BAD LUCK (PART I)**
Harold Melvin & the Blue Notes/Phila. Int'l ZS8 3562
(Columbia)
13. 6. **LOVIN' YOU**
Minnie Riperton/Epic 8-50057
14. 9. **EXPRESS**
B.T. Express/Roadshow 7001 (Scepter)
15. 19. **WE'RE ALMOST THERE**
Michael Jackson/Motown M1341F
16. 26. **BABY THAT'S BACKATCHA**
Smokey Robinson/Tamla T54258F (Motown)
17. 15. **SATIN SOUL**
Love Unlimited Orchestra/20th Century TC 2162
18. 20. **SUN GODDESS**
Ramsey Lewis and Earth, Wind & Fire/Columbia 3-10103
19. 12. **SHAME, SHAME, SHAME**
Shirley (and Company)/Vibration 532 (All Platinum)
20. 21. **I CAN'T SEE WHAT YOU SEE IN ME**
Joneses/Mercury 78668

Charts courtesy of RECORD WORLD

LONG TALL GLASSES Adam Faith & David Courtney (Chrysalis, ASCAP) 8
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI) 43
LOVIN' YOU Scorbu Prod. (DickieBird, BMI) 2
MAGIC Alan Parsons (Al Gallico, BMI)..... 79
MISTY Ray Stevens (Vernon, ASCAP) 84
MY BOY (Colgems, ASCAP) 48
MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP) 28
MY LITTLE LADY Mike Vernon (Crystal, Jukebox, BMI) 99
NO NO SONG Richard Perry (Lady Jane, BMI) 13
ONCE YOU GET STARTED Bob Monaco (Sufur, ASCAP) 10
ONE BEAUTIFUL DAY Bobby Martin (Big Seven/Steals Bros., BMI) 51
ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI) 57
ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP) 18
PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP) 1
PICK UP THE PIECES Arif Mardin (AWB, BMI) 54
PINBALL Del Newman (Chrysalis, ASCAP) 93
POETRY MAN D. Airali, P. Ramone (Tarka, ASCAP) 19
RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC) 81
REAL MAN Todd Rundgren (Earmark, BMI) 95
REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI) 82
RESCUE ME Snuff Garrett (Chevis, BMI).... 87
RUNAWAY Neil Portnow & John Miller (Vicki, BMI) 55
SAD SWEET DREAMER Tony Hatch & Des Parton (Leeds/Jackatone, ASCAP) 36
SAIL ON SAILOR Beach Boys (Brother, BMI) 94
SATIN SOUL Barry White/Soul Unlimited (Sa-Vette/January, BMI) 38
SHAKEY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP) 56
SHAME, SHAME, SHAME Sylvia (Brendi, BMI) 32
SHAVING CREAM prod. not listed (Madison, BMI) 42
SHINING STAR Maurice White w. Charles Stepney (Saggiflame, ASCAP) 9
SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI) 44
SISTER GOLDEN HAIR George Martin (WB, ASCAP) 74
SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI) 100
STAND BY ME John Lennon (Hill & Range/Trio/ADT, BMI) 26
SWING YOUR DADDY Kenny Nolan (Kenny Nolan/Heart's Delight, BMI)..... 61
THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Conner (Cherry Lane, ASCAP) 25
THE BERTHA BUTT BOOGIE Castor-Pruitt (Jimpire, BMI) 21
THE IMMIGRANT Neil Sedaka & Robert Appere (Don Kirshner, BMI; Kirshner Songs, ASCAP) 63
THE LAST FAREWELL Denis Preston (Arcola, BMI) 71
THE SOUTH'S GONNA DO IT Paul Hornsby (Kama Sutra/Rada Dara, BMI) 60
TRAMPLED UNDER FOOT Jimmy Page (Joaneline, ASCAP) 70
WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI) 17
WE'RE ALMOST THERE Brian Holland (Gold Forever/Stone Diamond, BMI) 83
WHAT AM I GONNA DO WITH YOU Barry White (Sa-Vette/January, BMI).... 14
WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI) 67
WHO'S SORRY NOW Sonny James (Mills, ASCAP) 39
WILDFIRE Bob Johnston (Mystery, BMI).... 66
YOU ARE SO BEAUTIFUL Jim Price (Almo/Preston, ASCAP; Irving/WEP BMI) 31
YOU BROUGHT THE WOMAN OUT OF ME Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI) 86
YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP) 75
YOUNG AMERICANS Tony Visconti (MainMan, ASCAP) 41

BLIND DEAF-MUTE TOMMY (Roger Daltrey) baffles all and beats the Pinball Wizard for the world pinball championship title. After the contest, Tommy becomes world-famous for his mean pinball.

PINBALL WIZARD Elton John pouts about Tommy's imminent victory in the world pinball championship, upset to think a blind deaf-mute will dethrone him in the rock opera film *Tommy*.

THE ACID QUEEN, Tina Turner, prepares to give Tommy the drugs his father hopes will cure him of deafness, muteness and blindness. The effort sends Tommy's mind on further amazing journeys in the Robert Stigwood-Ken Russell film based on the Who's rock opera "Tommy."

Deaf, dumb & blind kid goes Hollywood

By Sonny Albarado

TOM NIEMAN, Bally regional marketing manager, smiles as *Tommy* performer Tina Turner displays her own "Pinball Wizard" T-shirt.

Hailed by many critics as the film surprise of the year, the Ken Russell-Robert Stigwood movie adaptation of the rock opera "Tommy" effectively transfers the recording's conflicting themes of violence-peace/materialism-spiritualism to the screen.

A stunning example of the marriage of avant-gardist cinematography to rock'n'roll music, the film *Tommy* is the culmination of six years of growing acceptance by varied audiences of a record album that began as a tongue-in-cheek knock of grand opera by the most violent and zany rock group of the mid-'60's.

The "Tommy" story began in the late '60's when Pete Townshend, guitarist-composer for the guitar-burning, amplifier-destroying Who, wrote a series of songs that formed a loosely conceived story about a blind deaf-mute who is miraculously cured, becomes a Messiah figure and is rejected by his followers. The Who, with typical youthful irreverence labeled the resultant double album a "rock opera," but rock listeners and critics latched onto the concept with undiluted enthusiasm – here was a major extended work of rock music, something of substance and lasting merit.

The album's songs and loose story line reflected Townshend's recent acceptance of the teachings of Eastern philosopher Meher Baba, but it also reflected his and the group's violent onstage performances, creating an air of conflicting themes, which the critics interpreted as an allegory of the generation that the Who and other rock groups represented. Ken Russell's adaptation of the album maintains the conflict of the opera's hero, thereby passing onto film the allegory of a generation searching for harmony, but stuck with the human frailty of violence.

The film follows the album's story line fairly closely, except where Russell and Townshend collaborated to make the plot stronger or more acceptable from a logical viewpoint. The film is about Tommy, conceived of Mrs. Walker and Captain Walker during the bombing of Britain and born at the end of World War II. When Tommy's six or so (a lot of facts are hazy and left to your interpretation), Mrs. Walker (played superbly by Ann-Margret) takes a lover (played by Oliver Reed).

Eventually, they marry. Then, one night, Captain Walker returns – either in a dream to Tommy or in reality – but either way, he is killed by Mrs. Walker's new husband. Tommy witnesses this horrible act and his mother and step-father scream at him that he didn't really see or hear anything and that he will never say a word to anyone about the incident. The shock of the mother figure killing the father figure makes Tommy deaf, dumb and blind.

Mrs. Walker, plagued with guilt each time her son's sightless eyes rest upon her, attempts many cures for him. But throughout these cures, we hear Tommy's inner voice crying out to his parents: "See me, feel me; touch me, heal me." The first attempt we see on film is a visit to a temple dedicated to Marilyn Monroe, where the crippled and afflicted kiss the feet of a larger-than-life statue of MM from the skirt blowing scene in *The Seven Year Itch.* He is then taken to "The Acid

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

ELTON JOHN tries to distract *Tommy* star Ann-Margret from scoring on Bally's new Wizard flipper game at the Los Angeles premiere of the movie.

OLIVER REED portrays the seedy stepfather of Tommy in *Tommy* and here discusses Tommy's future with Ann-Margret after their son gains affluence as pinball champion of the world.

Senses won't be the same

By Robert E. Haim

The Motion picture, *Tommy,* is a very strange but very good interpretation of the rock-opera, "Tommy," by the Who. It is a must for anyone who likes the music of "Tommy" or who enjoys fantastic cinematography such as seen in *2001, A Space Odyssey.*

Tommy can only be compared to *2001* in the sense of its visual effects and the fact that the audience is forced to participate in the picture. Each viewer is forced to interpret things in his mind's eye and this, therefore, creates a unique story with each viewer. In this sense Robert Stigwood and Ken Russell, producer and director, have captured the very essence and mystique of "Tommy." They changed the story a little (I think) and added a few songs (five altogether) but they really captured "Tommy."

The acting was good throughout the picture. I was very curious to see how legitimate actors would do in roles forcing them to sing in a rock-opera. This, in fact, adds to the picture since most of them do very very good jobs.

Oliver Reed as the Lover is absolutely tremendous and, although I've highly respected his acting abilities for several years (since seeing him in D.H. Lawrence's Women In Love), he really impressed me this time. He has captured the role beautifully and really made the picture. He deserves at least an Oscar nomination for this trem endous job.

I feel Ann Margaret is miscast as the mother. Although she is a fine actress and excellent entertainer she is too refined a singer for rock music. Jack Nicholson does a good job as the doctor. Once again he proves his acting versatility.

The rock stars who portrayed various roles in the picture did well, although most of them only had cameo roles. Roger Daltrey, lead singer for the Who, does a very satisfactory job as the main character, Tommy. He does have trouble keeping his shirt on, however. (he is well known for taking

[*Continued Page 39*]

kid

Queen," a prostitute who attempts to "set him right" with sex and drugs.

As he grows up, Tommy also suffers the violent abuses of his sadistic Cousin Kevin and homosexual Uncle Ernie. He also learns to play pinball and becomes the pinball champion of the world, beating out "Pinball Wizard" Elton John. "How do you think he does it?" the crowd asks John. "I don't know," he replies. "What makes him so good?" John answers: "He ain't got no distractions/ Can't hear no buzzers and bells/ Can't see no lights a-flashing/ Plays by sense of smell."

Finally, his mother takes him to a specialist (a remarkable cameo and singing debut by Jack Nicholson in the film) who tells her that Tommy's senses are normal, that his problem is mental. She returns home with him and pent-up guilts and fantasies explode as Tommy goes back to his favorite preoccupation – other than pinball, that is –staring at his reflection in the mirror. She becomes angry and pushes him through the mirror – which cures him.

The miraculous cure creates a sensation worldwide and Tommy becomes a Messiah, teaching his growing hordes of followers that salvation comes from following the inner path he was forced to follow because of his lack of sight, hearing and speech. He opens huge holiday camps for his followers where they must wear eye shades, ear plugs and mouth plugs and play pinball. But the disciples get restless, refuse to accept his strict teachings and reject him. Astounded by the rejection, Tommy reverts to his old plea, begging his followers to see him, feel him, touch him, heal him.

Ken Russell's film intensifies this aural story with visual accompaniment, including a few cinematographic surprises that create an eye-opening visual effect. The film also ends on a more spiritual note than the original album.

