

COIN INDUSTRY

# PLAY METER

Volume 2 No. 3

March, 1976



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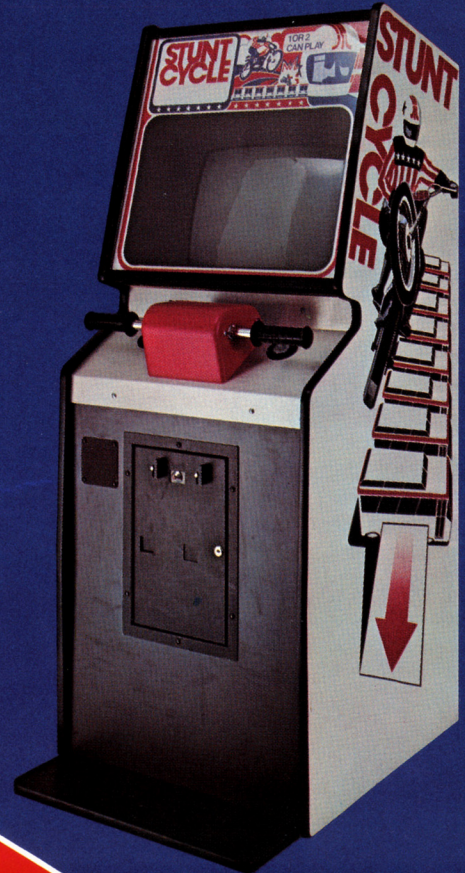
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# COIN INDUSTRY PLAY METER



MEMBER

Volume 2 / No.3  
March, 1976

## features

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- No Monkeyshines at Monkey Business 42  
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- The Jingle of \$5 Coins 45  
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Legalizing pinball in the state where it was born can be as hard as finding a drink in a dry town as free-lancer Timothy Jarrell reports from Evanston, Ill.
- New Englander Eyeballs ATE 47  
Marshall Caras, our staff analyst, assesses the ATE's value to Americans.
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# from the editor

Now that winter has almost made its exit, it's going to be interesting to see what this year's spring-summer arcade season will be like.

Easter, it is said, generally marks the beginning of the arcade season, this being so mostly due to the fact that many vacation and resort areas open up on or after Easter in eager anticipation of the tourist season.

Helped by vacations, school breaks and great weather, spring and summer combine to bring people out and away from their homes and into the full swing of the best time of the year. And likewise, manufacturers, distributors and operators alike are geared up in eager anticipation of their best arcade season ever.

This issue of *Play Meter* is designed to give you an overall view of the arcade season outlook for this year. *Play Meter's* Coinman of the Month, Izzy Yodlin, recounts the trials and tribulations of opening and operating arcades.

Staff writer Tom Oliver has returned from an assignment that led him to the vacation hotspots of the North Carolina and South Carolina coastline. His account of the arcade situation there is both candid and entertaining.

California correspondent Mary Claire Blakeman reports in this issue on an Oakland games manufacturer that in less than one year has become a household word around the industry.

Add to that some rather interesting comments by Robert Wick, Morris Nahum, Marshall Caras and Nolan Bushnell and it adds up to be quite an issue.

It's a common fact that in good weather people tend to spend more money. With spring upon us and Easter just a few short weeks away, the forecast looks very favorable for the upcoming arcade season.

The nation is supposedly out of the worst recession this country has had since 1931 and the economic outlook for the country as well as this industry looks good. With gasoline prices stable and generally lower than last year, the tourist season also looks good. All we need to do now is to pray for good weather.

Sincerely,



Ralph C. Lally II  
Editor and Publisher

## Calendar

March 19-21

Music Operators of Michigan, annual convention. Weber's Inn, Ann Arbor, Michigan.

April 9-11

Wisconsin Music Merchants Association, spring convention. Scotsland Resort, Oconowoc, Wisconsin.

April 24-25

Kansas Amusement and Music Association, regular meeting. To be held in Wichita; actual site not yet selected.

April 30-May 1

Music Operators of America Regional Seminar, lectures and discussions on improving your business. O'Hare Hilton, O'Hare International Airport, Chicago, Illinois. (Please note change in location.)

May 7-8

Ohio Music and Amusement Association, annual convention. Site not yet selected.

May 14-16

Music and Amusement Association [New York], annual convention. Stevensville Country Club, Swan Lake, New York.

May 21-23

Music Operators of Texas, annual convention. Rice Rittenhouse Hotel, Houston, Texas.

June 11-13

Illinois Coin Machine Operators Association, annual convention. French Lick Sheraton, French Lick, Indiana.

July 22-25

Montana Coin Machine Operators Association, annual convention. West Yellowstone, Montana.

August 27-29

North Carolina Coin Operators Association, annual convention. Charlotte, North Carolina. Site not yet selected.

September 16-18

Music Operators of Virginia, annual convention. Hyatt House, Richmond, Virginia.

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# editorial

## need we say more?

Estimates on the number of music and games operators in America range from the 8,000 on *Play Meter's* mailing lists to 20,000, yet membership in the Music Operators of America just reached 1,000 this year.

The Florida Amusement-Merchandising Association is worried that it may not be able to successfully battle an unfair new tax proposal because too many Florida operators have failed to join that strong and progressive organization.

At the recent South Carolina Coin Operators Association gathering in Columbia, many non-member operators reportedly stayed in the convention hotel, but avoided paying dues and convention registration fees by visiting distributors and exhibitors in their suites to conduct business.

"MOA started with 500 jukebox operators attending in 1950," board of directors member Millie McCarthy of New York said in a recent newsletter. "Now after bringing in games operators, after a phenomenal explosion of sound games, table soccer, video, etc. and after accepting all the allied parts and maintenance suppliers and after a massive membership drive, it took 25 years to sign up 1,000 members."

FAMA has been doing the job [fighting unjust taxes and restrictive regulations] for its members for some 10 years, President Al Blalock told Florida operators in a newsletter last month. "But the non-members are getting the same benefits as you are and that is not fair to you," he added.

Operators who belong to local organizations or none at all and do not belong to the state organization are "parasites living off of you because it is your association dues that have kept him from paying higher taxes and having less governmental controls placed on him for the past 10 years."

The same could have been said by SCCOA President Mrs. Helen Sikes.

But all of this commentary serves to point out a significant problem, a problem that perhaps exists in the society at large--Too many people want to reap the crop, but don't want to sow the seed.

We must live with this problem forever, we suppose, but with dedication and campaigns to sell the "non-members" on the true rewards of membership, we should be able to minimize the number of parasites.

Our state associations and the MOA exist for one reason only--to help unify a widespread and varied industry into a cohesive group that will advance its interests and protect them. But if the industry won't help the organizations by joining and supporting them, what good are they?

The truly sad note in all the recent comments about poor membership in state associations is that the comments have come from strong, active organizations. Just think of the severity of the problem in states where there are weak organizations or no organizations at all.

But, as Ms. McCarthy noted in her newsletter, "Progress won't be made by rehashing the past. Become a member and help build the future."

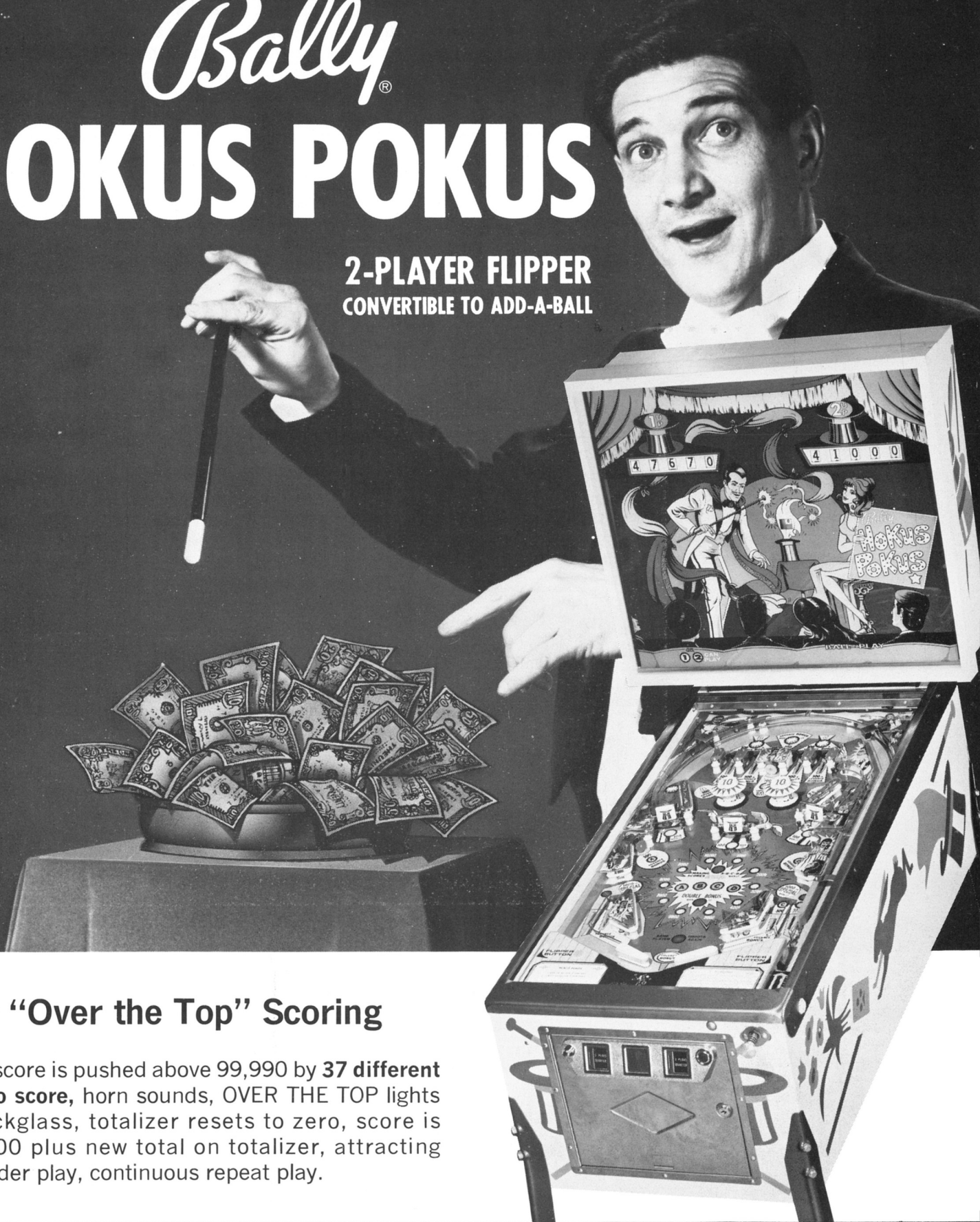


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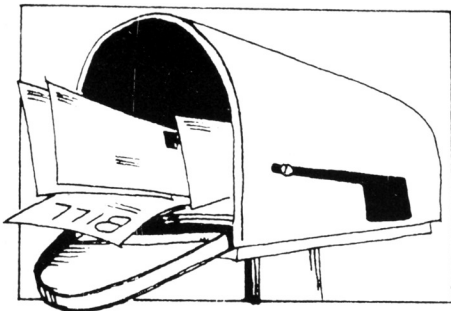


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# mailbox



Congratulations on your fine 1976 directory issue. This issue will benefit many of us throughout the entire year and I am certain that the industry continues to be thankful for the continued quality in your fine publication.

**Ronald A. Gold**  
President  
Cleveland Coin Int'l  
Cleveland, Ohio

What we operators need is to be able to order parts direct from the factories to cut down time. We are down at least one month on lots of our new games because of distributors not having a supply of parts, replacement logic boards, men to fix them, logic testers or men to read them.

I would suggest letting distributors have a number to get their commissions from the factory

and that would cut the cost of a game down about \$100 a unit, as they don't stock parts.

**Joe D. Pierce**  
Pierce Vending & Amusement  
Guymon, Okla.

Very interesting and informative, a must for anyone in the coin industry.

It would be helpful to write and article on machine depreciation. There are so many different opinions.

**Arnold Aronovitz**  
Park Service & Vending Co.  
Philadelphia, Pa.

*Play Meter* is the finest magazine by far for the coin industry.

**Fred Warner Jr.**  
Vice President  
Ace Automatic Music Co.  
Saginaw, Mich.

Please do not respond too heavily to the pressure of people who want more info on recordings because then *Play Meter* will become something other than a amusement machine-oriented magazine.

You have covered machines well.

**Glen Kelly**  
Video Games  
Rochester, N.Y.

I really enjoy your magazine; it is a highlight of my month. I, as well as my employes, read it

cover to cover three or four times before laying it down.

I enjoyed your interview article with Jon Brady. We are lucky to do business with him. He runs a very efficient company. I think he really deserved Coinman of the Month, because in my book he is Coinman of the Year.

Keep up the great work.  
**Bobby Earp**  
Burlington Amusement & Music  
Burlington, N.C.

Thanks for supplying a very informative and interesting magazine for our industry.

**Dan Kinlaw**  
Tarhell Vending  
Fayetteville, N.C.

I always look forward to receiving your excellent magazine. I wish to support your fine efforts by subscribing and by joining MOA.

Why not do an article on repainting and reconditioning old games?

**Tom Buchman**  
3361 Lapland Drive  
Cincinnati, Ohio 45239

*Play Meter* is great. But can't you design your centerfold some way so that it tears out more easily and provides dates of the different meetings and conventions on the back. It always seems to create a problem taking out the sheet on hit records to hang up in the programming center.

Some more of my thoughts: With the costs of games as they are, why don't they all have meters? Also, most of the high revenue games are based on time. Why not limit add-a-ball pingames to one minute? Some guys can keep a game going for 10-20 minutes. Three to five minutes is plenty for a quarter. It would bring in more quarters.

I also have had several requests for the old 11-foot Bally bowling lanes with the three-inch ball. I had over 30 of them in 1957 and I still operate about six, but if they would come out with a new one, I'm sure it would sell, especially with the new features such as shuffle games have now.

**Henry G. Knoblauch Jr.**  
President  
Knobby's Music & Games  
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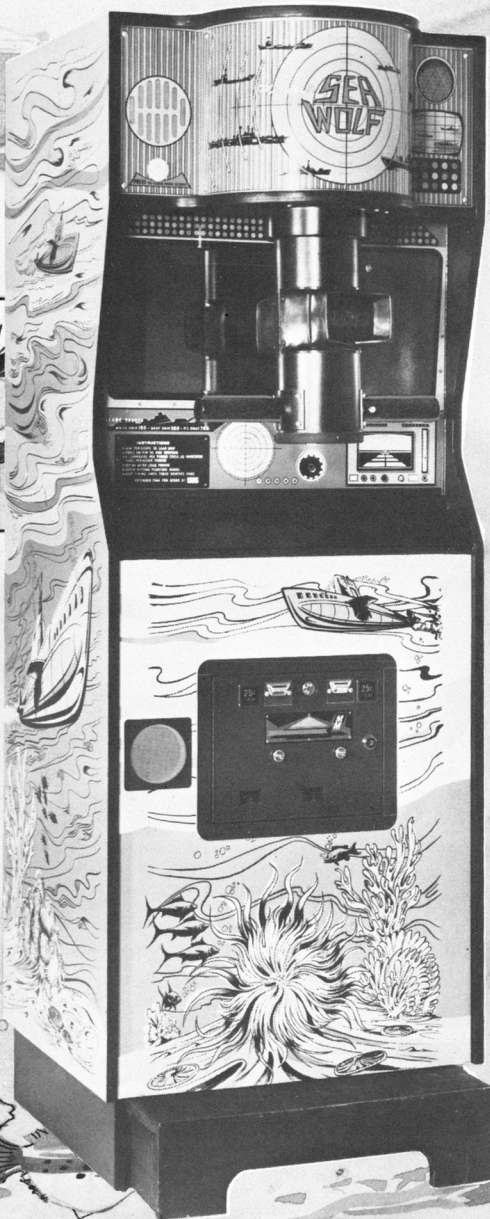
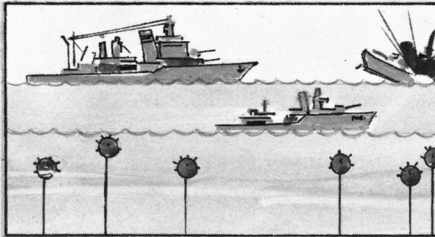
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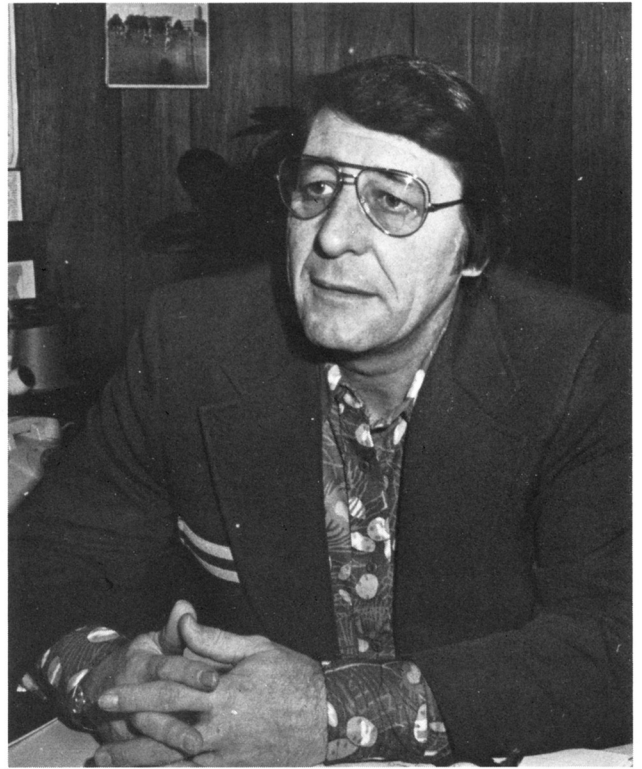
# coinman of the month