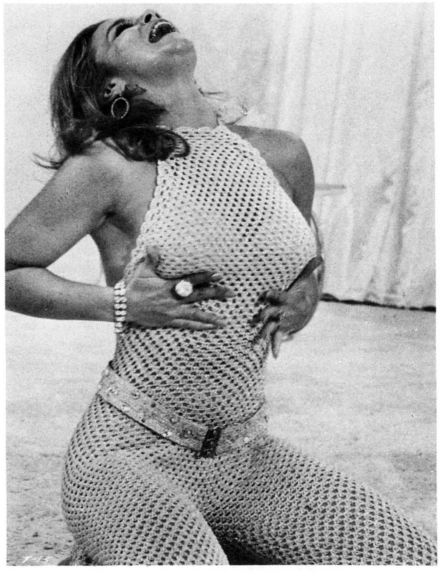
The Who's gangly singer Roger Daltrey is convincingly deaf, dumb and blind as Tommy in the movie and Ann-Margret's performance as Nora Walker proves that her *tour de force* in *Carnal Knowledge* was no hit-or-miss acting job. Oliver Reed is sufficiently greasy as the step-father and Jack Nicholson sang remarkably well in his role. All of the rock stars who had roles came across with gusto and wit.

Look in the mirror

With a combined production and public relations pricetag which probably exceeds $5.5 million, the movie version of "Tommy" is being hailed excitedly by promoters of three industries — film, recording and, of course, games.

Likewise, the *Tommy* promotion has been three-pronged, as Bally has joined hands with Columbia Pictures and Polydor Records in an attempt to more deeply entrench pinball (and related coin-operated games) into the American lifestyle.

The Bally promotion of Wizard, a new pingame patterned after the film, has been a major one for the industry. Through tournaments and machine giveaways sponsored in at least 10 U.S. cities, Bally has accomplished at least two goals. The Chicago-based pinball manufacturer has brought noticeable attention to its newest game and has attracted cash customers to theaters throughout the nation.



But Bally had another goal in the promotion. As Tom Nieman of the firm put it: "We want to establish some long-range interest in coin-operated games of all kinds through this promotion. We want people to start thinking about coin-operated amusement as a full-fledged alternative to a 'night out,' rather, say, than going to a movie or a concert. We think this promotion is a major step in the right direction."

But spokesmen for several Bally distributing firms voice random views of exactly how much good *Tommy* and the Bally promotion will accomplish for the games industry in the long run. Some distributors are highly optimistic; others are not.

"I think the movie will definitely help the industry," said Arnold Caminkow of Robert Jones Inc. in Bettam, Mass. "I think the movie is already helping to remove some of the stigma that has stifled us for so long. It will foster, promote and generate interest in amusement games as a primary source of leisure time entertainment.

"Promotions such as this one help to convince people that amusement games have something positive to offer in the form of entertainment," Caminkow added. "It serves to educate people about the industry — to show them that our games are not what you find in dimly lit back rooms, but something you can take part in and enjoy in pleasant surroundings."

Other distributors, like Ira Bettelman (who is featured as Coinman of the Month elsewhere in this issue), voiced approval, and even mild surprise, as to the playability of Wizard.

"The one drawback of the movie," he noted, "is that its rock music and stars appeal primarily to youthful audiences, where amusement games are already pretty much accepted. We need to reach the middle-aged category more."

Finally, Jim Sagerson of Empire Distributing Company in Chicago called the movie and all that goes with it "not a giant step, but a step in the right direction toward building public rapport for the industry.

"A lot of people think of pinball as a terrible thing. This all could go a long way toward changing the attitudes of people toward the industry and the machines."

Sagerson agreed that the movie appeals primarily to the younger generation, but remarked that a mixed audience apparently enjoyed the premier of *Tommy* in Chicago.

"I don't see any way the movie or the promotion can hurt," Sagerson said. "And coupled with the tremendous influx of people starting to open family arcades and other steps we have seen to promote the industry in recent years, I think it will all help to build interest in the long run."

---

his shirt off in live Who concerts.) Elton John also does a very satisfactory job as the Pinball Wizard defeated by Tommy for the world championship.

Tina Turner was disappointing as the Acid Queen. Regretfully she turned a very fine song into a mere mediocre segment although her acting and dancing was good. Eric Clapton was also only mediocre as the Preacher.

When seeing the movie, you should overlook some of the defects, such as occasional poor dubbing and simply chalk this up to the difficulty of the master work. After all there is not a word spoken throughout the film and the entire sound track must be dubbed in. If you overlook the few technical flaws and take the film as a whole you will certainly enjoy it far more.

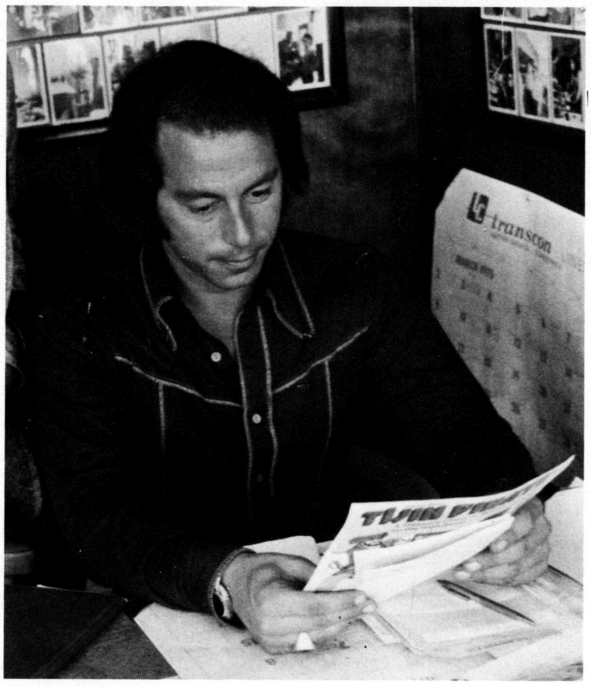
For anyone planning to see *Tommy,* I would definitely recommend you listen to the album first and become familiar with the story and the music.

Try to picture how you would interpret the story and try to visualize how you would portray it on film or on the stage. Then compare it with the Stigwood-Russel production. You will then realize the tremendous task and the beautiful finished product.

Lastly, I would definitely recommend this picture to all people who have an open mind about experiencing novel things or to anyone who enjoys rock music or great scenery and cinematography. The picture is a fantastic psychological trip and like the advertising says "your senses will never be the same."

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

New generation distributor used pinball to teach values, skills



"I was working as a school teacher . . . I had a program that involved the entire school population which revolved around using coin machines as a reinforcement agent for a learning-type situation . . ."

"Five years ago, the only people who ever asked us about pinball machines were the Hollywood-type people . . . But uniquely enough, now it is not just the guy who lives in Beverly Hills, but the guy who lives in Downy . . ."

As one of two vice presidents in his father's distributing firm, C. A. Robinson Co., Ira Bettelman is one of the well-known faces in the West Coast games scene. As part of Al Bettelman's organization, Ira has continued to maintain the close relationships with customers his father feels keeps them coming back for the second and third generations.

But Ira Bettelman is not merely a follower in his father's footsteps. He has established his identity in his own right: From almost singlehandedly helping to win respect and legalization for pinball in California to coordinating Bally Manufacturing Co's. Los Angeles promotional tie-ins for the movie Tommy, *Ira has been and continues to be a hardworking champion for the coin-operated amusement industry.*

Ira has always been involved in the coin machine business, of course; he couldn't help it. But until two years ago, his principal occupation was that of teacher and coordinator of a special education program designed for educationally and emotionally handicapped children aged 6-12.

And it was his work in that field which enabled him about two years ago to convincingly testify in favor of allowing children of all ages to play pinball.

As coordinator of a reinforcement positive reward program, Ira Bettelman and his teaching partners put the learning theories of noted psychologist B. F. Skinner into practice by setting up a "token society" in the classroom. The classroom, then, functions "under the assumption that if a child exhibits an appropriate behavior and that behavior is immediately reinforced with a reward meaningful to the child, then the appropriate behavior will be repeated," Ira said.

Throughout their classroom day, the children in the program take part in typical school activities classified into those of a behavioral nature and those of an academic nature. For example, behavior would be eating correctly in the cafeteria or playing correctly and academic would be sitting at the desk, Ira explained. In the reinforcement program, each child is given a "bank book" in

which are recorded the number of points he/she can earn for properly completing a behavioral or academic task.

The child never loses points for inappropriate behavior, Ira noted, but only gains points. The children are allowed, however, to withdraw points and spend them. They could be spent on field trips, movies and a game room set up in the school.

It was the game room that was most successful, Ira said, and the teachers learned that as children were encouraged to improve their scores on the games and did improve their scores that their eye-hand and small muscle coordination were also improved.

The games also improved the children's abilities in other areas, such as math and comprehension, Ira noted. The game room was so successful, in fact, that it was expanded for use by regular classes and children in academically talented classes. As Ira later told the Los Angeles City Council: "I have never seen any harmful or detrimental effect on these children, but rather I have found these games to be a useful educational tool. These games encourage the student to be alert and to try hard."

That was two years ago, but Ira has not discontinued his efforts on behalf of the games industry. More recently, however, he was involved deeply in helping Bally coordinate its promotional efforts for the movie Tommy *and it was with that work that* Play Meter *began its interview with one of California's top distributor representatives.*

PLAY METER: We've heard a lot about Bally's promotional tie-in with Columbia Pictures' new release *Tommy,* that premiered in your city recently. The movie, which centers around a fictitious pinball champion of the world, inspired a Bally pingame even to the extent of having Ann-Margret pictured on the backglass.

We understand that the game is called "Wizard" and two have been sent to you as Bally's distributor in the Los Angeles area. Have you put these new games out yet and where did you put them?

BETTLEMAN: Yes, we have. We put them out in two different places. We put one in a place where we knew the clientele would be aware of who was on the backglass, and also aware of the movie and the music. We put the other in a place that we deliberately chose because we did not think the clientele would be aware of the movie, the stars or the music. In other words, we wanted to see how the game would be received in a location without the help and interest which is naturally spurred by the movie and the other side-effects.

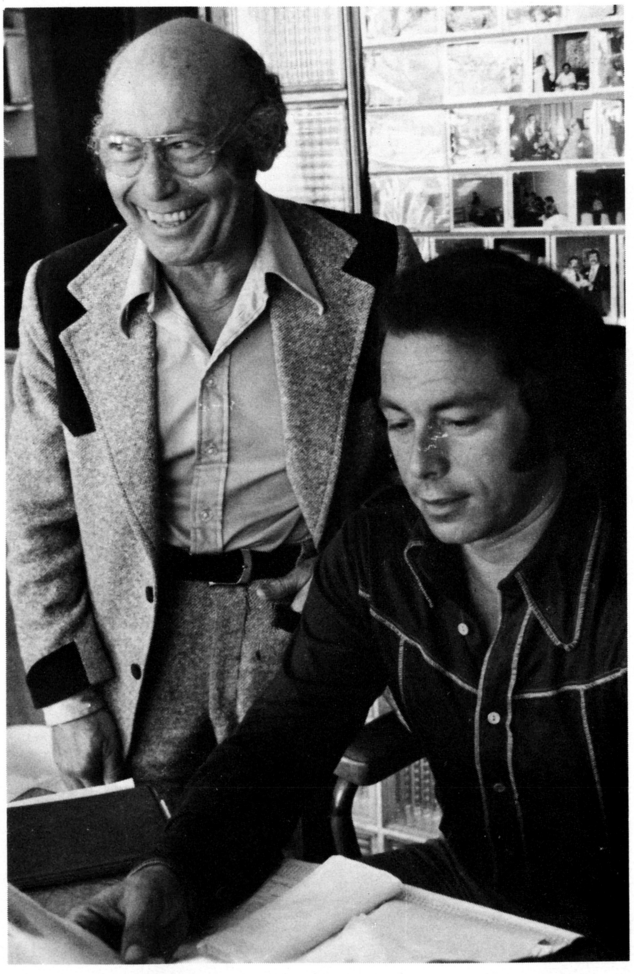
PLAY METER: That was very clever. Have you checked the results?