## Stubborn op succeeds in arcade role

*A Play Meter interview*

with Izzy Yodlin,

Massachusetts operator



*"We don't want every dollar in every way that we can get it. We want it the proper way and we want good relationships with the people that we are doing business with."*

*In the post-Watergate atmosphere of examining our moral values in our daily and business lives, Izzy Yodlin reaffirms that old-time American notion of strong-willed determination, fairness and honesty without being corny or overbearing.*

*Discussing his flourishing arcade business with him, you get the gut feeling that he is successful simply because he has not knuckled under to the amoral and impersonal computer-mentality of modern business and politics. He approaches everyone with equal straightforwardness and common sense.*

*Yodlin, 48 and a resident of Lynnfield, Mass., loves the amusement business and has been in it some 17 years, ever since 1958 when he helped his father-in-law run an amusement center in the then newly opened Northshore shopping mall, a huge complex of some 60 or so stores.*

*Within the past few years, he decided to leave the kiddie ride center, which also operated about 40 pinball machines, and to head-on into an indoor arcade.*

*His confidence in himself and ability and willingness to learn from his past actions, helped him become successful enough to open a second arcade in a nearby town. Today he plans to develop a string of arcades in the New England area and approaches the idea with the same indomitable spirit of stubbornness with which he approached the first one.*

*It was quite a jump from full-sized carousels;*

*ferris wheels; and boat, plane and automobile rides to an indoor arcade with flipper games and other arcade pieces, but with the help of conscientious distributors and an almost cosmic rapport with young people, Yodlin got the first business off the ground.*

*Married and father of five, he feels his efforts have helped the image of the industry in his area and is proud to admit he is part of the coin-operated amusement business.*

*One distributor who preferred to remain anonymous said of him, "His sincerity, his fairness in dealing with kids and distributors and his tough spirit cannot be overstated."*

*Of his role in the industry, Yodlin says, "I love the sense of well-being I have that I'm accomplishing something my way. I'm not afraid of competition. I just hope that everyone who comes into the business does everything they can to further a good name and not be interested only in how many dollars they can put into their pockets."*

*With that, Play Meter sought to find out how Yodlin ticks.*

**PLAY METER:** What made you decide you were going to get into the arcade business full-tilt?

**YODLIN:** An initial dream I had 17 years ago, I would like to have rented space in the shopping center and I would like to have a 12 month business. In fact at one time in 1959-60 I did take a stab at it over the winter and frankly I was 17 or 16 years too soon. I did not do that well.

*(See next page)*

**PLAY METER:** What was the attitude 15 years ago, and the attitude 10 years ago and the attitude two years ago of the tenants' committee and the management in a high quality, first line, rather elite shopping center like Northshore towards having an arcade in the midst of their very classy mall?

**YODLIN:** To be very, very frank, there is still resistance in some areas. Yet, my contention has been for all the time I have been in the amusement business is the kids of today are your customers of tomorrow and if you antagonize them today, then what will they think about you when they really are on their own as adults?

**PLAY METER:** You are conditioning them to coming to the mall because they are future customers for other mall tenants? It's really an attraction for the mall?

**YODLIN:** I find great success in treating kids with respect before they even offer it to me. I offer it to them, I've always done this.

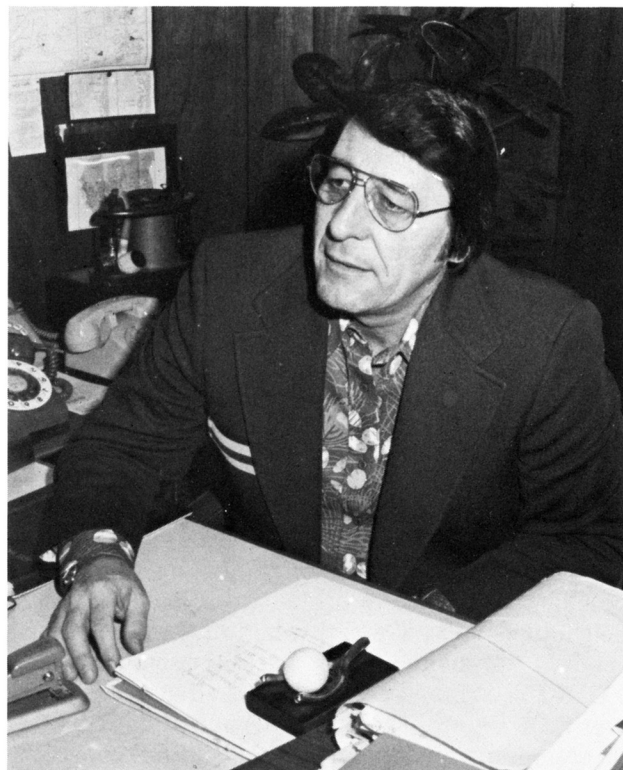
**PLAY METER:** Have you had any rough experiences? Not with the players, not with the attendees at your arcade, but with the negative reactions of other tenants, such as the big department stores or the specialty stores thinking it's a bad element, that it lowers the prestige of their own store in the mall.

**YODLIN:** No, I haven't had that yet because there are many great stores at Northshore. I am also now at Billerica, at which I found an entirely different attitude because not only was I welcomed by the people that own and operate Billerica mall, but I've had countless parents come in and say, "Thank God you're here and our kids have someplace to go."

**PLAY METER:** What kind of a town is Billerica?



*"If you're greedy, I feel in the long haul you bring about greed in someone else."*



*"I find great success in treating kids with respect before they even offer it to me. I offer it to them."*

**YODLIN:** Billerica is what used to be classified as a little farm town. It has grown in the last ten years to double its size a few years ago.

**PLAY METER:** Are you in a strip mall or are you in an enclosed mall?

**YODLIN:** It's an enclosed mall with 34 stores in and four out.

**PLAY METER:** That's just a fraction of the size of Northshore shopping center?

**YODLIN:** That's not even half of it.

**PLAY METER:** What has your experience been in Billerica?

**YODLIN:** My experience at Billerica has been very gratifying. It's been very good for me and we in turn are trying to be very good to them. We continually replace equipment and we give them the finest equipment that has ever been manufactured.

**PLAY METER:** I understand you are working on a couple of more sites right now, which we shall not discuss. But do you feel confident that within a few months you will be expanding?

**YODLIN:** Yes, in fact without saying too much about it, we were offered a deal to go along with a shopping center developer, which would entail anywhere from 12 to 14 more arcades over the next four years.

**PLAY METER:** Sounds like a good opportunity, but are you hot and heavy on this latest one?

**YODLIN:** I like what I've seen so far.

**PLAY METER:** Did you feel you really knew enough about the arcade business to make the investment you made on day one when you first

went into the Northshore shopping center? You saw the market, but you saw it from the outside. You watched somebody else operating the games. What made you decide you could go in cold, really never having bought a pinball game or a gun yourself? How did you do your homework; what did you do? **YODLIN:** It's one of those funny things. It's not that I'm pigheaded or anything, but I am a stubborn person. The people I was getting help from at that time started to tell me, "You need this, you need this, you need this," and I said, "Hey, don't tell me what I need because I'll never learn anything. I'll tell you what I want and I'll go from there." I found that when I did that, I felt enough confidence in myself to run my own ship. That was the day I was no longer afraid to go in business for myself. I found a distributor with whom I could relate and who allows me to relate to him.

**PLAY METER:** You said to the distributor, "Here's what I want; here's what I think I need," and then you looked for him to battle it out intellectually. If he thought you were right, he told you so and if he thought you were wrong, he told you so.

**YODLIN:** Yes and I went by his advice and heeded many of the things he said, but I had my own direction, my own philosophy. I could never learn if someone was always telling me what to do. Because of this distributor, I was allowed to test things, allowed to take in equipment.

**PLAY METER:** What do you mean test things? Did you buy the equipment or how did you work it?

**YODLIN:** I bought it but they were gracious

enough to give me a three-month trial period with any piece I bought so that if I did select wrong, I would not be faced with bankruptcy or faced with the possibility that I would have to turn back, with a great loss, a number of pieces.

**PLAY METER:** In other words, you made a decision on what you wanted and the distributor said, "I think you're right or I think you're wrong?" And if the distributor agreed, he would say to you, "Here's a new piece. Fine, you can test it for 60 or 90 days?"

**YODLIN:** Yes.

**PLAY METER:** Do you think the distributor benefited from testing a new piece with you?

**YODLIN:** I think we both benefited and I have to be honest to say that the benefit was more for me because the distributor was already an intelligent person in his own business. I was learning, but I had to learn by my own errors.

**PLAY METER:** What is your attitude towards buying or renting for the arcade? Do you rent any equipment now?

**YODLIN:** Yes. While I'm still classified as a small operator attempting to build an organization, I've done it both ways. I've bought everything from pins and arcade pieces to what I am doing now, which is to buy all arcade pieces and to lease most of my pins. I find that it really comes out just about the same, except that you do have a tax gain because you can take off for the leasing of the pins immediately, where normally it's two to three years amortizing of your equipment.

**PLAY METER:** In other words, you expense your rental payments. Are you somewhat guided by your accountant? Does your accountant give you advice on your cash flow and utilization of cash?

**YODLIN:** Not too much. Again, I have to refer back to one of my distributors, with whom I'm doing a lot of my business, and I do rely a lot on what he tells me.

**PLAY METER:** How do you get people to work with you and for you and know where your money is and watch your cash control and so forth, which is one of the major problems with multi-arcade operations?

**YODLIN:** Well, first of all, I have a number of friends who I grew up with, a number of people I'm close to. If you're greedy, I feel in the long haul, you bring about greed in someone else. I take in partners, I take in people I know. They put in equally what I put in. I classify them as working partners because as I grow it means that I can't be in two places at one time.

**PLAY METER:** In other words, your philosophy is that you will have eventually, if this next deal goes through, a substantial number of arcades as well as the ones you have now? You will bring in working partners in each of the separate operations?

**YODLIN:** Yes. They have something that is theirs, that they will watch carefully, that they will take care of and it's their investment as well as mine.

**PLAY METER:** Is each arcade a separate corporation?

*(Continued on page 54)*

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# operating

## Survival, disgruntled exhibitors compete for S.C. ops' attention

COLUMBIA, SOUTH CAROLINA --Every time you turn around at this convention, it's time to shell out more money. But that beats paying it all to the state and that is the name of the game here, survival.

South Carolina is one of the few states where coin operators aren't stifled by restrictive state laws. That sort of freedom doesn't come cheap and it is the South Carolina Coin Operators' Association that pays the fare.

"It takes money to keep the industry free. If we don't make that money here at the convention, we don't make it. It can't be done individually, so if the association doesn't come up with it, we all suffer," SCCOA director Charlie Brown Jr. of Charleston Heights explained.

So, when the SCCOA's 13th annual convention opened here Feb. 6, it meant a hard, fast scramble for operating cash. When the convention closed Feb. 8, the treasurer's report showed about \$7,000 in the bank.

The cash came from a first-class banquet and dance with top live entertainment that carried a price

tag of \$35 a ticket. And from program advertisements. And an auction at the dance. And convention registration fees. And a convention closing brunch.

And it appeared everyone in the association enjoyed paying his way--except for exhibitors who sat in a beautiful, but customerless exhibit hall and a few operators who did their business in the hotel halls and avoided the convention and registration fee.

"You always have a few hangers-on who don't want to pay their way, but there isn't much you can do about it," director Royce Green Jr. noted.

The dissatisfaction of some distributors and exhibitors stemmed from the lack of traffic in the exhibit hall.

"I skipped all the parties last night so I would be ready for business, on my toes this morning," one table soccer exhibitor said.

"So far, the only people I've demonstrated this stuff for is the other salesmen. You can't do business that way," he complained.

The operators partied Friday night, slept late Saturday and then

visited friends at the convention Saturday afternoon. The only time they spent in the exhibit hall, one exhibitor noted, was when the free bar opened one hour before the banquet. Then the exhibit hall was crowded, but one one was interested in business.

"It seems to me that the association owes it to the exhibitors to have a pool tournament in the hall Saturday afternoon or have sandwiches or something in here to get the operators to use the exhibit hall as their social gathering point," he said.

Distributors who could afford to rent a suite and set up a bar drew crowds all during the convention, but that defeated the purpose of the exhibit hall, another mused.

While the operators failed to tour the exhibit hall, the general membership meeting attracted an unusually strong showing, indicative of the business attitude of the association.

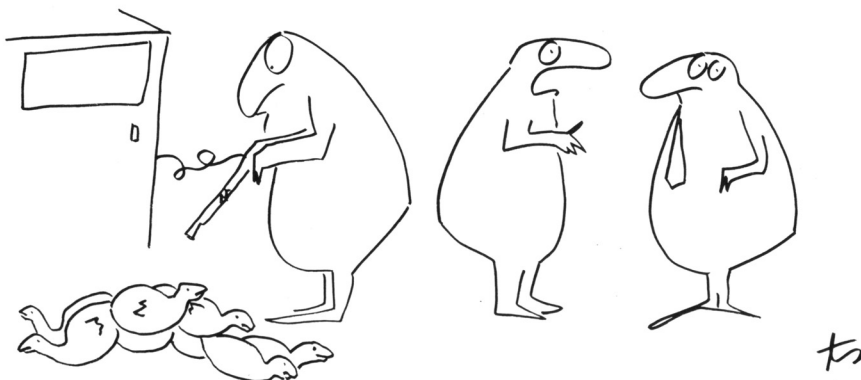
MOA President Ted Nichols of Fremont, Nebraska, was guest speaker, reviewing a sample balance sheet of a coin operation and noting ways of cutting costs and increasing profits on the sample ledger.

Mrs. Helen G. Sikes of Galloway Music Company in Columbia was elected to serve a second year as president on the SCCOA.

Henry Keels was elected first vice president, Earl Glover second vice president and J.P. Broughton third vice president.

A.L. Witt was elected secretary-treasurer and H.H. Andrews Jr. was elected sergeant at arms. Ken Flowe, as past president, assumed the chair of the executive committee, and Jim Farnsworth retained the executive director's position.

The membership also elected 16 members to the board of directors and approved a study of the association by-laws to produce a method of replacing inactive directors.



"I'd write to the manufacturer. I'm sure you're not supposed to hit the jackpot on a duckshoot machine."

Bill passes 97-0

# MOA sounds clarion on royalty issue

After the U.S. Senate voted 97-0 Feb. 19 in favor of S. 22, the copyright law revision bill, the Music Operators of America called upon all of its members and the industry as a whole to help fight the presently proposed bill when it comes up for a House vote later this spring.

Debate on the bill lasted four days--a mere fraction of the time spent deliberating the thorny copyright issue over the past 20 years, but the result was a Senate-approved bill that placed the royalty fee paid by jukebox operators under the periodic review of a Copyright Royalty Tribunal. It will be the first time in 66 years that the jukebox industry will be subject to other-than-congressional review if the law passes the House in its present form.

The upcoming House Judiciary subcommittee markup of the Senate bill should be as long and drawn out as the prior Senate subcommittee markup, according to some Washington observers. According to one report, the subcommittee chairman and members were going through the 80-page document 20 lines by 20 lines, that is, reading 20, then discussing their content and intent.

Jukebox industry supporters made a last-ditch stand during the Senate vote in February to keep the jukebox operator out of the royalty tribunal's purview when Senators Ernest F. Hollings, S.C.; Richard Stone, Fla.; Robert Morgan, N.C.; and Strom Thurmond, S.C. introduced an amendment that would have made the \$8 jukebox royalty a fixed statutory rate.

A similar measure succeeded when the Senate voted on revisions last year, but this time it was defeated 60-30. The amendment did provide a heated exchange between Sen. John McClellan, chairman of

the Senate subcommittee and one of the authors of the original Senate bill, and Hollings.

McClellan railed loudly against jukebox operators who "have had the benefit of a free ride all these years. A person who puts a quarter in a machine isn't going to get one bit of favor from this amendment."

Songwriters "would have had to stay in Nashville and would never have been heard of" without jukeboxes, Hollings replied. He suggested that performing rights groups should pay a promotional fee to operators.

One reason MOA and its supporters have fought the review by tribunal provision of the bill is their fear that if the copyright liability is left open-ended, operators' already declining jukebox income will be sliced even further by future tribunal action to raise the royalty fee.

The \$8 royalty fee currently in the bill agreed upon as a compromise by jukebox and recording rights groups only after years of struggle over the issue. Over the past two years of debate, MOA successfully fought amendments that would have increased that basic price by adding such things as a recording arts royalty, a registration fee per machine, and an artists' royalty fee.

As it stands, MOA spokesman Russ Mawdsley told the Senate last summer, the agreed-upon \$8 per jukebox per year fee will raise the jukebox industry's copyright payments from about \$3.6 million a year to \$8.5 million.

Performing rights supporters argue that jukeboxes should be subject to the same tribunal review as other devices which play recorded music and that the low fee enjoyed by jukeboxes in the past has not kept up with today's music business or economy.

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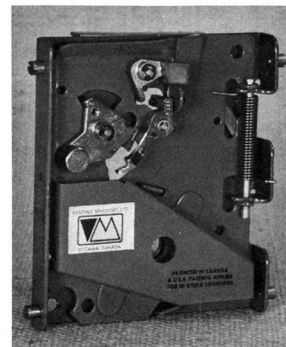
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# **Music & Amusement Association plans May regional coin show**

Using a new concept with the 1976 Bicentennial as a theme, the Music and Amusement Association of New York Inc. will hold an annual regional convention and trade show--the first of its kind in the Northeastern and Mid-Atlantic United States--in May, according to MAA President Irving Holzman.

"We're very turned on in making the preparations for this new convention and trade show," Holzman said. "It will be something new, something different held in this section of the nation for the very first time." Holzman noted that in previous years, the MAA has held a "local" event consisting of Greater

New York Metropolitan area operators and record companies.

"Because New York City is such a main center of attraction for 1976, we feel it is incumbent to connect all segments of our industry together from the states of New Jersey, Pennsylvania, Connecticut, the New England area, besides New York," said MAA Executive Director Ben Chicofsky.

This convention and exhibition, which promises to be a major event throughout allied industries of music and amusement, will be held at the Stevensville Country Club in Swan Lake (Catskills), New York Friday, May 14 through Sunday, May 16.

Chicofsky indicated that over 500 allied industry members will be attending this convention. "This will be a unique and effective market of exposure for those trade show participants--the manufacturers, local distributors, jobbers, wholesalers, and jukebox operators," Chicofsky said. "Never has there been an opportunity in the Northeast and Mid-Atlantic regions where the people of our industry family can display their products and projects under a direct, prestige organizational event. I predict that the 1976 MAA Annual Regional Convention & Trade Show will become the 'talk of the industry'."

## **Florida association members prepare for lengthy tax battle with state**

Rumors of impending tax legislation against Florida operators became true in early February, when members of the Florida Amusement-Merchandising Association learned of HB 2539, which would impose a three per cent usage tax on amusement games of all types.

The bill, authored by Rep. Jim Eckhart, calls for a tax based on cost for use within the state of amusement games or machines and would

be in addition to all other taxes, licenses or privilege taxes. If passed, the tax would be collected from the dealer in amusement games, a special FAMA bulletin told its members. The organization planned a Feb. 25 meeting in Orlando to discuss the tax issue.

Originally rumored to be a tax on gross proceeds of games, the tax, no matter what its purpose, could seriously hurt the amusement bus-

iness in Florida, according to FAMA President Al Blalock.

"I want you to know that FAMA is on top of things," Blalock said in the news bulletin. "We have a legislative committee planning strategy at this very moment."

He went on to ask FAMA members to promote new membership in the organization, remarking that "when we testify before committee in Tallahassee, we must, through our association, represent a large majority of the operators or we are lost. The legislature will ask if we represent the entire coin-operated games industry and we must be able to say yes.

"It is better for an operator to pay FAMA \$200-500 in dues than to send the state thousands of dollars every month," he reasoned.

Florida operators interested in learning what they can do to help their industry should contact the FAMA offices in Winter Haven at P.O. Drawer 1519 or call (813) 294-8802

## **Kansans schedule meeting in April**

The first Kansas Amusement and Music Association meeting of 1976 is scheduled for April 24 and 25 in Wichita, according to Ronald Cazel, association vice president.

The location of the meeting was to be announced some time in March, Cazel said.

The meeting will be used to explain new ideas to increase route collections to fight inflation. Fred Granger, MOA executive vice president, and Ted Nichols, MOA president will attend the meeting, Cazel said.

# New York state pinball champs plunge toward April 24 finals

The New York State Coin Machine Association and its hired promotion manager, Herb Gross, began gearing up for their second New York State Pinball Championship

last month by distributing preliminary brochures and information to New York operators.

The finals for this year's championship will be April 24 at the

Northway Inn in Syracuse, N.Y., Gross, an independent media consultant and promotional producer, said.

Millie McCarthy, president of the NYSCMA used Gross's services last year to stage the highly successful first pinball tournament. City championships this year are planned for specific cities and each playoff will tie in with the entire promotion's bicentennial theme.

The state contest prizes, in fact, will be bicentennially oriented, Gross said. \$1,776 in bicentennial silver dollars will be given to the top 10 winners, awarded as per position. Gottlieb's Spirit of 1776 pingame will be awarded to the first place winner. In addition to the pingame, tickets to the Watkins Glen Grand Prix race will be provided, courtesy of Marty Toohey of *Car & Driver* magazine, Ms. McCarthy said.

"Operators will be using the pinball tournament kits we designed for the association," Gross said, "which will enable them to have tournaments in each of their locations.

"This stimulates activity at the grass roots level," Ms. McCarthy said, "and promotes more profits for both the operator and the location."

The top 10 players in each location tournament are eligible to play in the city championships, but only the top three will be eligible to play in the state championship, Gross said.

## fire & crossfire seen on ATE

*(Continued from page 35)*

problem was an old one that had often been investigated.

After pointing out that the show had been a tremendous success--a point not in dispute--he went on to emphasize that although he conceded there were "gatecrashers" this year, he was sure they formed but a tiny minority of the overall attendance.

"I agree, of course, that it would be better if we could exclude these people altogether, but I can think of no system of control that would ever be 100

per cent effective and I should need a lot of convincing that any trade show is ever entirely free of the unwanted," he said.

He went on to say that while the directors of the exhibition recognized it would not be impossible to police Alexandra Palace, they doubted that the advantages to be gained from an elaborate system of registration would justify the extremely heavy cost of operating it.

"If the job is to be done at all it must be done as effectively as possible and it would really need to be carried out by an experienced specialist organization. Three years ago we were quoted a figure of no less than 5,600 pounds and what the cost would be at today's inflated prices is anyone's guess," Singleton said.

At the same time, Singleton answered critics of Alexandra Palace as a venue at all. He said he had received several suggestions that the new National Exhibition Centre at Birmingham would be ideal. He agreed, after visiting the center, that it would be ideal. The only drawback, he said, was that it would be so expensive that it would boost booth costs by 300 per cent.

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# TECHNICAL TOPICS

By PERRY MILLER

I have received several tips about writing this column. Some of you would like more service tips, others want more theory and some others would like to see modifications. I have even received one letter requesting an article on how to design a video game.

With the breadth of topics you wish covered, it becomes extremely difficult to write articles for this column. Each month I am faced with writing an article for this column and from your letters I am not sure what I should write about. Should I write about microprocessors and their application or should I write about service problems and their solutions, or should I write about how a diode works?

The staff at *Play Meter* has come up with an idea which solves the problem of providing you, the subscriber, with the information you wish to see in "Technical Topics." The solution is to divide this column into two parts. The first part will deal with technical items and will consist of theory, new developments in electronic games, new devices, etc. The second part will feature service tips, including service problems and solutions encountered in the field. With the above format "Technical Topics" should provide the technical information you seek.

Some of you have requested some information about modifying video games. Improving a game or correcting a manufacturing fault is well within the goals of this column.

But before presenting the first modification, some ground rules should be laid down. If you have never done any fine soldering before, don't practice on your logic board. You will not only mess up the modification, but possibly ruin the logic board so that the game will never work again. If you don't have the experience of fine soldering,

then find someone who does. Maybe a neighbor's kid who is taking an electronics course. Make sure he understands how to read a schematic and know how to solder.

Tools are very important when performing any repairs or modifications. I am not going into how-to soldering techniques, but a few words of caution. Use a soldering iron that has the range of 20 to 40 watts. Use a fine pencil tip. Use multi-core solder. Don't and I repeat DON'T use acid core solder.

If asked to cut and lift a pin on an integrated circuit, cut the pin as close to the printed circuit board as possible. Use a pair of diagonal flush cutters. Lift the pin gently. These pins were not made to be bent up and down. Have a little patience and take your time and you should have no problems.

## Grand Trak 10 Conversion

Grand Trak 10 can be converted to a two track game. Racing track selection can be a player option adding to player appeal. The entire modification consists of two pieces of wire and an on/off switch. Okay, here is how it's done:

Locate integrated circuit L5 (7400) on the main logic board. Cut pin 13 very close to the printed circuit board and lift the pin. You will need small diagonal cutters to cut pin 13.

Solder a wire to the lifted pin 13. Solder another wire to ground (pin 7 of L5). Mount a toggle switch on the front panel. Connect the two wires to the toggle switch.

With the toggle switch in the on position, the normal Grand Trak 10 track will appear on the screen. With the switch in the off position, the track will be like the Formula-K track.

## SERVICE TIPS

Amutronics Hockey--  
Won't Score Left Side.

"I have a two-player Amutronics Hockey that won't score on the left side. I've replaced the counter, the input NOR gates and any other ICs connected with the left side scoring, but nothing helps." The above problem occasionally shows up in the two and four-player tennis games, since the "miss detector" is the same circuit for all of these games.

When the horizontal sync signal and the ball signal are coincident, a "miss detector" signal is generated, which goes to the scoring circuit. When the ball is traveling from left to right, the "miss detector" pulse is smaller than when the ball is traveling from right to left. Sometimes the left to right "miss detector" signal becomes too narrow and the scoring circuit cannot react to the signal, resulting in the above problem. By delaying the horizontal signal slightly, the "miss detector" signal width can be increased.

A practical solution to the above problem is to add a 100pF capacitor at C18 or IC 81 (pin 9) to IC 81 (pin 7). If you encounter the same problem with a two-player tennis game, solder a 100pF capacitor from H5-10 to ground.

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

# Ohio group's directors oppose proposed \$50-100 tax on amusements

The Ohio Music and Amusement Association's board of directors urges members to join it in opposing a proposed new state tax on amusement games.

The proposed legislation, introduced as H.B. 1231, has one good aspect--it would remove games from the Ohio Revised Code definition of "scheme of chance," according to the OMAA newsletter--but the bill would impose a \$50 tax on electromechanical or electronic amusement devices and a \$100 tax on those devices that award free games, whether electromechanical or electronic.

"In voting to oppose passage of

the bill," the Ohio newsletter says, "your board of directors felt it would be detrimental to the industry as a whole for a variety of reasons.

"First, the board believes that the proposed new tax would be a burden on all operators and particularly on the smaller operators. Secondly, once the tax was initiated, it would be extremely easy for some future legislature to vote to increase the tax."

The Ohio association leaders also noticed that some municipalities have already imposed a similar tax and operators in those areas would be subjected to double taxation.

The board also objected to an

age-limit provision in the bill that would prohibit persons under 18 from playing amusement games.

"Most importantly," the newsletter said, "your board members voted to oppose the legislation because they fear its passage will drive small independent operators out of business, causing considerable hardship and eliminating jobs in a time of already high unemployment."

## Registrants signing up for seminar

Music Operators of America Executive Vice President Fred Granger announced in early March that advance registrations for the upcoming MOA Regional Seminar have already come in from such diverse places as Oregon, Texas, Florida and New York.

Granger expects this year's attendance to be even better than last year's overflow crowd, especially since the site of the annual business seminar was moved last month to Chicago's O'Hare Hilton Hotel at the O'Hare International Airport, a site Granger dubbed as "very convenient."

The topics of this year's seminar are "Interview Skills: An application to Hiring, Training and Evaluating Employees" by Dr. William P. Sexton, "Budgeting: The Key to Success" by Dr. John R. Malone and "The Compensation Package: Wages, Fringes and Motivation" by Dr. Sal Bella.

Granger noted that while all three topics should prove to be of interest to today's operators, MOA members will probably not want to miss Malone's seminar lecture on budgeting, in which he intends to pick up from where he left off at last October's MOA Exposition seminar. "Specific data will be presented from the now well-known Shamrock Music Company," Granger said, referring to Malone's October speech and discussion, which were carried almost *in toto* in November's *Play Meter*.



A BLUE RIBBON staff of University of Notre Dame professors comprised of (l to r, standing) Dr. John R. Malone, associate dean for graduate study, College of Business Administration; Dr. William P. Sexton, associate professor of management; and Dr. Salvatore J. Bella, chairman of the Dept. of Management and

director of the Supervisory Development Program, as well as Dr. Gerry Sequin, director of the graduate program in Administration, is preparing itself for an expected overflow attendance at this year's MOA business seminar in Chicago April 30-May 1.

# distributing



*THE ACTIVE sales force of Active Amusement Machines Co., Philadelphia, stands behind the Rock-Ola 464. They include [l to r]: Martin*

*Brownstein, Morris Jacobs, Richard Semenuk, Morris Shein, Frank Ash, Frank O'Neill and Joseph Kovach.*

# manufacturing



*LAYING THE cornerstone for Gremlin Industries' new 56,000-square-foot headquarters in San Diego, Cal., recently were [l-r] Russ Duncan, partner, Duncan & Frieh, general contractors; W. Ray Foster, Gremlin's assistant to the president;*

*Gerald L. Hansen, Gremlin vice president; Gene A. Candelore, Gremlin vice president of manufacturing; H. Frank Fogleman, Gremlin president; and George Frieh, partner, Duncan & Frieh.*

## Over 100 attend Active showing

More than 100 operators and friends attended a cocktail party showing of the 1976 Rock-Ola Model 464 in mid-January at Active Amusement Machines Co. in Philadelphia, Frank Ash, vice president said.

The guests "expressed overwhelming approval and excitement over the completely new Rock-Ola," Ash said.

He added that the well-known distributing firm anticipates an outstanding bicentennial music year.

## Gremlin begins construction of new plant

Gremlin Industries, which began six years ago in San Diego as an electronics job manufacturing shop operating out of a garage and which first entered the coin-operated amusements field in 1973, has begun construction of a \$1.5 million dollar, 56,000-square-foot plant in that Southern California city.

The new facility is scheduled for occupancy by July of this year and will enable Gremlin, which currently operates in 14,000 square feet of leased space in four buildings, to consolidate under one roof the design and production of its electronic games, which presently include "Play Ball!", "Trapshoot," and, to be introduced in March, "Fooswall," which like its two predecessors is also a wall game.

At the recent cornerstone laying for the new plant, the entire Gremlin payroll of some 50 employees, plus dignitaries and others heard President H. Frank Fogleman declare that the new building reflects his company's almost meteoric growth and also its ambitious plans for future expansion.

He pointed out that in 1975, sales of "Play Ball!" and "Trapshoot", in 14 foreign countries on five contin-



ents as well as throughout the U.S., exceeded 1974 totals by 105 per cent, making Gremlin the world's largest supplier of electronic wall games and logging a volume of \$2 million for the year.

By the end of 1976, Fogleman added, increasing sales of existing games, plus "Fooswall" and a number of other formats which are scheduled to be introduced throughout the year, should bring Gremlin revenues to the \$5 million dollar mark.

The new Gremlin plant will be a fully air-conditioned two-story structure in contemporary California ranch style featuring stuccoed masonry and a Spanish tile roof, in a landscaped setting at 8401 Aero Drive in San Diego's Kearny Mesa area. The site was purchased from the City of San Diego with the blessing of the municipality's Economic Development Corporation, which calls the Gremlin project a "good move toward good growth" in the city.

A condition of the land sale to Gremlin was that the company offer employment to at least 83 workers by the end of a six month period. Fogleman says that's a cinch, and foresees that his booming operation will have a payroll of at least 110 by the end of the year.

## **Meadows takes plant in England**

Meadows Games Inc. of Sunnyvale, Cal., has added a final assembly plant in London, England, to handle British and European assembly of its games, Jerry Schubert, Meadows director of marketing, announced recently.

Facilities will open shortly in Australia and South America, he said, and plans also call for a facility in Japan. The company presently maintains a plant in Winnipeg, Canada, as well.

"With the excellent acceptance of our Ckidzo and Bombs Away games," Schubert said, "plus the new innovations planned for release the second and third quarter of this year, Meadows needs total worldwide exposure on our games."

# **on the move**

## **Career marketing expert joins Gremlin market team**

John Myers, a career marketing man whose background includes consultancy roles with such far-flung organizations as Gulf General Atomic, ITT, Johns-Manville, the



*John Myers*

U.S. Department of Commerce (in Spain), Hein, Lehmann AG (in Germany), and GP, Atomique Alsacienne Atlantique (in France), has been named to the newly created post of Marketing Director for Gremlin Industries, Inc., manufacturers of coin-operated wall games "Play Ball!" and "Trapshoot."