BETTELMAN: Yes, and it's obviously doing better in the place where people are aware of the movie. But the place where they are not aware of the movie or the music is proving that it is a very strong game on its own merits.

PLAY METER: It looks like a great game. The cabinet work is beautiful. But I guess we'll just have to wait and see.

There has been a lot of speculation about the impact the movie "Tommy" will have on the music and games industry, and especially in respect to the pinball industry. Do you think the motion picture will help pinball machines become more widely accepted by the general public?

BETTELMAN: Yes, I do. It's probably most evident in two different ways. For instance, if you compare where pinball machines are put today to where they were put five years ago, you'll find them in one helluva lot more places. It's very common to see them on campuses, the dorms or game rooms and rec centers. Five years ago you



"I've always been in distributing . . . What I enjoy is seeing a whole new generation of people coming in. All across the industry, the young generation is taking over from their fathers . . ."

didn't have pinball machines in those places. Pizza parlors, little restaurants, markets, and other locations where pinballs have always been are also showing big gains.

Another noticeable increase is apparent in home sales. A few years ago, the only piece of equipment a man would have in his game room was a pool table. But now people are beginning to put pingames, video games and pool tables in their game rooms as part of their family recreation.

That's really evident out here in California. I don't know whether the acceptability of these games is nationwide yet.

PLAY METER: Would you say that the increase in this area of business has taken a sharp upward turn in the past five years?

BETTELMAN: Five years ago, the only people who ever asked us about these machines were the Hollywood-type people – the Hugh Hefner's. But, uniquely enough, now it is not just the guy who lives in Beverly Hills, but the guy who lives in Downy.

PLAY METER: Do you think this could eventually affect the play in the commercial market. In other words, is a guy going to stay home and play his machines rather than go out to his local pub and drink a few beers and play a few games there?

BETTELMAN: No. It's a family-type entertainment, much like the pool table is now.

BETTELMAN: I don't think it will influence the market of pinballs on the street at all. I think it's more of an alternative to watching television or listening to the radio or reading books for home entertainment. But when it's time to go out and have fun and spend money, they're going to do that. They're not going to stay home and play their home machine.

PLAY METER: Do you foresee home pinball games – that is, games that are designed and built specifically for use in the home?

BETTELMAN: Well, some little games have already been marketed – by Sears and Mattel and so forth.

PLAY METER: But do you foresee one of the major manufacturers, like Bally or Williams – making home pinball machines one day?

BETTELMAN: No, I don't. It won't happen. It'll never be a big success. The important thing is still to have that steel ball making all the noise and the game is over after five balls. If they made a home version, they would have to make it 90 per cent the size of a regular one in order to really be successful with it. And they can't afford to do that.

PLAY METER: That's really what I meant – a machine with the same specifications, but without a coin acceptor mechanism for home use.

BETTELMAN: The expense would be so great that I don't think we'll ever see it done.

PLAY METER: I see your point. Let's get back to my original question. What sort of an impact do you think the motion picture, "Tommy," will have on the business?

BETTELMAN: I don't think it will be as significant as a lot of people think. My reason for saying that is that the movie is a rock-type movie. I think the popularity of the movie will be with young audiences. I don't think my mom and dad will go to see it. They would probably enjoy it if they did, but generally speaking, the movie will appeal to people in my generation. I hate this generation gap and all that, but there is no one else more aware of what's happening in the pinball realm right now than the younger generation. So the movie will have a strong impact, but it's appealing to people who are already pretty much aware of what's going on. I also think it will have a strong promotional effect for Bally's "Wizard." It will help the people discriminate as to which machine they want to play. But I don't think it will have a giant impact toward converting non-players to players.

"I don't think **Tommy** *will be as significant as a lot of people think. My reason for saying that is that the movie is a rock-type movie . . . the popularity will be with young audiences . . ."*

PLAY METER: We were thinking that the movie might have a far-reaching legislative impact,

(Continued page 62)

CALENDAR

April 25-26: Music Operators of America Regional Seminar. University of Notre Dame, Notre Dame (just outside South Bend), Indiana.

May 2-4: Music Operators of Texas, annual convention. Royal Coach Inn, Dallas, Texas.

May 16-18: Music and Amusement Association Inc. (formerly Music Operators of New York Inc.) Spring Convention. Stevensville Country Club, Swan Lake, New York.

May 16-18: Northwest Conference of Coin Machine Operators, five state gathering. North Shore Lodge, Coeur d'Alene, Idaho.

May 24-25: Coin Operated Industries of Nebraska Inc., regular meeting. Downtowner Motel, Omaha, Nebraska.

July 25-27: Montana Coin Machine Operators Association, annual convention. Outlaw Inn, Kalispell, Montana (note change in dates).

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

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

Sept. 19-21: Illinois Coin Machine Operators Association, annual convention and trade show. Lincolnshire Marriott Hotel, Lincolnshire, Illinois.

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

Oct. 16-19: National Automatic Merchandising Association Annual National Convention and Exhibit. The Rivergate, New Orleans, Louisiana.

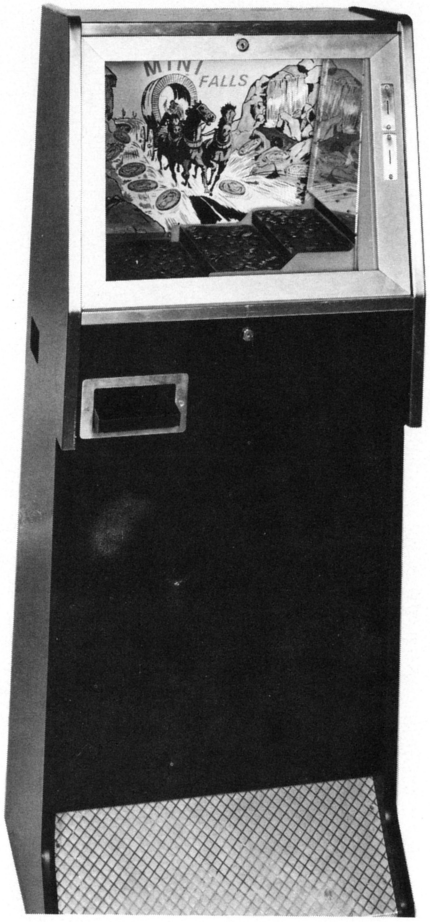
Oct. 17-19: Music Operators of America National Annual Convention and Exposition. Conrad Hilton Hotel, Chicago, Illinois.

**You don't have all the answers.
You should investigate
KIDDIERAMA.**

British penny-toss games come to U.S., Distributor to modify them for arcades

British firm Alfred Crompton Ltd., of Kent, has just received its first export order from the United States for its multi-player arcade machines.

These are familiar in British amuse-



ment arcades and are large "island" machines with anything up to 20 player positions. Hitherto, they have been unsuitable for the U.S. market because they pay out small prizes in cash.

But New Jersey distributor Fred Martell has spent nearly $60,000 on Crompton arcade machines for the U.S. market, feeling that suitably modified they still have great appeal for American arcades.

The order is for samples of Cromptons' Penny Falls, Double Falls, Flippa Winna, Mini Falls, Ball Gum Vendor and Screwball. The latter has previously been seen in the U.S., but the others are all new to the American market.

We sell strong because we have a lot to sell with KIDDIERAMA.

Crompton has converted their multi-players to dispense tokens or vouchers, rather than cash.

They hope that they can help the current U.S. moves to change state laws to allow "light gambling" machines. The first of the Crompton machines to reach the States will probably be sited in amusement centers on the New Jersey coast.

COCKTAIL TENNIS

- **25¢ and 50¢ play produces high profit.**
- **Can be played by two or four players.**
- **Attractive eye-catching cabinet.**
- **All solid state for low maintenance and long life.**
- **Commercial quality TV monitor insures reliability.**
- **One year logic board warranty.**

The CT-4 is the newest and most innovative in the video game industry. The unique, attractive unit has been designed as a 4-place cocktail table with a beautiful walnut grained, "easy to care for formica top". The octagonal cabinet base is attractively upholstered with the finest quality naugahyde material, especially designed for long commercial use.

SPECIFICATIONS

Width of top	(Dia.) 30"
Height overall	26"
Width of cabinet	(Dia.) 20½"
Size of TV screen	12"
Weight of unit	84 lbs.
Weight of shipping	102 lbs.

Technical Design Corporation

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Area 612-941-5955

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Nevada Gaming Commission allows Bally officers to keep positions

The Nevada Gaming Commission approved Bally Manufacturing Corp. as a licensee in the state in late March after some speculation that top officers of the company would have to resign before the license application would be approved.

The Commission, however, approved the corporation license application and approved the licenses of Bally President William T. O'Donnell and Vice President and Treasurer Sam Klein, two of the officers who were initially faced with resignation.

A week before the Commission approved the licenses, the *Wall Street Journal* reported that O'Donnell, Klein and Alex A. Wilms, president of Bally Continental, a subsidiary, intended to resign in order that the licenses might be approved.

The Nevada Gaming Control Board recommended the Commission approve the corporation license if the officers resigned, the *Journal* reported. "Several of the officers, we felt, weren't suitable because of past business practices and associations," a Control Board spokesman told the newspaper. The "practices and associations" he referred to were not clarified.

While the Commission approved the license without requiring the resignations of O'Donnell and Klein, Commissioner Peter Echeverria did say, "I want the men who have responsible positions and substantial stock to be ultimately responsible for what the company does."

And while O'Donnell's and Klein's applications were approved, Wilms was allowed to withdraw his application contingent upon his resignation from the presidency of Bally Continental within nine months. Bally noted that Wilms resigned as a Bally director recently.

Now that the license has been approved, Bally can proceed with its plans to purchase Bally Distributing Co. of Nevada, its current Nevada distributor, the company announced. Bally currently provides about 90 per cent of the state's slot machines, the firm added.

O'Donnell, the *Wall Street Journal* noted, has a 30 per cent interest in the Bally distributorship already. The purchase, if completed will put Bally into the Nevada casino business for the first time, the newspaper said, but it added that such operations would involve only slot machines and other coin-operated amusement devices.

"We think there is a tremendous growth potential in Nevada and the distributorship makes money and also has its own slot machine operations," a Bally spokesman said.

When Bally announced the impending resignations of its officers, the firm said the resignations were made voluntarily before the license application had been made. Though the resignations were not necessary in the final outcome, Bally did have to agree to several stipulations:

"It was understood that Bally would divest its mini-casino operations in Scandinavia, convert its foreign operated percentage arrangements to fixed rentals within six months, cancel one of its distributorship arrangements and eventually replace, under a market formula intended to insure retirement before conversion, its privately placed $12 million subordinated debenture," the company said.

The divesture of the Scandinavian mini-casinos is not expected to have an meaningful impact upon earnings, the firm added.

Bally-Midway school cross the country

Tom Hata and Dick Linkens of Bally Manufacturing Corp. crisscrossed the country during the early weeks of April. First, they conducted an impromptu service session for Stanfield Vending Company, La Crosse, Wisconsin, on April 11 and 12, while attending the Wisconsin Music Merchants Association Convention and Show.

Then they flew to Bangor, Maine, for a service school on April 16 at Canteen Service Company. From Bangor they doubled back to Boston for a repeat performance on April 17 in quarters of Melo-Tone, Inc.

On April 18, they were joined by Andy Ducay of Midway Manufacturing Company in Dedham, Massachusetts, where the trio ran a two-day service seminar at headquarters of Robert Jones International, Inc.