The announcement was made from Gremlin's San Diego offices by company President H. Frank Fogleman, who says the appointment reflects his firm's sizzling growth from 1973, when it first entered the wall game field, to its present position as "the world's largest manufacturer of electronic wall games."

Fogleman defends that designation by pointing out that Gremlin not only has outlasted 22 other wall game manufacturers during the three-year period, but that its products are now being marketed in some 14 countries on five continents as well as throughout the United States and that its sales have been increasing at a breathtaking clip. Gremlin did \$2 million in sales

last year and Fogleman predicts a \$5 million level for 1976.

The company recently broke ground for a new \$1.5 million dollar building that will give Gremlin more than four times the space it now has and a proportion of the new roominess will be given over to Design/Research/Development, where Gremlin engineers and draftsmen have been bustling over a number of new formats which are part of Gremlin's ambitious and self-confident "game plan," as Fogleman says with a mischievous smile. Part of his plan calls for "new techniques," one of which is presumably the hiring of a big-industry man as Gremlin's first marketing director.

In addition to his background of international free-lance marketing consultancy, Myers has been associated with Gulf General Atomic as national sales manager, Reverse Osmosis Systems and was with the Solar Division of International Harvester as a manager of market development from 1965-68.

Myers' new position will add coin-operated amusements to a wide-ranging background which includes uranium processing plants, orange juice machines, shock absorbers, construction equipment, cable-stayed bridges and investment proposals.

His educational background is similarly varied, including the study of Agriculture at Cornell University, a B.S. degree in Mining Engineering from the University of Arizona, and graduate studies in business management. He has written and published numerous articles and papers on many products.

Myers lives in Solana Beach, a spray-swept San Diego suburb, with his wife Noel and their three teen-age children, Scott, 17, Aimee 15, and Beth, 12.

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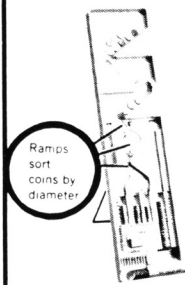
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<b>1</b>	<b>3</b>	<b>LOVE MACHINE—PART I MIRACLES</b> Tamla T 54262F (Motown)		<b>17</b>
<b>2</b>	<b>1</b>	<b>THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135</b>		<b>16</b>
<b>3</b>	<b>4</b>	<b>ALL BY MYSELF ERIC CARMEN/Arista 0165</b>		<b>12</b>
<b>4</b>	<b>10</b>	<b>DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/Warner Bros.-Curb WBS 8168</b>		<b>10</b>
<b>5</b>	<b>8</b>	<b>DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167</b>		<b>9</b>
<b>6</b>	<b>6</b>	<b>TAKE IT TO THE LIMIT EAGLES/Asylum 45293</b>		<b>11</b>
<b>7</b>	<b>2</b>	<b>50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia 3 10270</b>		<b>12</b>
<b>8</b>	<b>9</b>	<b>LOVE HURTS NAZARETH/A&amp;M 1671</b>		<b>17</b>
<b>9</b>	<b>14</b>	<b>LONELY NIGHT (ANGEL FACE) CAPTAIN &amp; TENNILLE/ A&amp;M 1782</b>		<b>7</b>
<b>10</b>	<b>11</b>	<b>FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)</b>		<b>11</b>
<b>11</b>	<b>7</b>	<b>CONVOY C. W. McCALL/MGM M 14839</b>		<b>17</b>
<b>12</b>	<b>5</b>	<b>LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)</b>		<b>13</b>
<b>13</b>	<b>16</b>	<b>SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149</b>		<b>9</b>
<b>14</b>	<b>19</b>	<b>DREAM ON AEROSMITH/Columbia 3 10278</b>		<b>10</b>
<b>15</b>	<b>15</b>	<b>SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)</b>		<b>14</b>
<b>16</b>	<b>12</b>	<b>YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)</b>		<b>20</b>
<b>17</b>	<b>56</b>	<b>DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281</b>		<b>3</b>
<b>18</b>	<b>21</b>	<b>MONEY HONEY BAY CITY ROLLERS/Arista 0170</b>		<b>5</b>
<b>19</b>	<b>17</b>	<b>GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505</b>		<b>7</b>
<b>20</b>	<b>23</b>	<b>GOLDEN YEARS DAVID BOWIE/RCA PB 10441</b>		<b>12</b>
<b>21</b>	<b>22</b>	<b>THE WHITE KNIGHT CLEDUS MAGGARD &amp; THE CITIZENS BAND/Mercury 73751</b>		<b>9</b>
<b>22</b>	<b>26</b>	<b>BOHEMIAN RHAPSODY QUEEN/Elektra 45297</b>		<b>10</b>
<b>23</b>	<b>18</b>	<b>WAKE UP EVERYBODY (PART I) HAROLD MELVIN &amp; THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)</b>		<b>17</b>
<b>24</b>	<b>13</b>	<b>I WRITE THE SONGS BARRY MANILOW/Arista 0157</b>		<b>18</b>
<b>25</b>	<b>24</b>	<b>JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165</b>		<b>10</b>
<b>26</b>	<b>32</b>	<b>ONLY 16 DR. HOOK/Capitol P 4171</b>		<b>9</b>
<b>27</b>	<b>30</b>	<b>SWEET LOVE COMMODORES/Motown M 1381F</b>		<b>12</b>
<b>28</b>	<b>27</b>	<b>EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/United Artists XW729 Y</b>		<b>16</b>
<b>29</b>	<b>33</b>	<b>LOVE IS THE DRUG ROXY MUSIC/Atco 7042</b>		<b>11</b>
<b>30</b>	<b>25</b>	<b>LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734</b>		<b>18</b>
<b>31</b>	<b>20</b>	<b>BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)</b>		<b>13</b>
<b>32</b>	<b>43</b>	<b>RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y</b>		<b>4</b>
<b>33</b>	<b>34</b>	<b>BABY FACE WING &amp; A PRAYER FIFE &amp; DRUM CORPS/ Wing &amp; A Prayer HS 103 (Atlantic)</b>		<b>13</b>

<b>34</b>	<b>39</b>	<b>DEEP PURPLE DONNY BOSCH</b>
<b>35</b>	<b>40</b>	<b>GOOD HEARTED WO LFE</b>
<b>36</b>	<b>41</b>	<b>CUPID TONY ORLAN DO</b>
<b>37</b>	<b>29</b>	<b>SING A SONG EART H</b>
<b>38</b>	<b>35</b>	<b>FOX ON THE RUN SW IFT</b>
<b>39</b>	<b>31</b>	<b>WALK AWAY FROM THE</b>
<b>40</b>	<b>28</b>	<b>SQUEEZE BOX THE W H</b>
<b>41</b>	<b>37</b>	<b>FLY AWAY JOHN DE W</b>
<b>42</b>	<b>38</b>	<b>TRACKS OF MY TEAR S</b>
<b>43</b>	<b>47</b>	<b>HOLD BACK THE NIG HT</b>
<b>44</b>	<b>46</b>	<b>INSEPARABLE NATAL IE</b>
<b>45</b>	<b>70</b>	<b>THERE'S A KIND OF LOVE</b>
<b>46</b>	<b>67</b>	<b>WITHOUT YOUR LO VE</b>
<b>47</b>	<b>59</b>	<b>ACTION SWEET/Cap itol</b>
<b>48</b>	<b>55</b>	<b>ONLY LOVE IS REAL ITY</b>
<b>49</b>	<b>60</b>	<b>SHOW ME THE WAY TO</b>
<b>50</b>	<b>53</b>	<b>VENUS FRANKIE AV ON</b>
<b>51</b>	<b>54</b>	<b>HOMECOMING HAG GARD</b>
<b>52</b>	<b>61</b>	<b>HIT THE ROAD JACK SON</b>
<b>53</b>	<b>64</b>	<b>BOOGIE FEVER SYLV IA</b>
<b>54</b>	<b>65</b>	<b>LET YOUR LOVE FLO W</b>
<b>55</b>	<b>57</b>	<b>BANAPPLE GAS CAT HER</b>
<b>56</b>	<b>62</b>	<b>LOVE FIRE JIGSAW/O asis</b>
<b>57</b>	<b>58</b>	<b>BREAKAWAY ART G ARD</b>
<b>58</b>	<b>36</b>	<b>THEME FROM MAHO GANET YOU'RE GOING T O</b>
<b>59</b>	<b>42</b>	<b>RENEGADE MICHAEL M</b>
<b>60</b>	<b>45</b>	<b>I LOVE MUSIC (PART I)</b>
<b>61</b>	<b>44</b>	<b>SOMEWHERE IN THE CITY</b>
<b>62</b>	<b>72</b>	<b>LORELEI STYX/A&amp;M 1</b>
<b>63</b>	<b>73</b>	<b>SARA SMILE HALL &amp; THE</b>
<b>64</b>	<b>66</b>	<b>TURNING POINT TYR ONE</b>
<b>65</b>	<b>74</b>	<b>WE CAN'T HIDE IT A L</b>
<b>66</b>	<b>71</b>	<b>UNION MAN THE C O</b>
<b>67</b>	<b>76</b>	<b>I DO, I DO, I DO, I DO</b>
<b>68</b>	<b>49</b>	<b>TIMES OF YOUR LIFE IN</b>
<b>69</b>	<b>69</b>	<b>IN FRANCE THEY KIS S</b>

# TOP 100

	WKS. ON CHART
Y & MARIE OSMOND/MGM M 14840	12
MAN WAYLON & WILLIE/RCA PB 10529	7
IDO & DAWN/Elektra 45302	5
H, WIND & FIRE/Columbia 3 10251	16
MEET/Capitol P 4157	18
LOVE DAVID RUFFIN/Motown M 1376F	18
HO/MCA 40475	13
NVER/RCA PB 10517	14
RS LINDA RONSTADT/Asylum 45295	10
GHT TRAMMPS/Buddah BDA 507	7
IE COLE/Capitol P 4193	12
<b>HUSH (ALL OVER THE WORLD)</b> CARPENTERS/A&M 1800	2
<b>VE (MR. JORDAN) CHARLIE ROSS/</b> Big Tree BT 16056 (Atlantic)	3
itol P 4220	3
CAROLE KING/Ode 66119 (A&M)	4
PETER FRAMPTON/A&M 1795	3
ALON/De-Lite DEP 1578	7
OOD HARDY/Capitol P 4156	12
K STAMPEDERS/Quality QA 501 (Private Stock)	4
ERS/Capitol P 4179	7
<b>OW BELLAMY BROS./Warner Bros.</b> WBS 8169	4
STEVENS/A&M 1785	6
Chelsea CH 3037	4
ARFUNKEL/Columbia 3 10273	8
<b>OGANY (DO YOU KNOW WHERE</b> (O) DIANA ROSS/Motown M 1377F	19
MURPHEY/Epic 8 50184	8
I) THE O'JAYS/Phila. Intl. ZS8 3577	18
<b>NIGHT HELEN REDDY/Capitol P 4192</b> 1786	4
OATES/RCA PB 10530	4
ONE DAVIS/Dakar DK 4550	11
<b>NYMORE LARRY SANTOS/Casablanca</b> NB 844	6
ATE BROTHERS/Elektra 45294	3
<b>DO ABBA/Atlantic 3310</b>	3
PAUL ANKA/United Artists XW737 Y	17
<b>S ON MAIN STREET JONI MITCHELL/</b> Asylum 45298	5

Now	Was		WKS. ON CHART
70	48	LOVE OR LEAVE SPINNERS/Atlantic 3309	8
71	78	JUST YOU AND I MELISSA MANCHESTER/Arista 0168	3
72	77	SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	21
73	75	HIGHFLY JOHN MILES/London 20084	3
74	83	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	2
75	84	YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607	2
76	85	SHANNON HENRY GROSS/Lifesong LS 45002	3
77	52	TILL IT'S TIME TO SAY GOODBYE JONATHAN CAIN/ October 1001	9
78	82	SHE'S A DISCO QUEEN/PARTY HEARTY OLIVER SAIN/ Abet 9463	5
79	89	TANGERINE SALSOUL ORCHESTRA/Salsoul SZ 2004	2

**CHARTMAKER OF THE WEEK**

**80** — **LIVIN' FOR THE WEEKEND** O'JAYS Phila. Intl. ZS8 3587 (Col)  1

<b>81</b>	—	<b>RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/</b> Reprise RPS 1345	1
<b>82</b>	—	<b>MOZAMBIQUE BOB DYLAN/Columbia 3 10298</b>	1
<b>83</b>	—	<b>FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/</b> Capricorn CPS 0252 (WB)	1
<b>84</b>	—	<b>STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/</b> United Artists XW770 Y	1
<b>85</b>	97	<b>IF YOU ONLY BELIEVE (JESUS FOR TONIGHT) MICHEL</b> POLNAREFF/Atlantic 3314	2
86	86	<b>(CALL ME) THE TRAVELING MAN MASQUERADERS/ABC</b> 12157	4
87	88	<b>I HEARD IT THROUGH THE GRAPEVINE CREEDENCE</b> CLEARWATER REVIVAL/Fantasy F 759	4
88	90	<b>LOCOMOTIVE BREATH JETHRO TULL/Chrysalis CRS 2110</b>	3
89	91	<b>SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/</b> Private Stock 055	2
90	94	<b>THE JAM GRAHAM CENTRAL STATION/Warner Bros.</b> WBS 8175	2
91	—	<b>MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)</b>	1
92	87	<b>NURSERY RHYMES PEOPLES CHOICE/TSOP ZS8 4773 (Col)</b>	6
93	95	<b>BAD LUCK ATLANTA DISCO BAND/Ariola America P 7611</b> (Capitol)	2
94	96	<b>EH CUMPARI GAYLORD &amp; HOLIDAY/Prodigal P 0622F</b> (Motown)	3
95	—	<b>HAPPY MUSIC BLACKBYRDS/Fantasy F 762</b>	1
96	50	<b>WINNERS AND LOSERS HAMILTON, JOE FRANK &amp;</b> REYNOLDS/Playboy P 6054	16
97	51	<b>ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850</b>	18
98	100	<b>FROM US TO YOU STAIRSTEPS/Dark Horse DH 10005</b> (A&M)	2
99	—	<b>HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F (Motown)</b>	1
100	—	<b>TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION/</b> Wand 11294	1

- 1 5 DISCO LADY  
Johnnie Taylor--Columbia 3 10281
- 2 1 SWEET THING  
Rufus Featuring Chaka Khan--ABC 12149
- 3 3 THEME FROM S.W.A.T.  
Rhythm Heritage--ABC 12135
- 4 2 TURNING POINT  
Tyrone Davis--Dakar DK 4550
- 5 4 SWEET LOVE  
Commodores--Motown M 1381F
- 6 8 BOOGIE FEVER  
Sylvers--Capitol P 4179
- 7 7 INSEPARABLE  
Natalie Cole--Capitol P 4193
- 8 6 LOVE TO LOVE YOU BABY  
Donna Summer--Oasis OC 401
- 9 10 THEME FROM MAHOGANY(DO YOU KNOW WHERE YOU'RE GOING TO)  
Diana Ross--Motown M 1377F
- 11 11 LET THE MUSIC PLAY  
Barry White--20th Centruy TC 2265
- 12 22 MISTY BLUE  
Dorothy Moore--Malaco M 1029
- 13 13 YOU SEXY THING  
Hot Chocolate--Big Tree BT 16047
- 14 15 QUIET STORM  
Smokey Robinson--Tamla T 54265F (Motown)
- 15 18 FROM US TO YOU  
Stairsteps--Dark Horse DH 10005 (A&M)
- 16 17 NURSERY RHYMES PART (1)  
Peoples Choice--TSOP ZS8 4773
- 17 12 SING A SONG  
Earth, Wind & Fire--Columbia 3 10251
- 18 16 LOVE MACHINE, PT. /  
The Mircales--Tamla T 54262F (Motown)
- 19 24 I CALL ME THE TRAVELING MAN  
Masqueraders--ABC 12157
- 20 14 WALK AWAY FROM LOVE  
David Ruffin--Motown M 1376F

# Rusty Wier comes on s

By **SONNY**

Rusty Wier, the lanky, rumble-voiced "progressive" cowboy from Austin, Tex., made his second appearance in a month in New Orleans on March 12-13, much to the joy of local Austin music lovers.

*Record World* magazine recently called Wier "progressive country personified" in a special section it published on the main exponents of progressive country music.

The title might not be far from wrong, if only because of the fact that Rusty, unlike Willie Nelson or Jerry Jeff Walker (two of Austin's more prominent musical names), is a native of the Texas capital.

Like Nelson, Walker and most of the other score or more musicians who espouse the "Austin sound"--Is there such a thing?--Rusty in person offstage appears slightly shy, but always gregarious enough to slip right into any conversation that happens to be going as long as there's a cold brew handy.

Wier's recent performances in

New Orleans at a emporium in the District caused a foot stomping and The club, called J to the sort of fa musicians that A expect they sho Austin.

The natural w the multi-tiered fl the stage lent ground to Wier' tween songs and

Now that his 20th Century is b of platter owners friends with an u listen to this" r released a single- Lay This Guitar an uptempo tu music that makes

And feel good Rusty makes y favorite from the Wier, is a fun

## ALPHABETICAL LISTING

- ACTION Sweet (Sweet Ltd./WB, ASCAP) 47
- ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI) 3
- BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP) 33
- BAD LUCK Dave Crawford (Blackwood, BMI) 93
- BANAPPLE GAS Cat Stevens (Ashtar Music B.V., BMI) 55
- BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP) 22
- BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI) 53
- BREAKAWAY Richard Perry (Almo/Caledonia Steam, BMI) 57
- BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI) 31
- (CALL ME) THE TRAVELING MAN Isaac Hayes (Incense, BMI) 86
- CONVOY Don Sears & Chip Davis (American Gramophone, SESAC) 11
- CUPID Hank Medress & Dave Appell (Kags, BMI) 36
- DEEP PURPLE Mike Curb (Robbins, ASCAP) 34
- DECEMBER, 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP) 4
- DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP) 17
- DREAM ON Adrian Barber (Frank Connolly & Daksel, BMI) 14
- DREAM WEAVER Gary Wright (Warners, ASCAP) 5
- EH CUMPARI Sam Lorrichio (Public Domain) 94
- EVIL WOMAN Jeff Lynne (Unihart/Jef, BMI) 28
- FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI) 10
- 50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI) 7
- FLY AWAY Milton Okun (Cherry Lane, ASCAP) 41
- FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP) 83
- FOX ON THE RUN Sweet (Sweet Pub. Ltd.) 38
- FROM US TO YOU Bob Margouleff, Billy Preston & the Stairsteps (Ganga Pub. B.V., BMI) 98
- GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP) 20
- GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI) 35
- GROW SOME FUNK OF YOUR OWN G. Dudgeon (Big Pig/Young Dog, ASCAP) 19
- HAPPY MUSIC Donald Byrd (Elgy, BMI) 95
- HE'S A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI) 99
- HIGHLY Alan Parsons (Velvet/RAK) 73
- HIT THE ROAD JACK Mel Shaw (Tangerine, BMI) 52
- HOLD BACK THE NIGHT R. Baker, N. Harris & E. Young (Golden Fleece, BMI) 43
- HOMECOMING Peter Anastasoff (ATV, BMI) 51
- I DO, I DO, I DO, I DO Ulveaus & B. Anderson (Countless, BMI) 67
- I FEEL LIKE A BULLET (IN GUN OF ROBERT FORD) G. Dudgeon (Big Pig/Leeds, ASCAP) 19

## Charts court

- I HEARD IT THROUGH THE GRAPEVINE John C. Fogerty (Stone Agate, BMI) 87
- I LOVE MUSIC (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI) 60
- I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP) 24
- IF YOU ONLY BELIEVE (JESUS FOR TONITE) Michel Polnareff (Oxygen/Warner Brothers, ASCAP) 85
- IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell (Crazy Crow, BMI) 69
- INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP) 44
- JUNK FOOD JUNKIE Randolph Nausert (Peaceable Kingdom, ASCAP) 25
- JUST YOU AND I Vini Poncia (Rumanian Pickleworks/Columbia/N.Y. Times, BMI) 71
- LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI) 54
- LIVIN' FOR THE WEEKEND K. Gamble & L. Huff (Mighty Three, BMI) 80
- LOCOMOTIVE BREATH Ian Anderson (Ian Anderson, ASCAP) 88
- LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI) 9
- LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP) 74
- LORELEI Styx (Almo/Stygian, ASCAP) 62
- LOVE FIRE Chas. Peate (Coral Rock/American Dream/Belsize, ASCAP) 56

# smooth, leaves burnin'

## ALBARADO

just redone music  
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his earthy lyrics.  
second album for  
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urgent "You gotta  
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-"I Don't Want to  
Down" (JC-2273),  
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same album, *Rusty*  
ky number titled

"Basic Lady," which features a female backup vocal group that adds the kind of punch to the chorus that makes you want to giggle, stomp your feet or dance, if you've got more grace than most people who wear cowboy boots.

Wier's first album for 20th Century, *Don't it Make You Wanna Dance*, is still popular among followers and with those just finding out why their friends have been going around wearing Stetsons and cowboy boots.

On his first visit to Mardi Gras Town in February, Wier closed his set with a backbone-baiting performance of the title cut from that first album and performed most of the songs from the second album.

Backed up by the Filler Brothers Band, his entire performance was easy-going, but tightly professional, the kind of delivery you'd expect from a musician who can capture your soul with the first note of his record.

Now Was

- 1 4 THE ROOTS OF MY RAISING Merle Harrard Capitol 4204
- 2 5 FASTER HORSES Tom T. Hall/Mercury 73755
- 3 3 HANK WILLIAMS, YOU WROTE MY LIFE Moe Bandy Columbia 3 10265
- 4 1 REMEMBER ME Willie Nelson/Columbia 3 10275
- 5 2 GOODHEARTED WOMAN Wrayton & Willie/RCA PB 10529
- 6 7 STANDING ROOM ONLY Barbara Mandrell/ABC Dot DOA 17601
- 7 9 MOTELS AND MEMORIES T.G. Sheppard/Melodyland ME 6028
- 8 14 BROKEN LADY Larry Gatlin/Monument AS8 8680
- 9 6 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Tanya Tucker/MCA 40497
- 10 17 TILL THE RIVERS ALL RUN DRY Don Williams/ABC Dot DOA 17604
- 11 12 THE SWEETEST GIFT/TRACKS OF MY TEARS Linda Ronstadt & Emmylou Harris/Asylum 45295
- 12 21 YOU'LL LOSE A GOOD THING Freddy Fender/ABC Dot DOA 17605
- 13 19 IF I HAD IT TO DO ALL OVER AGAIN Roy Clark/ABC Dot DOA 17605
- 14 15 IT'S MORNING Jessi Colter/Capitol 4200
- 15 16 WILD SIDE OF LIFE Freddy Fender/GRT 039
- 16 18 YOU ARE THE SONG Freddie Hart/Capitol 4210
- 17 11 SINCE I FELL FOR YOU Charlie Rich/Epic 8 50182
- 18 8 SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Narvel Felts/ABC Dot DOA 17598
- 19 22 (TIL) I KISSED YOU Connie Smith/Columbia 3 10277
- 20 10 SOMEBODY LOVES YOU Crystal Caylor/United Artists XW740 Y

## tesy of



LOVE HURTS Manny Charlton (House of Bryant, BMI).....	8
LOVE OR LEAVE Thom Bell (Mighty Three, BMI).....	70
LOVE IS THE DRUG Chris Thomas (TRO-Cheshire, BMI).....	29
LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe American, ASCAP).....	12
LOVE MACHINE PART I Freddie Perren (Jobete/Grimore, ASCAP).....	1
LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI).....	30
MISTY BLUE Tom Couch & James Stroud (Talmont, BMI).....	91
MONEY HONEY Phil Wainman (Hudson Bay, BMI).....	18
MOZAMBIQUE Don DeVito (Ram's Horn, ASCAP).....	82
NURSERY RHYMES Kenneth Gamble & Leon Huff (Mighty Three, BMI).....	92
ONLY LOVE IS REAL Lou Adler (Colgems, ASCAP).....	48
ONLY 16 Ron Huffkin (Kags, BMI).....	26
PARTY HEARTY Oliver Sain (Excellerec/Saico, BMI).....	78
RENEGADE Bob Johnston (Mystery, BMI).....	59
RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP).....	81
RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (ATV Universal, BMI).....	32
ROCK & ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP).....	97
SARA SMILE Christopher Bond, Darly Hall & John Oates (Unichappell, BMI).....	63

SATURDAY NIGHT Bill Martin & Phil Couler (Wellback, ASCAP).....	72
SCOTCH ON THE ROCKS Barry Kingston (Peer International, BMI).....	89
SHANNON Cashman and West (Blendingwell, ASCAP).....	76
SHE'S A DISCO QUEEN Oliver Sain (Excellerec/Saico, BMI).....	78
SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP).....	49
SING A SONG M. White & C. Stephney (Sagfire, BMI).....	37
SLOW RIDE Nick Jameson (Knee Trembler, ASCAP).....	15
SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI).....	61
SQUEEZE BOX Glyn Johns (Tower, BMI).....	40
STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI).....	84
SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP).....	27
SWEET THING Rufus (American Broadcasting, ASCAP).....	13
TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP).....	6
TANGERINE Vincent Montana Jr. (Famous, ASCAP).....	79
THE JAM Larry Graham (Nineteen Eighty Foe, BMI).....	90
THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI).....	58
THEME FROM S.W.A.T. Steve Barri & Michael Omartini (Spellgold, BMI).....	2

THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP).....	45
THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI).....	21
TILL IT'S TIME TO SAY GOODBYE J. C. Phillips (Blue Lick, BMI).....	77
TIMES OF YOUR LIFE Bob Scaff (Three Eagles, ASCAP).....	68
TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP).....	42
TRAIN CALLED FREEDOM Bunny Sigler (Mighty Three, BMI).....	100
TURNING POINT Leo Graham (Julio Brian & Content, BMI).....	64
UNION MAN Steve Cropper (Flat River, BMI).....	66
VENUS Billy Terrell (Kirshner Songs/Wellback, ASCAP).....	50
WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI).....	23
WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI).....	39
WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI).....	65
WINNERS AND LOSERS Dan Hamilton, Joe Frank & Alan Dennison (Spitfire, BMI).....	96
WITHOUT YOUR LOVE (Mr. Jordan) (Music of the Time, ASCAP).....	46
YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI).....	75
YOU SEXY THING Mickie Most (Finchley, ASCAP).....	16

## Fuji names Australian firm as world-wide distributing group

Tokuzo Urigami, chairman of Fuji Enterprises Ltd. of Japan and Malcolm Steinberg, managing director of Leisure and Allied Industries (1973) Pty. Ltd., jointly announced that Fuji has appointed Leisure and Allied Industries in Australia as their world-wide distributor for amusement games.

The world-wide distribution arrangements were formalized between the two companies during the recent Amusement Trades Exhibition in London. Fuji's first two models for export, "Kamekaze" and "Speed Race," were on display at the exhibition. Both Steinberg and Urigami, who attended the ATE

were very impressed with the response to the new Fuji games.

Fuji also manufactures a wide range of novelty and payout machines which will be handled internationally by Leisure and Allied.

Jun Kano, export director for the Fuji Group, said that although his company has only been exporting their products since November, the sales to date have been greater than expected and that currently there was a short delay in delivery from the factory while arrangements were being made to increase production to meet the high export demand.

Fuji, a company which is well established in Japan, builds a machine with the operator in mind. They are large operators in Japan and utilize a significant amount of their own product within their operations, Urigami said.

Steinberg said his company had already established some distributors in Europe and were now looking for other distributors in the United States and other parts of the world.

## Greeks

The Greek coin-operated equipment industry, constantly hampered by new governments and severe restrictions, formed its own trade association in mid-January.

A leader in the move was Nikos Koukoulis, R.H. Belam's representative in Greece, who called a meeting of all the main importers of coin-operated equipment.

"It was the first time they had been together like that for 15 years," he said.

Nick Ventouras was elected president with John Lagonikos as vice-president, Koukoulis as general secretary and C. Eleftheriou as TREASURER.

The constitution of the association has been drafted and all that remains is the formal acceptance and registration of the association in court--a move required under Greek law.

Koukoulis attended a meeting of Euromat--the association of European coin machine associations--in London as an observer and the new Greek organization plans to join Euromat as soon as the court's acceptance is received.

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# Mirco adds Robert Salatka as VP-controller of the corporation

PHOENIX, Az.--Mirco Inc. has appointed Robert G. Salatka as vice president, controller of the corporation. Salatka is a practicing Arizona attorney and a Certified Public Accountant.

Prior to joining Mirco, Salatka served two years as director of new venture development for Motorola, Inc. In this position he was directly responsible for identifying, evaluat-

ing and implementing new business opportunities for Motorola, nationwide. He also had senior management responsibilities for Motorola Aerial Remote Sensing Inc. (Phoenix) and for Motorola Teleprograms Inc. (Chicago), new subsidiaries of Motorola which resulted from New Venture Development activities.

From 1966 to 1973, he served in a variety of legal and accounting

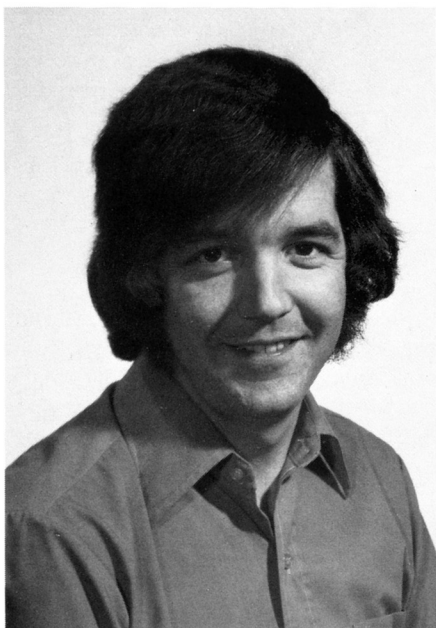
posts with key assignments, including corporate and individual tax accounting for Holdner, Backstrom and King, a CPA firm in Portland, Ore.; management advisory services, including tax and audit preparation for Price Waterhouse and Company; and corporate legal work for the Arizona firm of Fennemore, Craig, Von Ammon and Udall.

Salatka is a member of the American Bar Association and the American Institute of Certified Public Accountants. He has been licensed as an attorney and CPA in Arizona since 1971.

Salatka received a bachelor of Business Administration degree in accountancy from the University of Portland in 1966. As an undergraduate, he attained the highest scholastic average in the university's College of Business, graduating cum laude. He was also presented the Oregon Society of CPA's award for the outstanding accounting student.

He earned a MBA degree from the University of Portland in 1968, again achieving high scholastic honors. Later he was president of his class at the University of Notre Dame Law School receiving his juris doctor degree in 1971.

Mirco Inc., a Phoenix-based electronics firm, has three operating divisions, including Mirco Games, and two wholly-owned offshore subsidiaries.



Howell Ivy



Linda Robertson

## Exidy names two execs

Sunnyvale, Calif., manufacturer of video games, Exidy Inc., has announced the recent appointment of Linda Robertson and Howell Ivy to executive positions with the firm.

Ms. Robertson, a former employee of a contract engineering services firm, was named marketing and sales manager and Ivy, a former game design engineer at Ramtek, was named vice president on engineering.

Ms. Robertson will be responsible for sales, marketing, customer service and shipping functions at the Sunnyvale plant.

## Midway taps Siemieniec for new post

Tom Siemieniec was appointed as Midway Mfg. Co.'s parts department manager recently, according to Midway's Larry Berke.

"He will take his position immediately with the aid of Jerry Gawlik, our present parts department manager, who is leaving us March 1," Berke said in mid-February.

Siemieniec began working for Midway in October 1971, in one of the firm's production departments. With the advent of solid-state components between 1972-74, Berke said, Siemieniec's knowledge of that field moved him into service and inspection.



EAS repairs game logic boards for manufacturers, distributors, and operators. EAS can test and repair micro-processor circuits, too. The first such repair center established for the games industry provides: 24-hour turnaround, 60-day guarantee on work- all for just \$25 per board(Less for quantities).

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# Marketing

A column of opinion

By ROBERT WICK

The Thirty-Second Annual Amusement Trades Exhibition is now history and manufacturers, distributors and operators have returned to their home bases to contemplate the effects of the show.

"Nothing new" was a familiar expression at the show. It seems that in this business we are pre-occupied with finding something that is without question unique. But almost every game is a redesign of an old idea. Solid state circuitry is relatively new in flippers, but remember, the player doesn't care if it is run on batteries as long as it is an interesting and challenging piece.

Perhaps, in our search for something new, we have overlooked the fact that new products are continually in front of us.

There is a tendency on the part of the industry to treat new ideas negatively. For example, when the Air Hockey® first came to market, many sages in the industry said it was too big; too noisy, and that it would never sell. Since that time, everybody and his brother has tried to copy the Air Hockey.

When Atari brought out the Indy 800, some of the old eyes lit up with glee. This young upstart company had finally outsmarted itself. Imagine, bringing out an eight-player driving machine and at that price? I wish I had made a mistake like Atari.

For years, the pool table has been a standard. Many of the European distributors sniffed at it. This year, Britain is pool crazy. I have just witnessed the same reaction on the tv cocktail table game. Because some distributors got burned on the uprights, they automatically rule out putting the table into a different type location.

The problem seems to be that we have become expert order takers. Too many of us have made up our minds on who will buy and what they will buy.

Don't get me wrong. I know that the skilled distributor knows more about his territory than has ever been written, but somewhere along the route, we have lost a little of our pioneering spirit.

The coin machine industry has

grown because the forefathers weren't afraid to experiment. We should look at the merchandise available; throw out the junk that is badly constructed and the hare-brained ideas of raunchy promoters. That still leaves many good pieces for experimentation.

Then, Mr. Distributor and Mr. Operator, tell me what you like and don't like about my game. Let's set up a dialogue so that we can take the ideas available and make them into winners. Many of the oldtimers who had a distinctive feel for creative marketing have departed

the scene. How about giving a hand to the many young and old companies who can benefit from your on-the-site experience?