Ducay, Hata and Linkens also conducted a highly successful service seminar in headquarters of Shaffer Distributing Company, Columbus, Ohio, on March 20 and 21.

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Seeburg moves Walter Kovalick into Products Div. presidency

CHICAGO — Louis J. Nicastro, chairman of the board, Seeburg Industries Inc., New York, announced the appointment of Walter W. Kovalick as president of The Seeburg Products Division, the vending equipment and coin-operated phonograph manufacturing subsidiary of the parent company located in Chicago.

Formerly Kovalick has been affiliated with the Vendo Company as executive vice president and with the Crane Company of Chicago where he was director of manufacturing.

From 1966 to 1969, Kovalick held the position of president — manufacturing for the Chicago-based Seeburg operation.

In making the announcement, Nicastro commented, "Walter's strong history in manufacturing, and especially his experience in our industry, make him a welcomed and important asset to our operations in Chicago."

Kovalick and his family currently reside in Elgin, Illinois.

Allied Leisure plans gambling equipment

Allied Leisure Industries Inc. of Hialeah, Fla., announced recently it plans to produce gambling equipment.

At the same time, the firm reported a $976,000 reduction in net income for 1974 compared to 1973 because of fire losses and other items.

The company, reported board chairman David Braun, recovered successfully from a fire a year ago that seriously hampered its operations, but Allied was unable to maintain the momentum of that recovery in the fourth quarter because of economic conditions.

Despite a drop from $1.43 per share net income in 1973 to 30 cents per share for the fiscal year ended Oct. 31, 1974, Braun noted that "management feels confident that Allied's sales declines did not detract from continued strong industry acceptance of the company's products."

Management's confidence, in fact, is such that the firm plans to expand into producing and marketing legalized gambling devices under federal license domestically and internationally. Entry into the gaming field was carefully researched by the firm, Braun said.

Johnny Carson chops at Karate

SKOKIE, Ill. — Brunswick's Briarwood Division has announced that its coin-operated Karate game is scheduled to appear on NBC's "Tonight Show" starring Johnny Carson April 22. Check local listings for time and station.

Noted drummer Buddy Rich, a black belt Karate champion, will demonstrate it for talk show host Johnny Carson.

Karate game is a super-fast, one or two player action game of the oriental martial arts. It takes quick hands and good eye-hand coordination to win.

Players, utilizing an open hand technique, strike at randomly flashing lights appearing on a life-size figure of a man imprinted on a cushioned vinyl facing. Points are recorded each time players are successful in striking the lights before they go out. The machine even supplies grunts and groans.

A solid state digital scorekeeper, winner indicator and single play rating chart add interest to the game which was introduced by the Briarwood Division last fall at the Music Operators of America show in Chicago.

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

Kiddierama invades bank

"Kiddierama does it again," according to Thomas Leon of Kidderama Theatres, Davenport, Iowa.

Just after the company announced some of the "new" locations its opened up for others with its "executive-to-executive" approach, up comes another previously unthinkable location.

As Leon put it: "A coin machine in the middle of a savings and loan bank?

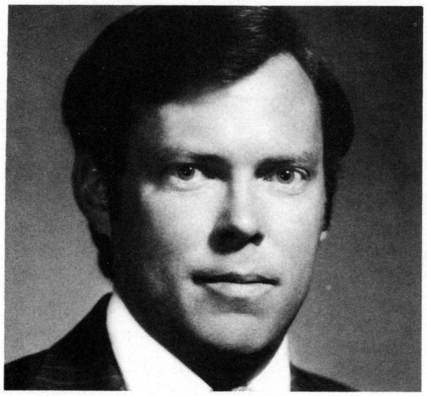
"You guessed it, Kiddierama was given a six month contract and the banker loves it!"

Bally pricing goes convertible

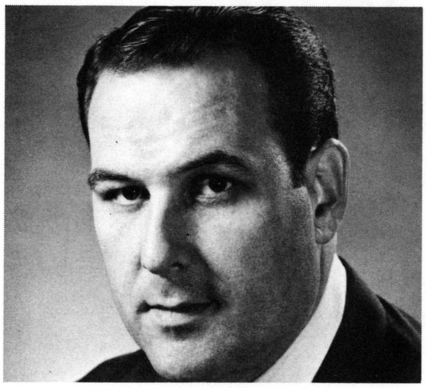
Effective with Bally's current two-player flipper pingame, Knockout, and with all future Bally games, the company will provide move-a-plug convertible play pricing from the factory-set pricing of two plays for a quarter to one for a quarter-three plays for 50 cents, the firm announced recently.

Coin cards for either style of pricing are supplied with the games, Bally said.

Ebonite revamp promotes two veeps



David F. Dunstan



Jack L. Phillips

ATLANTA, Ga. — An Ebonite Corp. management reorganization, and a relocation of sales and marketing headquarters to Atlanta — initial steps in consolidating all non-manufacturing operations of the firm's Bowling Products and Billiard and Game divisions — are announced by J. P. Farish III, president of Ebonite and vice president of the parent Fuqua Company.

Jack L. Phillips, previously vice president—marketing for the Billiard and Game Division, becomes vice president—marketing of Ebonite Corp. Farish said Phillips now will direct sales and marketing operations for all the company's bowling and billiard products.

David F. Dunstan moves up from vice president to vice president—operations of the Ebonite Corp. He is responsible for operations of both divisions, including manufacturing and finance.

Sales and marketing headquarters for the Bowling Products Division are moving to Atlanta from Hopkinsville, Ky. The Billiard and Game Division is shifting from Miami Lakes, Fla. Manufacturing plants for the bowling and billiard lines will remain in Hopkinsville and Miami Lakes, respectively.

Phillips, 36, joined Ebonite in 1974 when the company formed its Billiard and Game Division. Previously, he was sales manager—national accounts for Ajay Enterprises Corp., also a Fuqua subsidiary, and special accounts sales manager for Rawlings Sporting Goods.

A native of St. Louis, Mo., Phillips earned a Masters Degree at the University of Illinois.

Dunstan, 32, a CPA, had been a group controller for Fuqua before coming to Ebonite last year. Prior to that he had been a senior accountant at Seidman & Seidman. He is a native of Elizabeth City, N.C., and earned a B.S. degree at the University of North Carolina, and a M.B.A. degree at the University of Pittsburgh.

Ebonite, a bowling industry pioneer in 1907, is now one of the nation's largest manufacturers of rubber and polyester bowling balls. The Bowling Products Division line also includes bowling bags and shoes.

The company's Billiard and Game Division came into being in mid-1974 when Fuqua acquired the ATI Recreation Division of All-Tech Industries, Inc. In the division's product line are billiard tables, combination game tables and matching home bars, lights and other family and recreation room accessories.

Electra appoints Howard to new marketing post

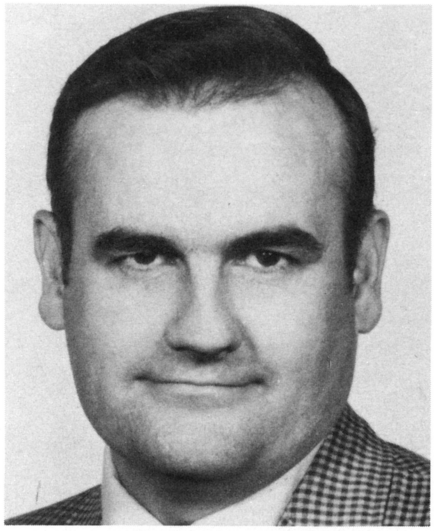
ELK GROVE VILLAGE Ill. — The appointment of Hal Howard to the newly created post of marketing manager has been announced by Electra Games' Sales VP Tom Herrick.

Howard, a specialist in the field of marketing electronic video products was formerly with Motorola as an area sales manager and subsequently marketing manager. During his years with the giant electronics company, Howard developed a marketing plan to implement the company's entrance into the games components area.

During this period he became well acquainted with the electronic video games industry and many of its manufacturers and distributors.

"Hal's basic functions at Electra will be in the promotion of our line of games," said Herrick, "and in this capacity he will be helping to develop marketing strategy and will also be calling on both distributors and operators out in the field."

Be the first in town with Kiddierama



Thomas D. Lawton

T. Lawton becomes general manager at Fischer Billiards

Richard M. Geisler, president of the Spalding division of Questor Corporation, has announced the promotion of Thomas D. Lawton to general manager of Fischer Billiards Manufacturing Co., a division of Spalding, in California, Mo.

Lawton succeeds Edward Beck who will return to Spalding's Chicopee, Mass., facility to serve on Geisler's staff.

Lawton, 41, has been in charge of Fischer's operation on an interim basis for several months. He joined Spalding in 1971 as plant employe relations manager and was promoted to director of employe relations a year later.

Previously, he had been industrial relations director and manager of labor relations for Crucible Steel Co. He holds a bachelor's degree in business administration from Syracuse University.

Lawton, his wife, Pat, and three children will move to Jefferson City, Mo. late in April.

Karns leaves Atari, sets up business as sales rep for manufacturers

Pat Karns, known to many through his association with Atari Inc., has announced the establishment of his own company, Karns and Associates, Inc., in an open letter to the trades.

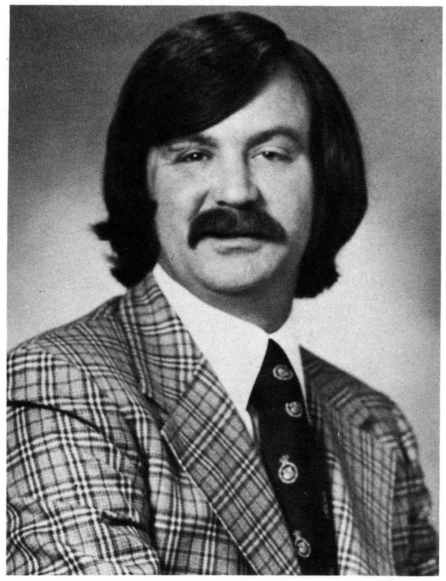
"It is both with a great deal of optimism for the future as well as some regret that I have submitted my resignation as national sales director for Atari Inc., effective March 31," Karns said in his letter.

"Optimism, because after sharing in the successful growth of Atari since May 1973, I have made the decision to utilize my sales experience and continue my love affair with the industry by starting my own business.

"Regret, because participation in Atari's development has been exciting indeed. The company's rapid growth, the fantastic evolution of video games and close association with many outstanding people in the industry has been and will continue to be highly rewarding," Karns said.

"Although some friends at Atari will be missed, I look forward to the achievement of new goals and the realization of a long-term ambition."

Karns' new company will represent major manufacturers and will be in the "business of selling, of being successful — especially for those we work for," he said.