The Apostles of the Positive Thinking Cults are often ridiculed. But, one needs only study the statistics and it becomes evident that we as an industry never did suffer the depths of depression of other "luxury" goods. Management may not be sophisticated, the industry is relatively small; but brothers, the only Depression we have suffered is Depressed Thinking.

## ATE organizers return fire against critics

The Amusement Trades Exhibition, the world's largest show of coin-operated equipment, held in London in January, came in for some sharp words from exhibitors this year.

Despite compliments from everyone on the slick preparation, quality of exhibits and record number of visitors, the show ran on to what the British call a "sticky wicket" from that last attribute--the visitors.

An old problem "policing" the visitors, was brought to the surface again, but with a vengeance this year.

Two exhibitors, Alca Electronics and Greenfield Automatics, set the ball rolling with complaints that non-trade visitors were permitted into the exhibition hall. They complained that these included schoolchildren as well as adult members of the public who often jostled genuine trade buyers off games to play them. What upset them still more was the fact that no one is forced to wear identification badges which often results in trade prices being quoted for machines to visitors who subsequently turn out to be site-owners.

Neville Greenfield protested, "Letting these people in damages the trade for bona fide machine operators and distributors. How can you expect these people to pay the price a distributor is asking when they can go to the exhibition and buy at trade

prices. It makes a mockery of calling this a trade show."

Michael Green of Alca Electronics added, "It should be run as MOA is run with everyone pre-registering and having to show that they are involved in our industry. Even if they get past the registration desk there are uniformed guards on every entrance and exit who will not let anyone through without a badge. At ATE people were signing in at the door, but if there were a few waiting to sign, everyone else just walked around them."

He asserted his determination that the same problem would not happen again, even if it meant getting together with other exhibitors to contract their own security system.

Their comments were taken up by the trade newspaper *Coin Slot* and a shoal of letters came in subsequently to the newspaper supporting the views of the rebels.

The problem has become particularly pressing this year because more and more of the British exhibitors have visited MOA and other international shows and have seen the systems operated elsewhere.

The exhibition organizers, Amusement Trades Exhibitions Ltd., hit back, however, with their own letter to the editor, in which General Manager John Singleton pointed out that the

(Continued on page 23)

# new products

## Two-player from Gottlieb praises pioneers

Pioneer, a two-player version of D. Gottlieb & Company's Spirit of 1776 flipper pingame, has just been released to the firm's distributors.

The game features the strong red, white and blue color graphics of the



four-player model and the Daniel Boone-to-Neil Armstrong theme of pioneering Americans.

Play features include an A-B-C-D-E rollover sequence that lights five star rollovers to advance the bonus.

Eight drop targets with the numbers 1776 and 1976 featured on them score 500 each and add to the bonus. Striking all eight of the targets and the rollover sequence causes the kick-out hole to light for a double bonus, extra ball or special score.

The double/double bonus scoring ranges up to 60,000 points.

The game also features Gottlieb's new recessed stainless steel front door.



## Williams pin takes player on space trip

Space capsule docking skills characterize Williams Electronics' new four-player Space Mission, a far-out flipper game with many skill features.

The deep-space blue of the playfield and backglass serves as background for features like a spinner gate with changing values to encourage back to the top of the playfield action.

There's also a double-entry turnaround for bonus advances and a moving target for increasing the bonus. An extra ball is provided when the appropriate lighted target is struck.

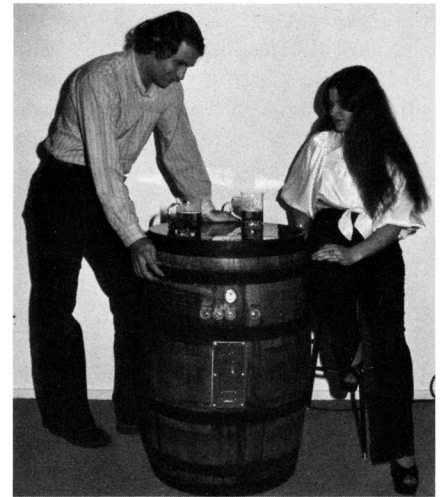
Replay is provided when the out lanes are lighted.

The game stands 69.5 inches high, 52 inches deep and weighs 270 pounds.

## Whiskey barrel holds video

Elcon Industries of Bloomfield Hills, Mich., a video games manufacturer, now produces a game in an oak whiskey barrel.

"The oak cabinet stands 35 inches high and the game is available with either knob or joystick controls.



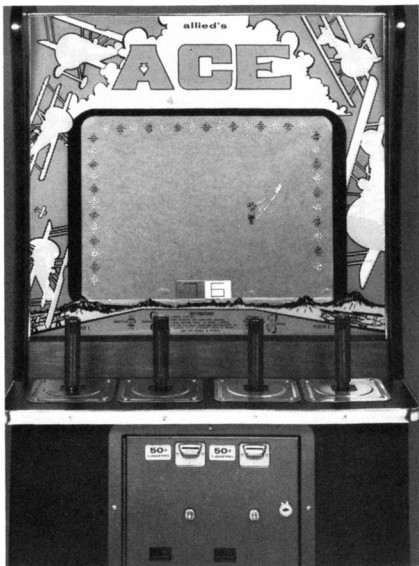
## Crack pilots train cannon on Ace game

Ace, a new high-earning game from Allied Leisure Industries Inc., is a new, colorful two-player video gun game, according to Allied's Ruthie Rosenson.

Grounded planes take off easily from initial landing positions in the fiercely competitive product. Action begins when players thumb the rapid-firing triggers that allow repeat fire while shots are still visible on the screen.

When a player hits his opponents plane he earns two points and the opponent parachutes for a landing. If a plane crashes, his opponent earns one point automatically. A game option is two extra points for shooting down a parachute while still in the air.

The state-of-the-art design of the game reduces the number of components needed, making service easy, Ms. Rosenson said. The operator also has the 25 cents or 50 cents adjustable option per game.



## Edcoe intros upright model Compute-tac-toe

Edcoe Manufacturing & Service Co. of Culver City, California is proud to announce the release of an upright version of their popular non-video, Compute Tac Toe, that, up until now, was only available in a cocktail table configuration.

The upright version of Compute Tac Toe features the same player and operator conveniences that its cocktail counterpart boasted.

The Arcade Model uses lights underneath a silkscreened playing field to produce its effects and features reliable solid state components.

The two-tone eye-catching cabinet measures 24"x24"x5'. The cabinet itself is done in a bright yellow with black accent trim.

"This latest addition to our current line of arcade games fully complements our dedication to producing arcade games that earn good money, are extremely reliable and don't cost the operator an arm and a leg" says Edcoe President Edward Wanisko.

"The circuit designed for use in this game is very dependable not to mention the service advantages of a non-video arcade game", Wanisko said.

**PLAY METER**



## Over-the-top scores appear like magic

Bally Manufacturing Corporation's new two-player Hokus Pokus features new "over the top" scoring, according to Paul Calamari, Bally sales manager.

"When the score exceeds 99,990, a bell rings, 'over the top' lights up on the backglass, the totalizer resets to zero and the continuing score is 100,000 plus the new reading on the totalizer," Calamari said.

This new feature, Calamari added, serves to attract more play by signaling to all patrons that a player has scored more than 100,000 points.

To help players get over the top,



the game features 10-point thumper bumpers and slingshot kickers, all with DC power, and a potential outhole bonus. "Hokus Pokus offers players 37 different ways to build up to an 'over the top' score," Calamari said.

## 'Hybrid' pin ready for play, says Allied

Dyn-O-Mite, Allied Leisure Industries' hybrid solid-state pingame, is now in production at the company's Hialeah, Fla., plant, according to Ruthie Rosenson, the new member of Allied's sales team.

The two-player flipper game is topping earning reports from test locations Ms. Rosenson noted.

Dyn-O-Mite incorporates several features made possible by the introduction of solid-state technology to flipper pinball, she said, including digital scoring displays.

The playfield features disappearing targets which drop into the field when hit directly, reappearing when the ball hits individual rollovers. When all four are down during the

[See next page]



play of any single ball the bonus is doubled.

Three rollovers at the top of the playfield and eight bullseye targets on a slant in the upper half of the field advance the bonus to a possible 19,000 points doubled.

Using modular assembly techniques, the Dyn-O-Mite solid-state and electromechanical components decrease downtime by providing easy serviceability, Ms. Rosenson noted.

The gates are simplified with fewer moving parts, making them more reliable, she added. And the "no-slip flippers" don't have the problem of loosening set screws which can stop flipper action. High-speed DC solenoids give an extra test to player skill.

Allied will soon be producing a new four-player pingame, Ms. Rosenson said.

## New UBI video contains alternatives

UNION, N.J.--UBI Inc. has announced the introduction of a new cocktail table called Omicron, featuring both Attack and tennis games.

The new game is a one-, two-, or four-player unit in which the customers may compete against each other or the Omicron computer. Player options include selection of the size of the ball (big or small) and the speed of the ball (variable or fast). This selection is made at the beginning of the game.

When playing the computer, players are offered the opportunity of selecting a super bonus wherein, for an additional quarter, they can erase the computer's score while keeping their own.

"This, in effect, is buying extended play on the game," UBI officials indicated. "The computer has an edge from the outset; the opportunity to purchase extended play and erase the computer's score is the player's edge."

As an additional bonus, if the player wins against the computer, the computer challenges the player to a more difficult game. There are three phases to the computer's abilities--beginners, intermediate and advanced. The customer must win twice in order to be considered advanced.

Price per play is 25 cents for one or two players; 50 cents for four

players. Scoring is 11 or 15 points, adjustable by the operator.

UBI explains that the cabinet on the unit was designed to fit through any door of any location. Field tests have proved it to be a reliable game as well as a top money-earning piece on location, according to the firm.

## ASC Distrib

## produces

## tv analyzer

Quincy, Mass.--ASC Distributor Sales Co. is now shipping their new video analyzer, which is designed to assist the operator in determining problems within his video games.

The unit attaches to all monitors used in the games and displays a checkerboard pattern on the screen, allowing the user to isolate his problem. The unit provides an audio signal as well as a five volt indicator to allow complete inspection of all units.

It is an invaluable test piece in the shop or in the field and no electronic knowledge is required. Each unit is complete with instructions manual and carries a 24-month warranty.

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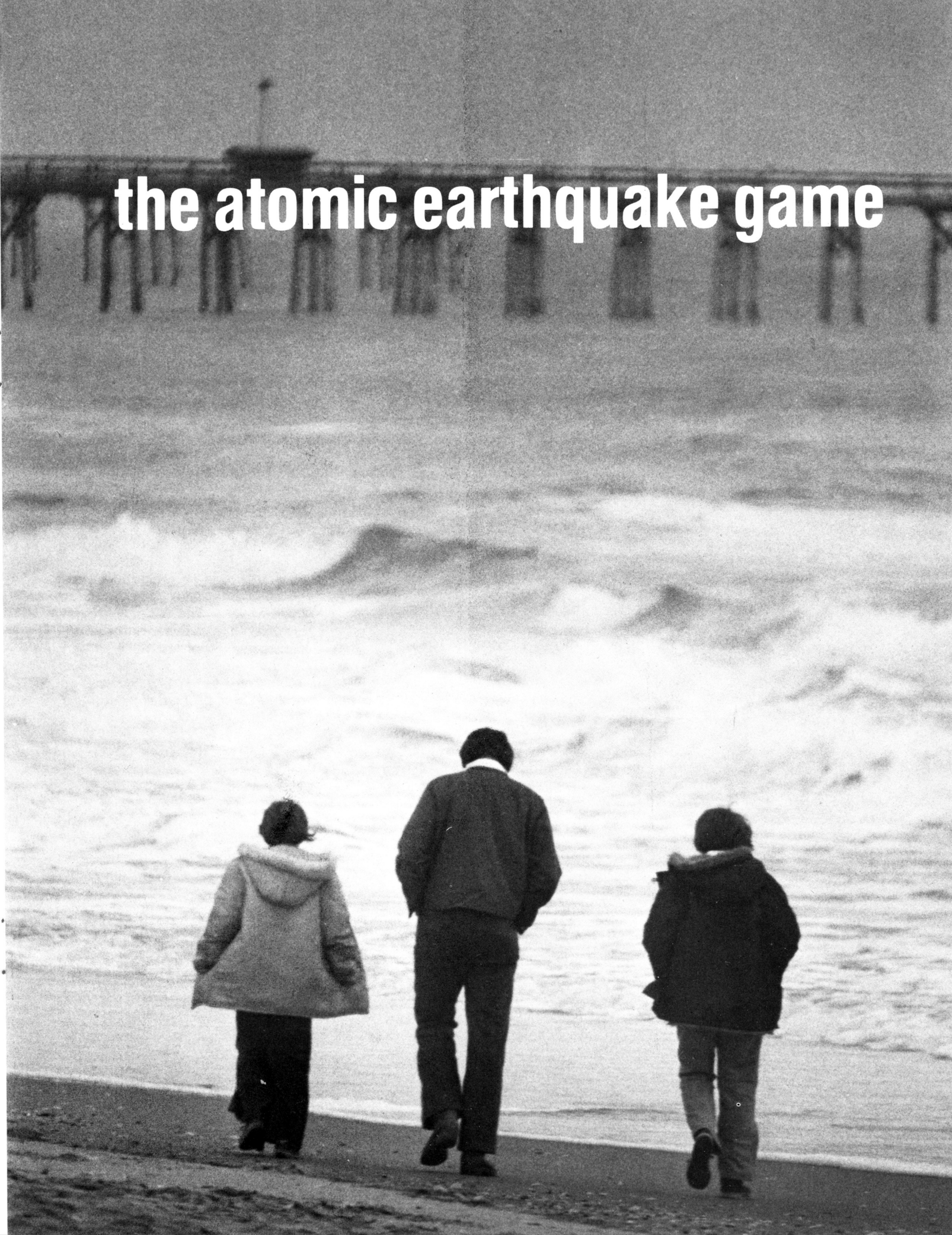
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# the atomic earthquake game



By TOM OLIVER

SUNOVA BEACH--Last year the giant-jawed white shark attacked the movie screens. The beach people screamed that the movie would ruin their business. And then they bled all the way to the bank during a record season.

This year a woman who claims to be psychic has predicted an earthquake will hit Wilmington, N.C., and destroy a major nuclear power plant. She says the quake will dump nuclear radiation into the Atlantic and turn the Carolina coast into a modern version of the Dead Sea.

*Caution: Swim at Your Own Risk! Gene Mutation Zone! It was all funny until a government seismograph expert announced that his research backs the woman's shakey prediction; that a quake is due in the Carolina area.*

Add to those woes the fact that Easter will be weeks late this year, delaying the traditional opening date of many arcades, and the complaint that longer school terms are cutting into the summer vacation season and you have all the ingredients for a bad year on the Carolina coast.

But everyone from Myrtle Beach, S.C., to Atlantic Beach, N.C., is predicting that 1976 will be the best year ever. That doesn't make any sense. But neither does a business that depends on sane parents to shell out quarters for their kids to shoot electronic guns at miniature helicopters.

*"Hey kids! Look what Mommy found! See, the pilot bleeds when you shoot the little helicopter. Com'on Junior, take your fingers out of your sister's eyes and play fair on the nice machine."*

Not that I'm moralizing. Hell, for a quarter a play I'd let the little buggers shoot at live rabbits in a cardboard box; hit the rabbit in both eyes and win a bloody rabbit's foot.

It's no surprise that *Jaws* didn't hurt the beach business. Motel owners complained that room rentals were going to be hurt by the movie. Then they put coin-operated telescopes in every beach-front room to make sure the occupants could watch the beaches for any living-color action.

*"Hey Mommy! Make Junior quit chumming the water while I'm swimming!"*



*WINTER SAND succumbs to a pretty girl wielding a broom in front of a North Carolina pachinko arcade.*

Now the manufacturers have come out with shark games for the beach arcades. The player is the shark. Scoring a swimmer activates a recording of a slaughterhouse meat grinder claiming a live cow, which adds to the play appeal, naturally. Lifeguards score extra points.

*Next year it'll be the earthquake game. Shake a nuclear power plant apart and expose your opponent to radiation! Score all the nukes on the playing field and your opponent's gums turn white from radiation poisoning and all of his teeth fall out.*

*Or maybe it will be airport-style life insurance machines on the beaches. Each policy pays face value for death by drowning, double if you are eaten by a shark and triple if a quake dumps the whole damn beach into the ocean and your genes mutate.*

\*\*\*\*

God! It takes a sick mind to think that way! This business has gotten to me. Six years of wrecked school buses and burned orphanages as a newspaper reporter didn't get to me; but four days of winter-empty beach arcades for *Play Meter* and I'm warped. I'm suffering coin-op shock.

At least I have good news for *Play Meter* and the coin amusement industry--Every arcade on the Carolina coast is expecting to get rich this summer.

Earl E. Husted runs the biggest arcade and amusement park in the Carolinas, The Myrtle Beach Pavilion and Amusement Park. He considers 3,000 people a day to be a good crowd and is worrying that he'll draw too many people this summer.