Pat Karns

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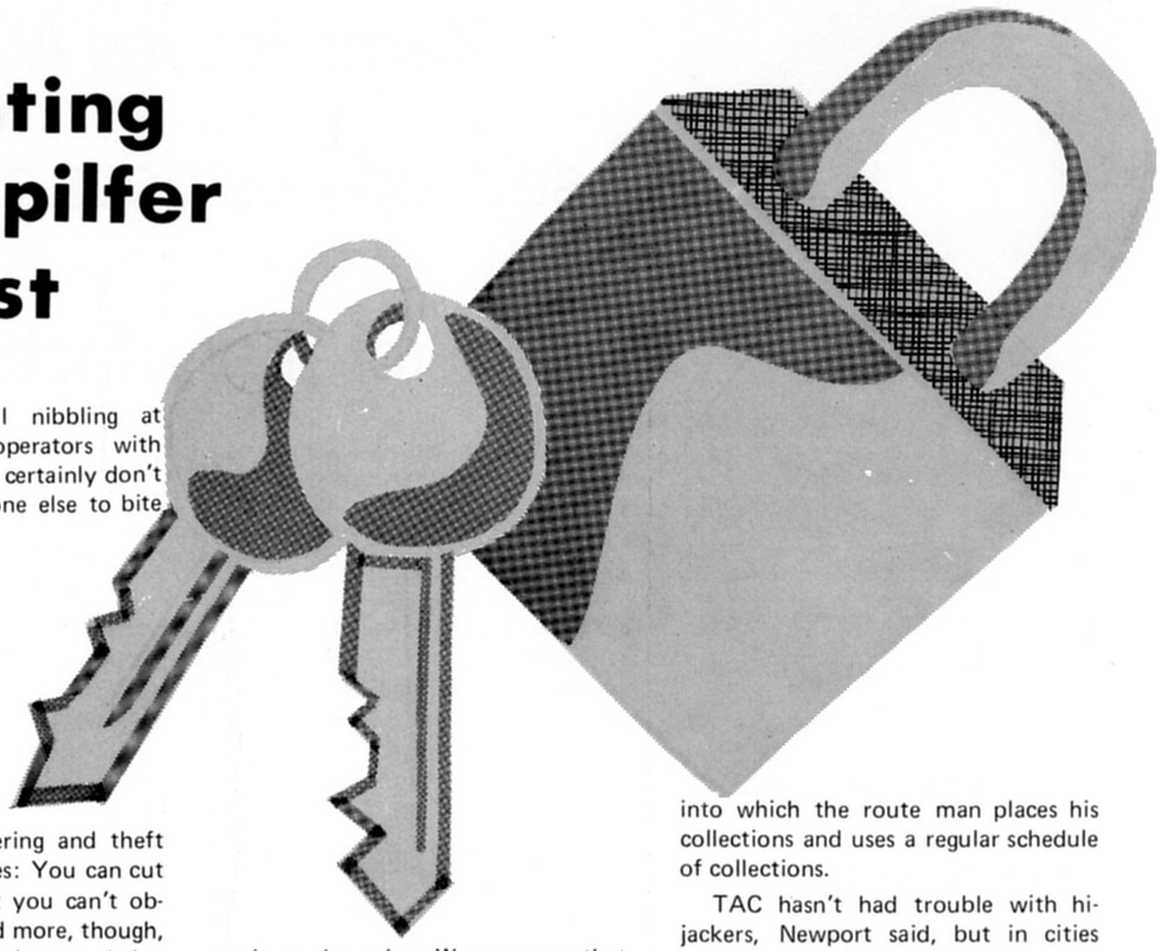
Tales of the lock:

Fighting the pilfer beast



With inflation still nibbling at everyone's pockets, operators with medium-to-large routes certainly don't want anything or anyone else to bite into their incomes.

Unfortunately, pilfering and theft are like rats and roaches: You can cut down the amount, but you can't obliterate them. More and more, though, new techniques and devices are being developed to severely limit the toll on the operators' income from pilfering, theft and vandalism.

A close-up example of tight security is New Orleans' TAC Amusement Co. Recently moved in to a renovated furniture store, the operation utilizes closed circuit television inside and out and double-lock doors to protect the integrity of the building, Bill Newport, a TAC official said.

Newport feels the most effective combatant TAC has in the realm of internal security is the company's metering of its machines and the use of income totalizers, the value of which has been known to operators for some time. As Peter Lillios of Cash Controls Inc., a manufacturer of totalizers, said: "We never had any difficulty convincing anyone in the industry of the value of totalizers. Operators realize that in order to eliminate pilferage and speed up collections, totalization is the best method."

Aside from metering each music machine in its operation, TAC also balances each machine against itself, Newport said. "We have single and album meters," he said, "and they all work at the price. We compare that against the income totalizer, plus the amount of money that was actually collected."

In addition, TAC also uses self-locking coin boxes, which as Edward F. Teiger of Safeguard Coin Box says "are designed to bring it all back to the counting room." The money taken in by the machine is not touched by the route man in its journey from location to TAC's individualized collection vault. When the route man returns to the TAC offices, he is immediately checked in by the cashier, who immediately enters the amount in the accounting department and deposits the money in the vault.

To further help its employes stay honest, the firm utilizes the single-key method of routes, giving each route man a special key to his machines, which are so coded that no other route man can use his key to open another route's machines.

To protect against attempted break-ins by vandals, thieves and even location owners, TAC employs built-in burglar alarms on each machine. Route trucks, also, are security minded. Each has a two-way radio, uses a locked box into which the route man places his collections and uses a regular schedule of collections.

TAC hasn't had trouble with hijackers, Newport said, but in cities which have experienced hijackings, the *American Automatic Merchandiser* recommended last year that numbers or identification be printed on the roof of the vehicle, that vehicle doors be equipped with automatic self-alarming/self-locking devices and that vehicles be equipped with an alarm system that includes an automatic radio signal back to the company headquarters.

Other hijacking deterrents the *AAM* magazine recommended included screening the driver area off from the cargo area (if the truck is carrying vending supplies, too) and changing route patterns on a periodic basis.

More and more large operators are turning to computerized methods to help further decrease both external and internal security problems and, of course, most operators employ the common sense methods of deterring crives against themselves, their route personnel and their machines.

In short, modern technology is making advances in the realm of security and operators who aim to keep their employees honest and their incomes steady use those advances with good effect.

Digital, Solid-state Totalizers

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

- TWO NEW MODELS
- SPEEDS COLLECTIONS!
- PREVENTS BREAK-INS!
- ELIMINATES PILFERAGE!
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- FULLY GUARANTEED!

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

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

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

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

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

We guarantee it, with a written, 60-day money back guarantee and a full-year warranty on all parts.

These full time cash registers and bookkeepers can save you up to 40% of your time at each location by eliminating the necessity for you to count money. It's accurate and dependable.

It also checks pilferage by eliminating guessing. It counts only the money taken in by each machine, eliminating "skimming." Importantly, it's non-bypassable and non-resettable.

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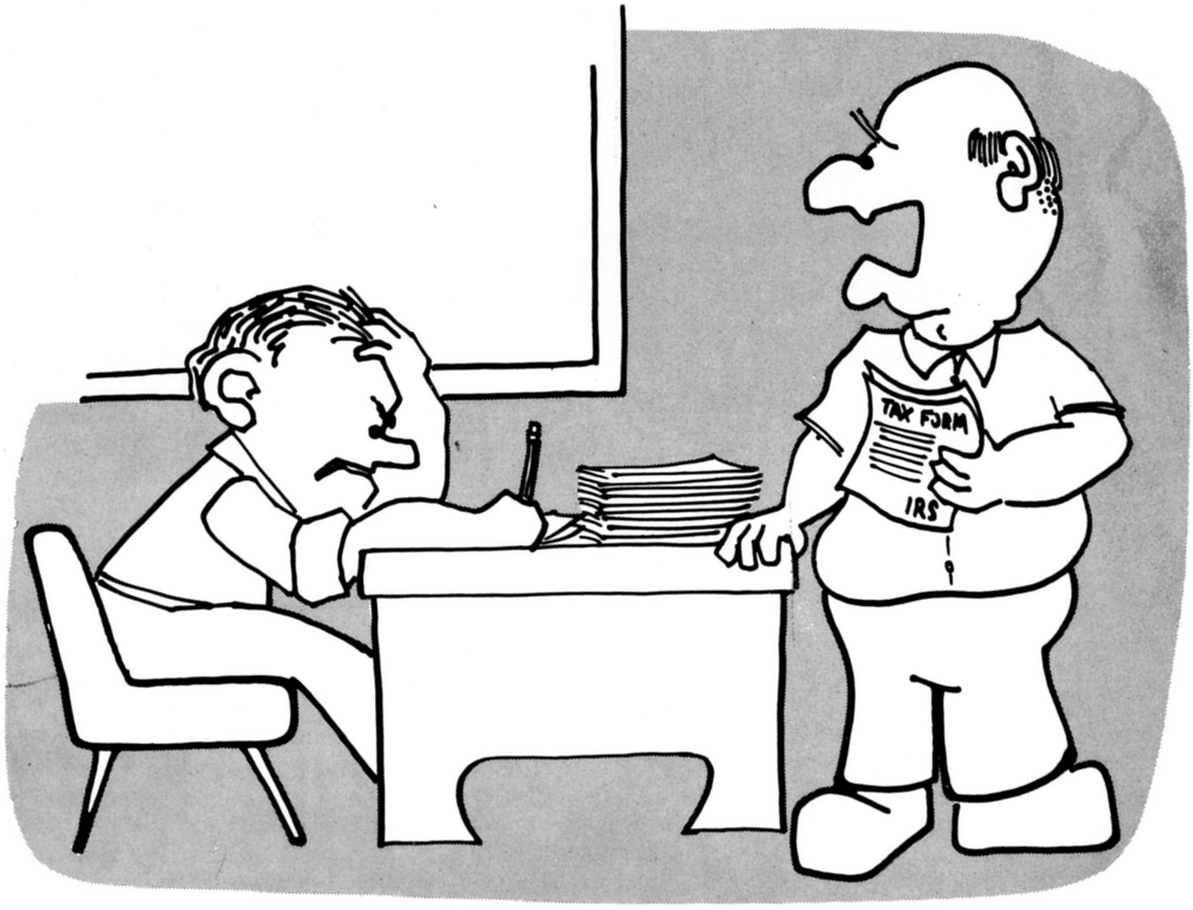

"Face it, Charlie. In the old days, it was hoods in long, black cars who took all our money. Now it's the government."

K-O with high scores on Bally's Knockout

"The center lane on the Knockout playfield is called the knockout lane with good reason," declared Paul Calamari, sales manager, Bally Manufacturing Corp., Chicago, announcing delivery this week of the new two-player flipper type pinball game, "because, rollover button at the top of the lane really knocks out important score-building actions, when the ball hits the rollover and wiggles through the lane."

"Button may advance bonus 1,000 and may also light the double bonus light. Or the button may light three buttons in each of the side lanes, thus boosting the scoring power and bonus building power of side lane buttons," Calamari added. Exact action of the center lane button depends on light lit in the lane. Lights light on a mystery random basis, and one, two, three or all four lights may be lit at the same time.

"Like the center button, the kick-out hole is a variable scoring feature. Thirty lights under the hole, as each ball is shot, and remains lit until ball is shot into kickout hole, scoring 30. Then 300 lights and remains lit until ball again enters kickout hole, scoring 300. Then 3,000 lights, and each ball shot into kickout hole scores 3,000, until ball sinks into out-hole, when the cycle is repeated, starting at 30," he said.

Knockout includes a special roll-over and an extra ball rollover, both of which call for flipper skill shooting to score, plus numerous high scoring skill objectives, he added.

"Operated with 3 or 5 balls, with or without match feature, any pricing combination, 'Knockout' will easily equal or exceed 'Flicker' in the 2-player class as a high speed money maker," Calamari said.

Wheels produces son: smaller Racer game

"Add to the success of Midway's Wheels, we now introduce a smaller model that lends itself to the sophisticated atmosphere of lounge type locations," Midway Mfg. Co. announced recently.

RACER maintains the same exciting play appeal of Wheels, according to Midway's Larry Berke.

Featuring double 25 cent coin chutes, a gear shift, and tachometer that shows when to shift into high gear, solid state 23-inch Motorola monitor, extended play, motor and crash sounds. All this is placed in a magnificently designed cabinet 24-inch wide, 32-inch deep and 52-inch high.

Fascination Releases Video Cocktail Game

Fascination 500, a stylish video cocktail table, comes from Fascination Ltd., formerly National Computer Systems Inc., of Des Plaines, Ill.

The table features an octagonal cabinet with formica top and naugahyde vinyl upholstery, especially designed for long commercial use, says company President Bob Runte.

Integrated circuitry and a solid-

state 12-inch television monitor are at the heart of the Fascination 500 and the screen is covered with quarter-inch commercial grade plate glass to provide breakage resistance and long-life. The glass is bronze smoked to reduce glare and the entire electonic system is mounted in a cast iron base with self-leveling shock absorbers.

Most components are installed as modules and the game is designed for long life usage.

The player has a choice of tennis or soccer, two-or four-player, regular speed or tournament speed. Tournament speed eliminates the possibility of a player becoming so expert at the game that he monopolizes the table or loses interest in the game, assures Runte. With the tournament speed switch on, it is reare for even the expert player to be able to hit the ball more than six or seven times.

Williams-United lets Supreme alley out

New from Williams Electronics Inc. is United's Supreme, a six-player shuffle alley that "has the appearance, styling and play features to command quarter play for top earnings," according to the company.

The machine's triple coin chute accepts any combination of nickels, dimes and quarters, the firm notes.

There are five ways to play — Flash, Red Strike, Regulation, Strike 90 and Hi-Low 10th. A new game feature combines the Hi-Low 10th with repeat strike action in the tenth frame.

The game measures 67.5 inches high, 2.5 feet wide and 8.5 feet long. Shipping weight is 470 pounds and an instruction manual is shipped with the game.

Century Industries offers console game

Century Industries' popular and highly successful World Series all electronic baseball game has just been made available in a smartly styled console version for arcades and shopping center locations, the firm announced.

With its patented solid state circuitry, realistic sound effects, and true baseball action, featuring base runners and multiple speed pitching, the solid earning power of World Series has been racking up impressive sales throughout the country, the firm added.

Emil C. Rotar, national marketing director, in announcing the console version, stated the factory is geared up for volume production.

"World Series has proved that a reliable, exciting and trouble-free game can be every bit a match for video pieces," Rotar said.

Electra UFO game lifts off for ops

ELK GROVE VILLAGE, Ill. — Electra Games has announced the release of its new electronic video game, UFO Chase, a fast moving, two-player combat game which pits two "space vehicles" against each other in the deep blue of space.

The object of the game for each player is to score points by ramming or bombing his opponent. Each spaceship, one black and one white, is controlled by a joystick, below which is a bomb-release button. The vehicles can be guided multidirectionally either to attack or evade. The length of the game is fully adjustable and is normally divided into six time frames of approximately 15 seconds each.

Each of the two players, thus, has three separate periods as both the aggressor and the pursued. As the attack vehicle, the player seeks out his opponent and can score five points by ramming him or 10 points by dropping a bomb on him. At the impact of a ramming or bombing there is a crash sound and the pursued spaceship breaks up momentarily signalling the scoring points. The attack ship, however, is vunerable to a random hit by the two roving "asteroids" which can deduct three points from his total score.

When his time is up, the attack ship becomes the pursued and vice versa, the change being signalled by a blanking of the TV screen and an accompanying sound "beep." The former attacker then becomes the attacked and must twist and turn, soar and dive to stay out of range.

Williams' pingame has London theme

Big Ben, a new single-player pingame from Williams Electronics Inc., Chicago, features an attractive London-theme back glass and action features galore, the firm said.

Shots making the top lanes B—I—G and the middle of the playfield drop targets B—E—N bring exciting features, the company noted. A score of 5,000 is gained or a special in the eject pocket and an extra ball is gained by lighting the double bonus or bottom star. Bonus is collected when ball leaves the playfield and the game has a match feature.

The machine is 52 inches deep, 26 inches wide and 70 inches high. Crated weight is 250 pounds.

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(Continued from page 30)

individual, smaller interchangeable boards. "You can carry a complete inventory of games in a briefcase," he said.

National Entertainment's Dick Januzzi said his company has continually refined their table and will probably introduce a new product later this year.

But as the cocktail table pioneers have matured, others have noticed their success, including older manufacturers, and now there seems to be a threat of a market glut. Already there is accusation and counter-accusation that one company copied another's table and some of these accusations have already resulted in lawsuits. Yet, the pioneers are not disheartened. They believe their products to be the best available and they believe wholeheartedly in the extended earning life video cocktail tables offer over other types of games.

From these manufacturers' comments it is obvious that conventional distributors and operators, nursing bitter memories and afraid to risk another electronic game, made for a difficult birth for the cocktail table market. But eventually distributors realized the market's potential and realized that they had better compete if they didn't want to be locked out of the market entirely. As this realization hit home, a curious thing began to happen — the video cocktail table phenomenon spread, but it didn't spread from East to West, as have most industry phenomena.

"It all began in California," Len Schneller said, "and now it's spreading to the East." Distributors bear him out:

Will Laurie, salesman for Advance Automatic Sales in San Francisco, remarked, "It began the latter part of 1974 here. We began selling Mirco first, then Nutting, then Meadows. The operator was hesitant at first and bought primarily to protect his locations. The ones who have bought have been surprised at their grossing power. Ones out a long time have been in the same locations."

In Dallas, Bill O'Connor, sales manager for O'Connor Distributing Co. noted video cocktail tables are a "strong market here. It began gaining momentum in early February." In Houston, the "market is just beginning to boil," H.A. Franz's Larry Twardowski said. "The sophisticated restaurants and night clubs are discovering it is a money-making device to fight inflation."

Leroy Kitch, sales manager for Culp Distributing in Oklahoma City, Okla., said, "They're just now starting to gain some popularity. The market appears to be growing real good. In some locations, they do real good; others, they fall flat. The advertisements placed by promoters in Sunday papers have probably helped us by exposing the tables to locations. The locations tend to ask their regular amusement machine operators for the cocktail tables, rather than buying direct at that high price."

But in Philadelphia, Morris Shine, sales manager for Active Amusement Co., reported that the cocktail table has a "very limited market here. The tables have not generated enough income for my customers to be buying them. And the price is too high. The video cocktail table demand has been generated by the manufacturer, rather than by the location or operators who are our customers. The promoters have hurt us. They have sold to people who have no concept of how much it takes to repair or operate the games. They have also gone directly to locations, which I consider a negative approach."

In upstate New York, the reaction to the tables has been similarly cool, reported John Nicastro, assistant general manager for Davis Distributing in

(Please Turn Page)

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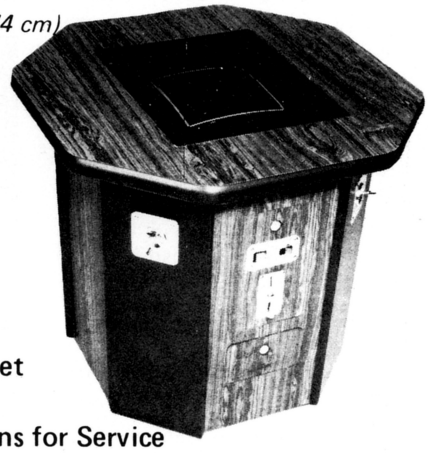

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Albany. "The feedback we get is operators and location owners are apprehensive about people sitting at the tables and not playing the games."

The market in North Carolina is also limited, said Jon Brady of Brady Distributing Co., Charlotte. "Blue sky" operations exist there, he added, but promoters try to sell the games "to us for $300 more than I'd sell them to the operator."

With the video cocktail table phenomenon bouncing between the paddles of our coasts, the question remains: What marketing method is right?

The amusement machine industry is suffering from being locked into the antiquated 50/50 percentage split with locations as the price of machines soar, along with operating costs. In many cases, new operators of video cocktail tables have done a better job of getting 60 per cent for themselves than have old-time operators. And seasoned operators, approaching this virgin territory, should keep in mind the need to try for higher percentages because in most cases, you are dealing with people new to the games business, who feel fortunate to have the service and a brand new table in their establishments.

The choices are up to the individual operator. He can ignore a seemingly significant trend in his own industry and an opportunity to boost income tremendously. Or, he can stick with the traditional commission system that has portions of the industry in a cancerous grip.

But operators like Larry Greenspan of General Amusement Co. in Oceanside, Calif., realized the video cocktail table's magic early. "These tables are opening doors for us," Greenspan says.

I began my research on this article by venturing into the market. When I decided to purchase my first table in January, C.A. Robinson was selling Mirco's table and Portale Automatic Sales was cautiously starting to test the market with a new manufacturer's product. Portale's Sales Manager Stan Rousso worked closely with A-1 Amusements, headed by two young engineers, John and Mike McEntee of Los Angeles. Although other operators recommended Mirco's table for its reliability, I felt the octagon-shaped A-1 table had a superior appearance for the cocktail lounge trade I intended to try.

After loading two tables on my truck, I stopped to eat in Santa

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Monica at an establishment called The Old Venice Noodle Company, which specializes in lasagna and spaghetti dinners at low prices, yet has an elegant, antique decor, complete with an old cable car inside. I was told that Wednesday evening that it would be a 30-minute wait for dinner and watched the people jam the restaurant and small bar-waiting area.

Immediately, I thought about the video cocktail tables on my truck and how they would be perfect for a place like the Noodle Company restaurant. I asked for the manager, who was not in, but Assistant Manager Doug Barron kindly gave me his time and listened to my proposal.

"We've been thinking about some kind of a video game," Barron replied, then offered to walk across the street to see the cocktail tables sitting on my truck.

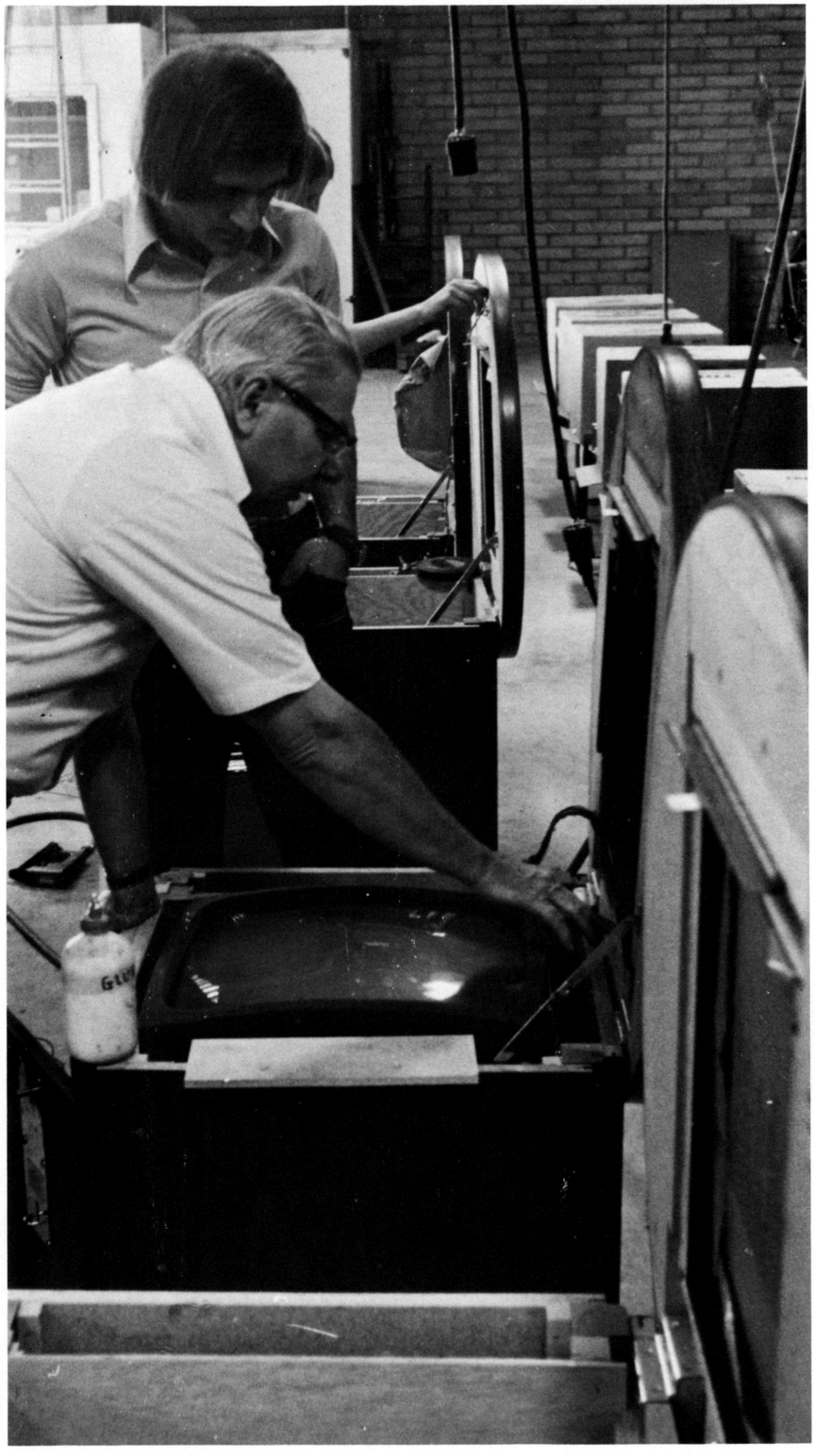
When he saw them, he gave permission to let me put one in on a trial basis – immediately. By the time my name was called for dinner, I had installed one video cocktail table!