Tom Parker runs Grand Strand Amusement with his father, Bill Parker, in Myrtle Beach. He is worried that Myrtle Beach's 35,000 motel rooms and 20,000 camp sites won't be enough.

And Garland Garrett of Cape Fear Music in Wilmington, N.C., knows 1976 is going to be a good year because he has been in the business for 40 years and says that every year is better than the year before.

But what a way to make a living. What is America coming to? Everyone says Atari's Indy 800 is the hottest arcade piece going. In Myrtle Beach I put up the coins to watch a gang of clean-cut kids in action on the machine.

To hell with winning the race. They were trying to wreck each other. Now I understand why Richard Petty says everyone goes to stock car races to wait for a wreck. He must have seen those kids in action on the Indy 800. When he gets a load of Chicago Coin's Demolition Derby, Petty will retire from pure fright.

Here's the list the arcade owners and operators said are proven and prospective hot items--Allied's F-114, Crack Shot, Super Shifter, Drag Race and Chopper; Better Games' Biplane; Chicago Coin's Demolition Derby and Shootout; Midway's Gun Fight; Sega's Bullet Mark; Ramtek's Trivia; Kee Games' Indy 800 and Atari's Steeple Chase.

What makes a hot item? People in this business are willing to talk about anything but how much comes out of the coin box.

But Husted did say that he

considers \$40 a week per machine a good average take for the 200-plus machines in the Myrtle Beach Pavilion. There are no free plays and no prizes. So, if \$40 a week is good, you figure out what the hot items will take with 3,000 people a day filing through the amusement park, dance hall, arcade and beach dressing rooms.

And that is just the individual machines. Any beach arcade operator will tell you that skee ball is still the best moneymaker.

*At least that portion of America's dream is still safe. That's the way I like to remember the beach; roll a ball up a ramp at Ponchartrain Beach in New Orleans and win a prize. Then I'd beg Dad to shoot the rifles and win me a teddy bear. Last time I went to Ponchartrain Beach all the guns were in the parking lot and I felt like a clay pigeon.*

But, Tom Parker tells me, Myrtle Beach isn't that way. Grand Strand Amusement draws wholesome, family crowds.

"The best business is the family business. We believe it takes money to make money, so we invest 10 per cent more in skee ball prizes than any other beach arcade and it pays off," Parker said.

Grand Strand has 25-cent and 10-cent skee ball machines. It isn't unusual to have the kids rolling skee balls on the 10-cent machines and Dad trying for a big prize on the quarter machines.

"The Chamber of Commerce says the average family stays in Myrtle Beach for five days. We like to see them in here at least two or three of those days. They keep their skee ball coupons and turn them in before they leave. If they are a few short, we give them the prize anyway. They'll remember that and be back next year," Parker explained.

Baseball and bowling machines are out front with the skee ball, but racing machines also do well. Parker and Husted said.

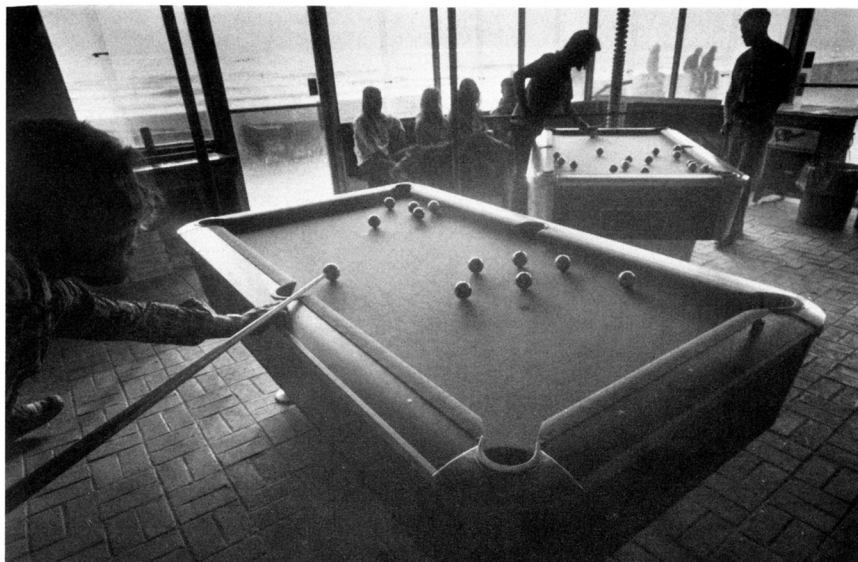
"I figure that the stock car racing at Darlington has a lot to do with that. Darlington is one of the biggest tracks in the country and it's just a few miles away. Most of the race people come here, too, when they go to the races. I think that has something to do with the success of the Indy, 800," Parker said.

Another factor in that machine's

success in his arcade is equipment manager Sonny Ford, Parker said. Ford saw the Indy 800 sitting quietly idle, but knew it should be in constant play. He added a couple of speakers and now the machine's noise is a drawing card for the arcade, Parker said.

Sonny also took a closed circuit television monitor, put a coin box on it and charged a quarter to see yourself on television. The kids ate it alive, Parker said.

Parker and Husted agree that 1976 will be a big year. Parker explained his formula for the prediction.



*SILHOUETTED by the ash-gray winter sky of a North Carolina beach, this handful of local youths belie the impending cacaphony of*

"We watch the Florida winter season. Whatever they do in Florida, we will do the same here in the spring and summer. Right now Florida is 20 per cent ahead of last year, so we figure we'll do 20 per cent better than last year, and 1975 was the best year we've had since we moved here from Panama City, Florida," Parker said.

The Myrtle Beach season will open March 18 with Can-Am Week. A few years ago the Myrtle Beach Chamber of Commerce sold Myrtle Beach to Canada--Every year the Canadian trade gets bigger.

The Canadian schools close in mid-March for their annual vacation. March 18 will open Canadian week in Myrtle Beach, and they are expecting 55,000 Canadians, about 10,000 more than last year's 45,000 and 20,000 more than 1973's 35,000 Canadians.

*But 55,000 of them in March. The*

*ocean won't reach a solid 70 degrees until May. I guess all the sap in Canada isn't in the maple trees. Hell, after a Canadian winter, an ocean swim at 55 or 60 degrees is probably like spring in Tahiti.*

Things will slow down after Can-Am Week. Business should pick up again April 18 with the Easter traffic and continue to build until the schools close for summer vacation. Then the summer season hits full swing until Labor Day, the last big weekend of the summer season. Then things slow down until cool October weather closes

*carloads of tourists during the upcoming spring-summer arcade season.*

the town for the winter.

*The season is only nine months, but the arcade owners and operators are driving cars worth more than my house. I'm still driving the Volkswagen I bought in college when I hit a Big Wheel for a \$300 down payment and borrowed the balance from my father-in-law. Apparently nine months is enough.*

#### MOVING NORTH

Across the state line, in North Carolina, the beaches aren't as developed as South Carolina. The motels are smaller and more scattered. Instead of gift shops, arcades and amusement parks, the beaches are devoted to seafood restaurants and fishing piers.

Carolina Beach and Wrightsville Beach are the biggest beaches in North Carolina. The arcades there have 20 to 40 pieces instead of the

*(Continued on page 58)*



*WINGS, a Rock-Ola counter-top pinball game, had no moving elements other than the top wheel, which spun when the ball was put into play. Not only that, but you had to tally your own score.*

"I brought them back to my sizable antique shop and found I could make far more money letting people pay to play than I could by selling or trading the devices," he said.

"Take 'Kicker and Catcher', which was put out by the Baker Novelty Company in Chicago. The originals came in wooden cases and were made in the '40s. 'Baseball Game' and 'Pot of Gold' were the next two in the series. Now they are set for a penny play, but the coin slot can be replaced with a nickel play very easily," Gordon added.

*Q: Isn't that a long way from a quarter play?*

*GORDON:* You'd think so, but these machines do require a manual dexterity. The average play can be as low as 30 seconds and it is played repeatedly by the same individual just to see the figures move. The visual pleasure of watching the antique games in play is an important factor for the customer.

*Q: The games do seem a good deal simpler than the contemporary video action scenes complete with sound effects, don't they?*

*GORDON:* Again that's part of the appeal of the antiques. They are to modern machines what radio is to television. Most of them don't allow any operator control over the course of the ball once it's activated. It just goes round and round, with no flashing lights or explosions and comes out at the bottom. They are more private games, because they are smaller and the player has more of a one-to-one relationship with it.

*Q: OK. But you'd starve to death on a pure penny play. No?*

*GORDON:* Of course, if the actual cash play was the only thing involved. The antiques should be used in conjunction with modern high-pay machines, but they have a number of advantages, especially in today's market.

*Q: For example?*

*GORDON:* For one thing, at the time I bought them they weren't very 'capital intensive.' For another,

## **see the show, play the games, but no monkey business**

By TOM BORDEN

Don't let the title "Monkey Business" fool you. Ken Gordon presents a sleepy-eyed, soft-spoken image, but his business is a systematic mix of nostalgia and hardnosed management with some 50 'old-fashioned' arcade machines at its core.

"It all started about 10 years ago, Gordon said, "when I went into an antique store way up in northern New Hampshire and

found my first machine. It's an "Al Jolson" scene which has the central black-face figure of Jolson kneeling and singing while two sidemen play banjo. It came from an English pub and dates from the '20s. Shortly after that, I went to the Weir Beach arcade, also in New Hampshire, and bought up 30 counter-top games. In those days you could get a fantastic machine for five dollars.



you can play a dramatic and attractive bank of these countertops in a relatively small area. Given today's rental costs, that's significant. Take a machine like the Whiting's Sculptoscope, which is a stereoptican viewer. It's small, delivers 15 views for a penny and is extremely sturdy. The only problem is finding the cards and emptying the coin box before it overflows.

*Q: You're putting us on?*

**GORDON:** No Really. I sold a Mutascope to a local high-toned movie theater and about a month later they called all in a lather because the machine wouldn't operate. I hopped down and when I opened the back over \$80 worth of nickels spewed out on the lobby floor. The machine was jammed with money, because they couldn't believe how popular antiques are and never emptied the coin box. What an ad!

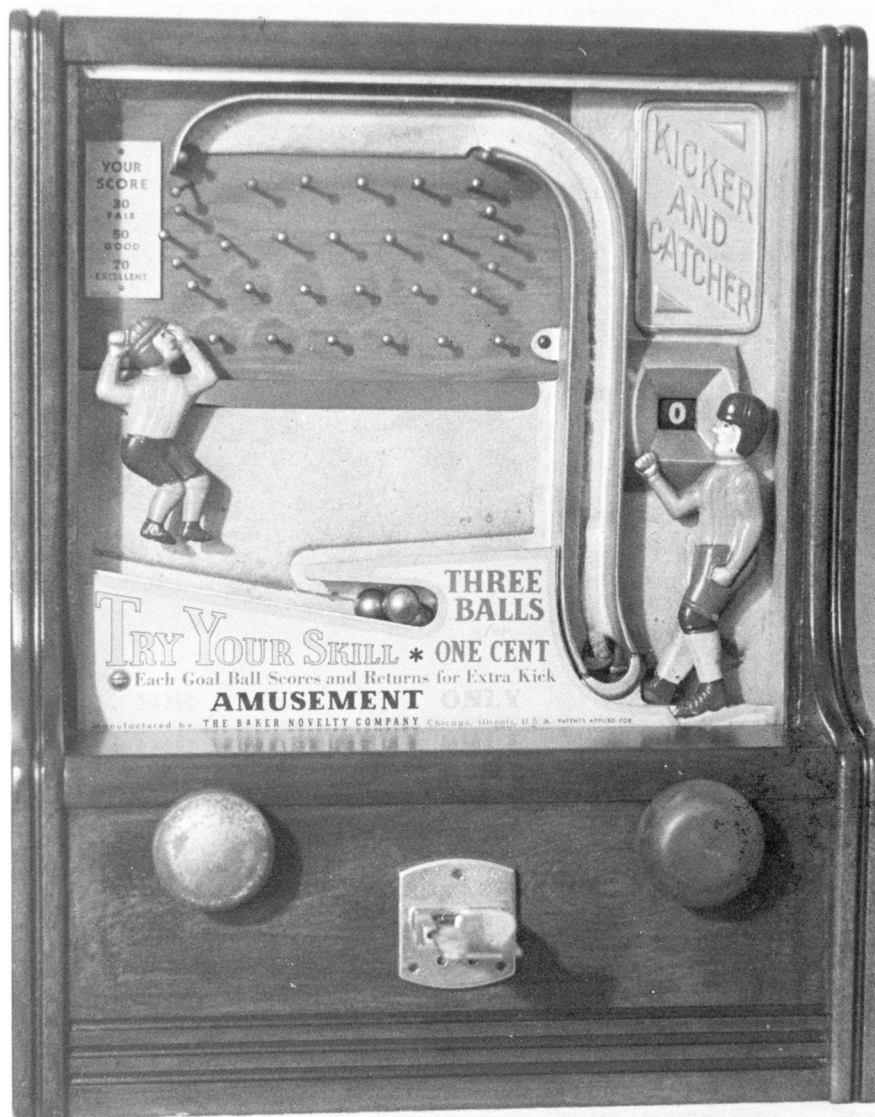
*Q: How about this question of maintenance of antiques?*

**GORDON:** I probably shouldn't tell you this, but the fact is they almost never break down. The majority of them are mechanical or at worst electro-mechanical, but there is nothing like the sophisticated circuitry of the modern machines.

Take the "Wheels of Love" machine made by ESCO out of Chicago. The light behind the back display glass stays on to attract players and takes a standard bulb. The player squeezes the handle and a device goes over a wheel of electrical contacts until it stops on a description like "fast worker." Of course, these are 'random fortune' machines, where there isn't any operator involvement.

Perhaps the best example of a rugged machine is the Chester Pollard Soccer game. Of course, soccer games of today are very popular, but this one gets constant play. The case is very heavy and sturdy; the players are a cast bronze alloy and the handles are brass. The whole thing is nostalgic as hell and people play it again and again. The only failure I've had is a strong wire running from the handles to the players and everybody uses coat hangers to replace it. Two skillful players can keep the game going quite a while, but for most it's a short play.

*Q: All this is fine if you're an antique freak, but what are some of*



*KICKER AND CATCHER, an unusual arcade game from the 1940s' is one of the many antique games*

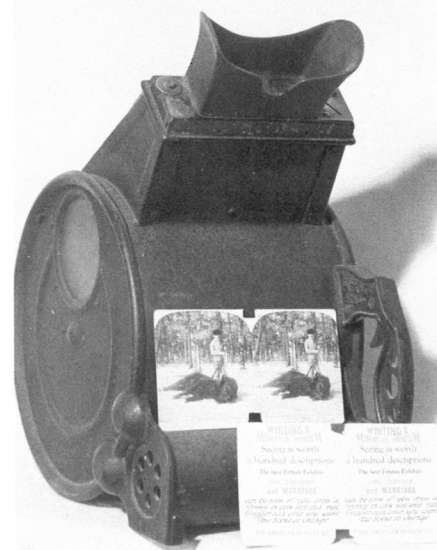
*owned by Ken Gordon, a former antique store owner and present-day arcade owner.*

*the advantages to the modern arcade owner?*

**GORDON:** Perhaps the biggest single asset these machines have is up-grading the arcade image. You don't have to read *Play Meter* to know this is a constant industry problem, especially when it comes to getting a new license. I have had difficulty in the New England area with this problem, but when the powers that be come down to the realization that an arcade of this type can be a very positive draw in a given community, they are more pliable.

*[Q: This was an important area, so the opinion of Robert Mahony at the distributing firm of Robert Jones International in Dedham, Mass. was sought out.]*

*[See next page]*

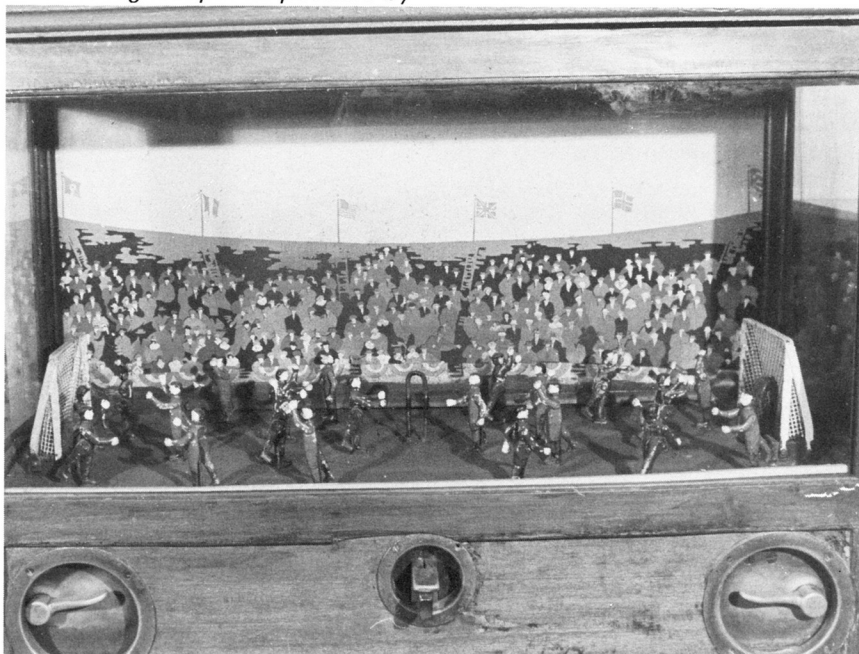


*DRAMATIC mountain views, sporting scenes and dueling ladies are just some of the images a patron can see in the Sculptoscope.*



*KEN GORDON, proprietor of Monkey Business, shows off the Spinner-Bally, a four-player amusement game the object of which was to score the highest points possible by*

*accepting or rejecting colored balls in holes in front of each player. The poster on the wall is a rare Billy De Vorss picture from about 1934.*



*NOT EXACTLY table soccer, but popular nonetheless is the Chester Pollard Soccer game in Ken Gordon's collection. Players on each*

*team kick simultaneously and goalie can be moved from side to side across the goal to block the rubber ball.*

**MAHONY:** It does seem to be true that the inclusion of antique machines makes the image problem an easier one to solve, however, it has to be an entire package, a sort of Yesterday/Today, late 1920's presentation with appropriate lighting and decorations. Certainly you have to have modern machines. Ken is kind of an antique freak and I'm not sure I know just how much play the older machines get, but they are important. At least in this area, and pretty much everywhere, nostalgia is still with us and the antiques do fill that need.