The next day when I returned to meet Manager Frank Lutz, I took along an Atari Trak 10 car game – the small version with the wood-grained cabinet designed for prestige locations. Lutz, somewhat more conservative than his assistant, nixed the upright car game emphatically. He didn't even want a demonstration.

"But I love the cocktail table," he said. "You can keep it in. We needed a low-profile game like that to keep our customers from getting bored while waiting for dinner."

Within three months, my company added a second video table and a Wurlitzer 1050 Limited Edition (clas-

[*Continued Page 61*]



ON THE ASSEMBLY line at Mirco, two employes inspect a nearly completed table before adding final touches and shipping it to its new owner.

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A new service designed to help *Play Meter* readers contact magazine advertisers for complete information on their products was announced this month by Ralph C. Lally II, *Play Meter* editor and publisher.

"We think this new reader service card is one of our most important steps to date," Lally said. "It is not only a great help to our advertisers, but to our readers as well."

The reader service card is a cardboard insert in this month's issue, and will appear every month, Lally said. It is designed to make ordering specifications on equipment an extremely simple task, he added.

and how it works...

Here's how the reader service card works: At the bottom of each advertisement appearing in *Play Meter* is a phrase instructing the reader of which number to circle on the reader service card. For example: "Circle number 12 on the reader service card." A reader wanting to know more about the product advertised simply has to circle number 12 on the card, fill out the information blank, tear it out of the magazine and mail it to *Play Meter.* The magazine will then forward the card, with the reader's name and address, to the advertiser. The advertiser will then follow up by sending information on the product requested back to the reader.

"The process should take less than 10 days," Lally said, "and we hope our readers will make use of the new service often."

Lally said the reader service card is just another example of the "total service" the music and games industry's newest and most progressive magazine offers to its readers and advertisers. He added that magazine readers can expect other such innovative services in coming months from *Play Meter.*

sic style) jukebox for the Noddle Company. Between January and March, without adding any additional labor, I placed 20 video cocktail tables in high-volume locations to maximize the grosses and lessen the gamble.

The initial, unanswerable question: "How long will they last?"

Bob Hathaway, veteran operator and owner of Ventura County Amusement Service near Santa Barbara, Calif., believes they'll be around a while. "I think the video cocktail table is going to be around like a piece of furniture for years to come," he comments. "The cocktail table is like a jukebox. If they want to play it, the game is there," he adds.

Hathaway began in late 1974 with Mirco tables, purchased from C.A. Robinson. He admits they started out with a bang and dropped to one-half within four months. "However, the majority of them are still in their original locations – mostly cocktail lounges," he says.

He reported weekly grosses began around $100 a week and dropped off to about $50 in good locations. Hathaway, like many other operators, obtained a $25 a week minimum for his company with the understanding if the tables dropped below that level, he could move them to a more profitable location.

"Our main object is to provide our locations the service and prevent outside competition," Hathaway concluded.

Chuck Fagelson, Jones Music, North Hollywood, Calif., does not put video cocktail tables in beer bars. His company has set a policy of sticking to cocktail lounges.

"The beer bars attract more blue collar workers who'd prefer to shoot pool," Fagelson explains. "The cocktail lounges have a more sophisticated clientele."

Jones Music entered the video cocktail table market in late 1974 when they began getting calls from their locations under contract, asking about the games. Direct sales personnel were soliciting the locations or the location owners had seen advertisements in newspapers and became interested in the game.

"So in a way, I think the 'promoters' have helped us," Fagelson philosophizes. Already, they have placed 80 tables on a commission basis."

Fagelson remembers one location owner, whose establishment provided good yields on a cocktail table, saying "I wish I would have bought the machine directly from that salesman who was here."

"The first time we had a breakdown," Fagelson chuckled, "I asked the man, 'What would you have done now?' "

"They can't go to a tv repairman because the repairmen don't know enough about the games and the tv involved and their repair rates are comparatively very high. Nor can they go to the manufacturer because, in most cases, the manufacturer is not local. At best, there would be a great deal of delay, which would mean lost revenue," Fagelson said.

Jones Music has established a corner in their shop for repairing video games and has made several of their own modifications to the Mirco tables they are using. These include a cardboard over the PC board (that lays flat) "in case the cash box overflows" (which would cause a short circuit).

"The future for this market is good," adds Fagelson. "It can only get better. There are nine million people in L.A. alone. This is going to be a case of survival of the fittest."

One video cocktail table operator, who asked not to be identified, was introduced into the field through National Entertainment Co., San Jose, by direct retailing.

This operator, whom we shall call Jim, saw an ad in April, 1974, advertising the machines. Jim's occupation was a computer programmer and thought the idea sounded like an attractive investment.

He bought one for $2,200, which grossed $100 the first week and was fairly steady for about three months, which he felt was a sufficient trial period. He ordered nine more on credit terms by using the cash payment for his first machine as a down payment.

"One of the inducements to order 10 was a discount," Jim remembers.

The discount brought the price down to around $1,800, with 10 per cent add-on financing.

"I'm negative about the way I got into the field," Jim is quick to add. "I thought I researched the field and was fairly careful, but when you lack knowledge and are impatient, you tend to get yourself into trouble.

Jim said National Entertainment appointed a tv shop in his area to help him fix machines. "When I was so naive about the machines that I took one in with a dropped yoke, which dropped the video, the tv shop charged me $18.50 to put the yoke back in."

Locations frequently told Jim of having a "professional operator" in the business. "They realized I was coming into service the machines with a blank stare.

"Finally I told one location that I wouldn't blame him for replacing me with a professional. And the location did."

Jim also criticized the quality of locations found for him by professional "locators." He had paid $100 extra per location for spots provided for his machines. He now feels he has learned to find better locations himself.

"I dream of building it up more," says Jim, "but realistically, even if I keep it as an avocation, I think I will at least come out on it, eventually."

But to get a final perspective on the growth of the cocktail table market, *Play Meter* interviewed Roger Sherman, the first customer of Fascination Ltd., one of the two companies claiming to have marketed the table first in 1973. Sherman said he bought his first machines in October of that year and added that they "have definitely proven themselves.

"I'm reinvesting all the money I make because they're just getting bigger and bigger all the time. I was a little shaky at first," he admitted. "It was a new business. I was convinced, I guess, by the salesman that every business has to start someplace and there was a great future for this one. I was leery, but I took a chance.

"I started out with a few units, but I'm only sorry now I didn't start with many more because I would have made that much more that much quicker. Right now I have 22 units in 17 good locations. I heard about the machines originally through a business opportunity seminar and that's how I got started."

Cocktail tables are very popular in Illinois where Sherman operates, he said, and interest is not waning. "In fact," he said, "interest is probably stronger now than initially. That was one of my big worries; if it was a fad. But I've determined to my satisfaction that it is definitely not a fad. If I were better capitalized, I would not have 22, I would have 122 because they make that kind of money."

(Continued from page 42)

simply because it depicts the pure innocence of pinball itself.

BETTELMAN: Definitely. That was brought out beautifully in the movie. When we were trying to get pinball legalized here in Los Angeles, for the State of California, I testified in Superior Court – at that time I was working as a school teacher – as to how emotionally handicapped children were using the games to improve coordination, perceptual training and all of that.

I think any alignment of the coin machine industry with positive socially redeeming qualities has got to be in the right direction.

PLAY METER: Do you think "Tommy" achieves that goal?

BETTELMAN: Most certainly.

PLAY METER: Then the only question that remains unanswered is whether the movie will become a huge monetary success for the coin industry by drawing the attention of the elders, so to speak.

BETTELMAN: The disadvantage is that I would rather have seen the connotation passed across in "My Fair Lady" rather than in "Tommy." Because the people who are still having these negative sterotyped beliefs are not going to go see "Tommy."

PLAY METER: Perhaps not. But their children will. I'd like to go a little deeper into what you said about using pinball machines to help handicapped children. How did all that come about?

BETTELMAN: It was just a facility available to me and I was teaching in a very progressive school. I had a program that involved the entire school population which revolved around using coin machines as a reinforcement agent for a learning-type situation.

PLAY METER: Does the school still use that approach?

BETTELMAN: Yes, I have been gone from there three or four years, and the game room is still functional at the school where I taught. In fact, four or five other schools in the district have adopted the program. I've also sold three or four jukeboxes to ehese schools, and they're running them on two or three plays for a dime and six or seven plays for a quarter. What this accomplishes is that the school is able to make a little extra money to keep the machines running and for buying records, and the kids get the privilege of listening to the music they want to hear during lunch.

PLAY METER: Your father told us that your experience in using pinball machines to help emotionally handicapped children helped a great deal in legalizing pinball in California.

BETTELMAN: It made good reading in the script, that's for sure.

PLAY METER: How long ago was that?

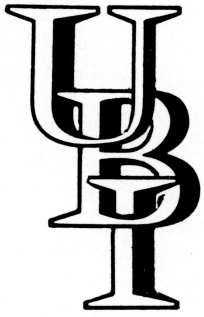
BETTELMAN: About two years ago.

PLAY METER: How did the law read originally?

BETTELMAN: Back around 1939, when the games were primarily bingo-type payoff machines, a vote went through the legislature – it was one of those stupid reverse votes where if you voted yes, you didn't want pinballs and if you voted no, you did want pinballs. So even the guys from within the industry who wanted pinballs voted the wrong way. But the precedents that we tried to bring out in the trial was that the pinball machines of today are nothing like the pinball machines of the '30's. And they are definitely games of skill.

PLAY METER: What marked the turnaround? Did a state association initiate the move?

BETTELMAN: No, actually it was just a small group of people who supported the distributors. And we reveived our share of help. The funny thing about it was that the law was left up to municipalities and in some places it was legal and in some places it wasn't. The crux of the matter



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was that we felt once pinballs were legal in Los Angeles, the other towns would follow suit. And that's what happened – it snowballed into virtually the entire state.

PLAY METER: Maybe one day we'll see pinball legalized in every state in the union.

BETTELMAN: Right now, if somebody wanted to take a test case to court asking why it is legal in some areas and illegal in others, it could feasibly be done. The tough thing is coming up with the money – for attorney's fees and other expenses, which can be great.

At the trial that I spoke of before, we had a mathematics professor come in from UCLA to testify – for two days – that pinball is a game of skill. He testified how someone blindfolded can't do as well as someone with their eyes open, and therefore it is not luck. Or someone playing with one flipper cannot do as well as someone playing with two flippers.

Of course, we had to pay this professor a pretty big fee to come in and testify for us, just because he was our expert witness. But that's the going rate for such an authority to testify. We had to have this placed in the court record, so we had to pay the price.

Right in the middle of the courtroom were two pinball machines. And at the lunch break, the bailiff, the court stenographer and even the judge would walk down there, shoot a couple of balls and walk out to lunch. That was a nice thing to see.

PLAY METER: Too bad you couldn't have brought a camera into the courtroom. That would have made a great shot.

BETTELMAN: Really. A judge in his robe playing pinball.

PLAY METER: You said you left the teaching professor three or four years ago to join the distributing firm. How did all that come about?

BETTELMAN: I've always been in distributing, either during vacations or summertime or whatever else. But most recently it has been a fulltime vocation.

PLAY METER: Has your dad been in distributing all his life?

BETTELMAN: About 40 years, yes. I've grown up in the business.

PLAY METER: It's really refreshing to see more and more sons following their fathers into this industry.

BETTELMAN: That's a trend I'm happy to see too. What I enjoy is seeing a whole new generation of people coming in. I have gone to the MOA show in Chicago the past few years, and make other shows around the country and have seen more of this younger trend. And it goes right on down the line. I look at my customers and all of a sudden these guys are third generation customers. All across the industry, the young generation is taking over from their fathers.

If I can make a very large generalization, this whole industry is missing a generation. Everybody is either 60 years old or between 25 and 30. There are a few people in between those ages. Generally speaking, what happened to 45 to 55? You just don't see that age group, except for a few exceptions.

PLAY METER: That *is* strange. But it is nice seeing all the youth in the industry. Since the industry *does* revolve around entertainment, perhaps it's something the youth can identify with. We see that all over the country.

BETTELMAN: A good example of the good the youth has done for the industry is apparent in several new games. The Gran Trak 10, for example, didn't appeal to the older fellows in the business because they thought it was too confusing. "This is too complicated," they said. "Who will play this?" And Allied's Super Shifter. They said no one would want to sit down in a bucket seat and play a game. And, more recently, with Wheels from Midway. Meanwhile, the younger people were playing the games.

PLAY METER: What are your views of distributors who operate, although I understand you don't operate?

BETTELMAN: It seems to be an increasingly attractive trend. But it depends on what you call operating. Some people consider distributors who lease games operators. C.A. Robinson Co. in unique in distributing in that it does not have a vending or music line. It does not rent or lease games.

PLAY METER: Leasing is not really operating. Distributors who lease are not out on the street competing with operators for new locations.

BETTELMAN: Right. And in that respect C.A. Robinson does not operate.

PLAY METER: Do you think that helps your business, in that you're not competing with your customers for locations?

BETTELMAN: Probably the biggest criticism operators have for distributors who operate is that they are taking all the good spots. It's usually that kind of thing. But I don't really believe that. I think the operator is usually a much better operator than the distributor who operates.

PLAY METER: We've had some distributors tell us they would be absolute fools not to operate.

(Continued page 64)

next month

Spring sort of crawled in this year rather than doing its perennial blossom act. Snowstorms, rainstorms and generally cool weather continued to plague parts of the country long into March and April.

But despite spring's unusually timid advances into our lives, it and the arcade season have once again come face-to-face with us.

So as you read this, issue number six is in the oven and with arcade season on our minds, next month's *Play Meter* will naturally concentrate its feature content on arcades, arcade games and arcade operators.

The *Arcade Buyers' Guide* will examine the latest offerings in arcade features from all the manufacturers and provide statistical information on all of them. The feature will also delve into arcade equipment manufacturing and the popularity of some older pieces.

National Arcade Chains: Do They Bind? will explore nationwide chains that operate arcades, find out how they started, find out how they have affected localized, smaller arcade operators and seek reasons for their successes and failures.

An Operator Ogles Arcades will be one operator's first-person view of operating arcades and what he's learned in many years of operating them.

In addition to these three features, *Play Meter* will offer its usual abundance of news, interesting insights and entertaining features about the coin-operated music and games industry.

We'll be half a year old next month, but we feel like veterans. Since our first "newspaper-like" presentation we have expanded, added talented staff personnel and improved our overall appearance.

But we're not letting that stop us. No, sir. It has been said that the true student is one who learns every day and that is how we look at producing this magazine for you. Through our relationships with advertisers and readers, we are learning more about the industry and the industry is learning more about itself. We're learning more about ourselves, too. About how much there is to know about the industry we serve, about how much there is to know about producing a quality magazine month in and month out and about how much there is to share between the industry and the rest of society.

Until next month, read and enjoy.

Coinman

(Continued from page 63)

They say they can get the equipment at better costs, of course, and that they can have first shot at new models and that they can actually create a demand by exposing their products. They also say they can be of better service to the operator by offering guidelines on placing equipment and so forth.

BETTELMAN: The only response I can give to that is that, yes, there are good arguments supporting distributors who operate. But on the other hand, there are successful distributors who have never operated.

PLAY METER: I understand your position. I'm understanding you to say that C.A. Robinson is a specialty company, specializing in games?

BETTELMAN: That's exactly right.

I've asked people the same question: Where is the money? In operating, distributing or manufacturing? And I think the answers I've received are nearly equal.

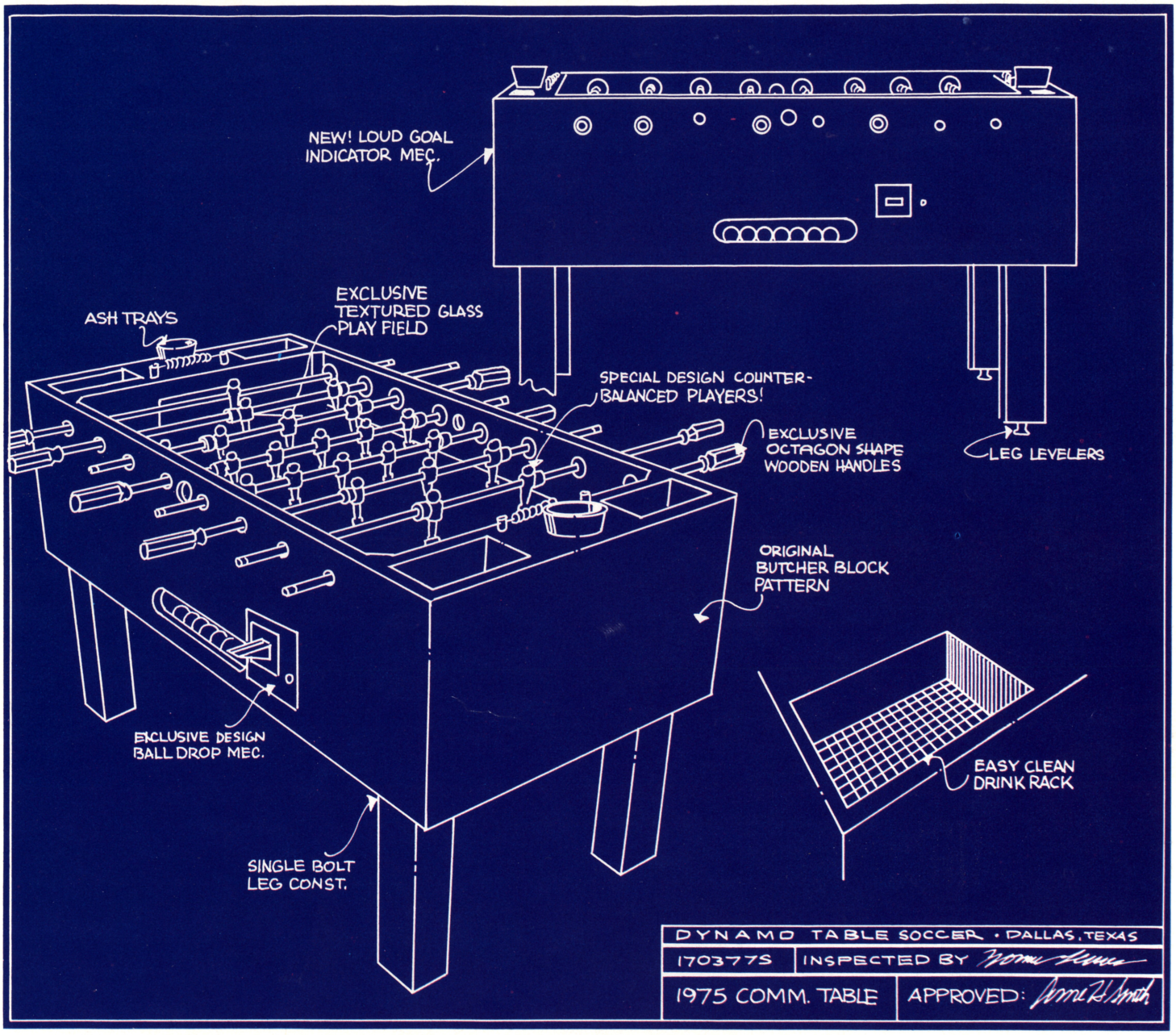
PLAY METER: And even manufacturers are starting to operate. Some operators are complaining about this.

BETTELMAN: Yes, but the manufacturers are taking over such damned big operations. The flak on the streets there is minimal because your average operator couldn't afford to take a location like that. It's too expensive. Where it hurts is when a distributor is operating on the streets.

PLAY METER: What do you think about the future of the industry? Do you think it's bright?

BETTELMAN: Yes, I do. Without a doubt. I think with the way our economy is, people are losing regard to loose change. I remember when I was a kid and my father would come home, the loose change in his pocket was *money*. He'd let me have the pennies. But now if it dosen't fold it goes to the kids. This will help the industry.

And another thing is that people are starting to get bored with movies, and are looking for alternative entertainment. I think we have the answer to that. Now it is not an accidental form of entertainment. Now it is a legitimate, pre-meditated form of amusement. And that makes our future look indeed bright.



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At first you gentlemen bothered us a little bit. After all, we do the research, have the ideas, perform the testing, the work and the rework to come up with the best fussball tables on the market today. We develop manufacturing techniques to keep quality control high and costs at a minimum. And what do you do? You copy us!

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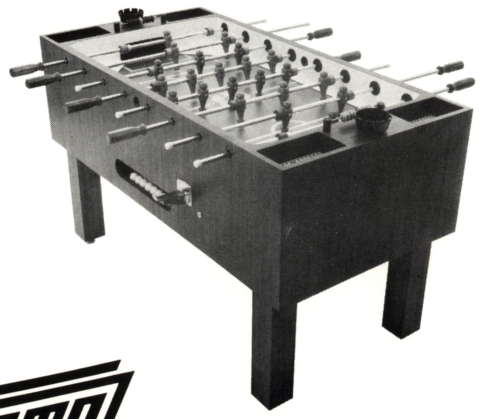
So take a good look at our product, industry, because we will always be one giant step ahead of you. Not because we copy others, but because we are the leader — and plan to stay that way!



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ELECTROMOTION IV

Our beauty isn't just skin-deep

It's what you can't see that's beautiful.

Sure, our Electromotion IV cabinet is dynamite to look at. Its first-of-a-kind copper laminate table surface; its inviting, yet demure Motorola picture tube; and its modern pedestal design make it the most attractive and originally styled video cocktail table on the market.

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ROCK-OLA RMC
THE SOUND ONE

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