Probably the biggest visible difference is that the antiques pull in a broader audience. Whole families come to play games like the Chester Pollard and to ask "Zelda the Mysterious" their fortune. Grandparents bring their grandchildren; college students love them and so do mothers.

**Q:** OK, Ken. Bob Mahony backs you up on image. How about security?

**GORDON:** That is always a problem, again industry wide, and to tell the truth, some of the older coin boxes aren't as tamperresistant as the newer ones. On the other hand, there are certain machines like the cast iron Mutoscope which are very hard to break into. They

*WHEELS OF LOVE* was a "random fortune" arcade piece that originally used two additional wheels, one on either side of the central wheel here. This one is in original condition and has not been repainted.



also weigh something over 800 pounds, which is an advantage as far as theft goes, but should be taken into account when laying out an arcade. The durability of these devices comes from using heavy woods like mahogany and oak in combination with brass and cast figures. They are heavy and take help to move about.

*Q: What about ripping off the machine just because it is an antique?*

*GORDON:* Again that is a problem, but every businessman just has to take steps to prevent it. We have.

*Q: So you think antiques are the wave of the future?*

*GORDON:* I hope not because I am having enough trouble getting the machines I need now. Like Wings by Rock-ola, which is a precursor of the modern pinball machine. The only thing that moved on it, and that was a later model, was the top wheel, which spun when the ball was released. There were no flippers or automatic score totals, but they are still popular and very colorful machines. With an increasing percentage of older people in the leisure market, we may be seeing more white than long hair in tomorrow's arcades. That's a whole new market, and one I'm ready for.

*EERIE LADY--Zelda looks up at the fortune seeker when her hand stops moving across the Tarot cards, putting the Evil Eye on those who aren't prepared.*



# Jingle, jangle, jingle, who needs crisp singles

*[Editor's Note: Nolan Bushnell, founder and chairman of the board of Atari Inc., submitted the following opinion article about the possible need for new coin denominations in an attempt to stimulate thought and discussion of the subject within the industry.]*

By NOLAN BUSHNELL

We in the coin machine industry are probably as sensitive to the coin denominations of the U.S. as any other industry in the country. The value and the use of coins can be a determining factor in whether this industry is successful in the long term or unsuccessful.

Because of this, I would like to voice my opinion on possible changes in coin denominations and make suggestions which could help keep the industry healthy and growing.

What I would like to stress is the need for buying power in coins that is measured in a rather unique way, that is, buying power per pound. Inflation has made it necessary for people to carry an increasing amount of weight for an equivalent amount of buying power in their pockets. As the value of money decreases and the weight of money increases, it is becoming difficult for a person to conveniently carry a reasonable amount of buying power in his pocket.

Over the last few years, we have seen a situation in which 50-cent pieces are essentially not used and in which silver dollars are a rarity and a curiosity at best, with the possible exception of some gambling casinos in Nevada.

We are essentially reduced to a four unit monetary system--penny, nickel, dime and quarter. Thus, the primary buying power has to be kept in the form of dollar bills which wear out and have to be replaced periodically.

I would like to propose that every effort should be made to convince

the Treasury to (1) abolish the 50-cent piece and (2) abolish the silver dollar as we now know it. A one dollar coin and a five dollar coin should be instituted in their place, the one dollar coin being larger than a nickel, but smaller than a quarter, and the five dollar coin being larger than a quarter, but smaller than a 50-cent piece.

These unit denominations could allow the American public to return to a healthier integrated coin system so that they could carry the \$5-10 worth of purchasing power that would be much more easily used in automatic vending machines, games or jukeboxes.

Without some of these changes happening relatively soon, I'm afraid we'll find ourselves in a situation similar to Italy, in which it takes a pocketful of coins with the approximate weight of a blackjack to buy cigarettes in a vending machine. We can look at some other countries for a lead, such as the recent institution of a new, small and easy-to-use 10-franc piece in France as a prime example of the way an economy can cope with the coin problem.

I would also like to suggest that these two new coins be minted with slots or holes positioned in such a way as to deter counterfeiting and the easy acceptance of casual slugs by machines. Our technology is now at a point where an inexpensive coin validating system can be developed which could decrease the cost of equipment and increase reliability in them, as well as keeping strong purchasing power in the form of coins in the pockets of the American people.

Within the next several months, I hope that we can bring a lobbying effort to the treasury to help design a sensible coin system that will see us through the years of inflation ahead.

# HOOKED ON PINBALL!

## What would mama say now pinball is okay?

By TIMOTHY JARRELL

Add Evanston, Illinois, to the growing number of communities that have legalized pinball and other coin-operated machines.

The law, which was passed in January, is remarkable in this community north of Chicago that has gained a reputation for being rather bluenosed. Home of the Women's Christian Temperance League, Evanston only recently allowed beer and wine to be served with meals at restaurants. Sundaes originated here many years ago when soda water was prohibited. Bowling alleys and pool halls are still banned.

The old pinball ordinance that prohibited the machines was passed

in the mid sixties by what one alderman, Peter Meyers, calls the "anti-saloon theory. People believed pinball was the first step toward degradation and a life of sin."

The passage of the new law can be attributed to a more liberal city council that reflects the changing political nature of Evanston. But the city council, wary of amusement acades, added a few restrictions over the objections of local restaurant owners: No more than six machines may be operated in any one establishment. No machine may be operated within a certain distance of schools and owners must pay a \$100 licensing fee.

Two aldermen, poles apart polit-



*"What do you mean you've had no payment yet on that new machine you sold us? I distinctly heard you tell Mr. Bates that model would pay for itself in a short time."*

ically--Meyers, a young lawyer serving his first term, and James Lytle, a bank vice-president--played important roles in convincing a skeptical city council. "In our first discussion," Meyers remembers, "a few aldermen thought the machines were inherently evil, attracted a bad element and that there was no socially redeeming value in kids congregating."

The aldermen discovered that a city-owned community center had electronic machines that were not covered by the old law. The recreation department testified the machines were a good operation since it attracted kids, which was the purpose of the community center.

The head of the recreation department, Don Worth, believes the machines have value. "I've played those machines myself, and they involve skills of dexterity and imagination." The machines at the center are financially attractive as well. The city estimates it will receive \$10,000, about 50 per cent of the expected gross from the six machines next year.

In a jesting moment, Meyers told the council he considered pinball a sport. "I get plenty of thumb exercise." But not all aldermen viewed the coin-operated machines as innocently. Alderman Oliver Harris told the committee he had been told by a member of the Chicago Crime Commission that pinball can easily be used as a gambling device by operators who reward players for free games. Harris later defended his support of the old ordinance to *Play Meter*. "I saw no compelling reason to change it," he said. "I received no complaints from Evanston residents that an essential quality of life would be missing if pinball was outlawed."

Alderman Lola Flamm was reluctant to support the new law, but eventually decided she had no right to impose her morals on the rest of the community. "Sometimes I can't mother the world," she told her fellow committeement. Later she remarked, to *Play Meter*, "I don't like to see little kids using their money to play pinball. I'd be unhappy if my kids were hooked on pinball. But that would be my problem. There would be something wrong with me as a mother."

A group of restaurant owners and other ideal businessmen retained a

lawyer to present their arguments in support of pinball before the council. The coalition at one time had 10 members, but later dwindled to only a couple. Jerry Harman, owner of a pizza restaurant, The Spot, who first hired the lawyer, thought the coalition was "important," but not critical in passing the law.

The aldermen tend to disagree. Says Myers, "The restaurant owners had some positive effect, but they had a negative effect when it came to the license fees. These guys were fighting so hard that we thought they could afford it if we stuck them with high fees."

Mrs. Flamm says she "turned off" the restaurant owners. Their lawyer was competent, she said, but the owners were "too hungry." She suggested the owners would be more effective if they first had found an alderman to be an advocate for their cause.

The businessmen are happy the new ordinance passed, but there remains a general irritation over the restrictions. Herman built a special game room in his restaurant several years ago when he was assured there were no local restrictions on electronic games. Six machines hardly fill the room now. Other restaurants near schools can't operate machines even on weekends, nights or during the summer when kids are out of school. There is some talk the businessmen will return to the council to seek an easing of the restrictions after the new law has been in effect for a while.

But if Evanston can legalize pinball, can its neighbor, Chicago the home of pinball manufacturers be far behind? Maybe not. Chicago Alderman Chris Cohen has said it may be time for his city to change its laws. He is preparing a report he plans to submit to the city council sometime soon.

## The A.T.E. In Review

by Marshall Caras

This year, the ATE (Amusement Trades Exhibition) show, held the last week of January at Alexandra Palace, London, was perhaps the greatest study in contrasts and anomalies of any ATE show in recent years.

Each year we have seen more and more Europeans at our own MOA show, but it cannot be compared, for the international flair, with the ATE. Alexandra Palace is a ghastly barn of a building, and for the purposes of this show, it can only boast of inadequate transportation, inadequate parking, inadequate booth space (maybe by as much as 40 or 50 per cent), and inadequate heat (in January), by a whole handful of degrees. And yet, in spite of very poor economic conditions in England, one must only conclude that the 1976 show was a success.

Much of the show, probably in excess of 50 per cent is of only casual, cursory and curious interest to the American coin biz curmudgeon. Fruit (slot) machines, club (lesser payout) machines, penny gambling machines, diggers and the like--enough to make an American drool--along with Tombola tickets and a plethora of bingo equipment (the kind of bingo you play sitting down with lima beans, not the kind you play standing up with a fistful of coins

and a handful of brew): all in great quantity. In the Palm Court (the Outer Sanctum, even colder than the great hall), one could take a bounce on a Moon Walk, ride a kiddie ride, or play a horse race (carny 'joint'), and more.

As always, the perennial European kiddie rides and small novelty machines (many quite beautiful with much player appeal) were much in evidence. Though attractive, and for the most part well constructed, they simply are not for the American market; runaway inflation in Europe has priced them out of reach, or they involve gambling, or they would simply not stand up in the destructive American market place.

Relatively little of great significance for the AmerCoinBizMan was displayed. An Italian sit-down driving machine, 400 Miles, created a good deal of interest. Television games, which were originally mis-marketed in England and became a dirty word, are again garnering a great deal of interest. New pieces by Atari, Ramtek, ChiCoin, Allied--all tv games--and others were heavily tested, played and orders were booked.

There are a few major differences between the ATE and the MOA, not the least of which is that most of 'them' speak English and not American. In England, and to an even greater

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extent on the continent, marketing is at first confusing to the American trade.

The lines of demarcation between authorized, or exclusive or direct factory distributors and indirect distributors and jobbers and operators and direct location sales agents are fine ones. Whereas hazy lines of differentiation irk and ire the average American operator (e.g. direct location sales and the like), the European coinman is pretty much conditioned and takes it in stride and many times more casually than we do stateside.

Without a doubt, the main difference, and a phenomenal contrast, is the business actually booked at the ATE vs the MOA. Certainly, in spite of much braggadocio and extravagant claims, most of the business written at the MOA involves side deals among distributors and distributors jockeying for a good post position with new (and sometimes old) manufacturers showing their unsullied (and maybe, as yet, uncopied) new wares. It is not a show where operators book and buy.

The ATE show in many respects is much more like our own IAAPA (beach and park) Show. At both shows operators book heavy equipment (large rides) and vast quantities of slum, plush and novelty merchandise and prizes for arcades, skee-ball operations and carnivals. At "Ally's Pally," immense orders are booked, paid for and in some instances, delivered and taken away in 'spares' (machine parts).

In spite of the economy, with volume generally down, there was some heavy booking at this year's show. One friend booked over \$325,000 (US dollars) with operators. English operators come and buy. In years past, as much as a third to 50 per cent of a year's business might be booked by some of the small specialty manufacturers at this three days of excitement.

It was a little sad this year to

see a few of the long-time exhibitors looking a little threadbare and dogeared and some not represented at all. Victims of the economy.

But, the major distributors and/or manufacturers were very much in action. And the 'big's' were very, *very* much in action. American manufacturers were in full force, heavily displayed in the booths of their English distributors. Gottlieb, Williams, Chicago Coin, Bally, Allied, Ramtek, Atari, Meadows, Brunswick and others were all very much in evidence. Probably one of the most vital and exciting booths, accentuated by its size, was the Cherry Group, a Scandinavian company that now represents Atari. The reception of Kee-Atari's new piece, Stunt Cycle, was, to say the least, great.

As suggested above, it was sad to see certain absences, but at the same time, the BIGS--Music Hire Group, Associated Leisure, London Coin, Alca, Ruffler and Deith, to name a few, the giants of the English trade--were very obviously in action and the order pads were constantly seen, inked and signed. All this in spite of a sad economy, seemingly bearing out in deed and not just in word, what we have seen here: great confidence in the future of our business. (In addition to games, jukeboxes were also prominently displayed.)

There is always seemingly little interaction between the Americans and Europeans. Yet, out of the public eye, the American moguls and their counterparts overseas are wheeling and dealing constantly. In addition there was and is much action between Americans peddling used and *overstuck* (*sic*) machines overseas. It reminds one of the famous sardine joke--They're not for eating, just buying and selling. Coming, as it does, several months after the MOA and the IAAPA, it affords

American execs the chance to meet and review recent activity and to visit with old friends and check out the local, and not-so-local scene. In the broad, however, the ATE show generally, and especially this year, was *not* a show for the American OPERATOR.

Although equipment from Germany, Italy, Spain, Japan and other foreign countries was exhibited, the vast majority of foreign equipment was from the United States and there was more than a little resentment, since many domestic dealers and manufacturers because of the limitations of Alexandra Palace, were unable to find adequate, or *any* booth space.

The supervision by security people was all but non-existent, and Michael Green of Alca and several other exhibitors raised a hue and cry: Strangers "off the street" and "competitive spies" (unidentified by badges, or any sign) seem to have had a free run of the show. Things will surely be different next year.

Generally speaking, there is a good feeling of warmth and camaraderie between England and the States. As always, a few Americans get a little out of line, but happily, for the most part, they are ignored. The final event, a formal banquet, was the biggest ever this year. Held in the Great Hall of the Grosvenor House on Park Lane, over one thousand partook of a marvelous cocktail hour (which never really ended), a banquet, entertainment and hours of orgiastic dancing to the world's greatest, Ray McVay and his orchestra. Into the wee hours!

No matter what the economy, no matter the conditions, no matter how good or how bad business is, we all look forward to next January with hopes of new ideas and new equipment with the strong conviction that business, at least Stateside, will continue its phenomenal growth.

# PLAYER PSYCHOLOGY

## What *Player Appeal* Really Means

BY MORRIS B. NAHUM

When we discuss the appeal of any game, it is obviously the players' behavior and, consequently, their emotions which make games either winners or losers.

Although manufacturers spend a reasonable amount of money for advertising, I wonder if a psychological market analysis has ever been conducted to attempt to find out what makes players patronize certain games more than others.

For instance, why is it that the standard pinball machine remains ever-so-popular, while some novelty games fail so miserably after a short-lived spurt of popularity. Some of those old arcade guns, for example, are still worth today as much as they cost 10 years ago in the eyes of their operators. On the other hand, how sad it is to read some "for sale" ads in which novelty games manufactured only two years ago are offered now for exactly one-tenth of their original price.

Yet, both the arcade guns mentioned above and the novelty game which failed so badly were manufactured by the same first-class manufacturer and both were operating in the same location.

For the past 24 years, I have dealt exclusively with the international marketing and export of our equipment and can only speak from my impressions and experiences in the foreign markets, but isn't it true that human behavior is universal and the same causes and effects should be true either here or there?

Whenever possible, I have interviewed players as well as operators and done my utmost not to confine myself to sometime-erroneous reports given by importers who may try to explain it all with quick answers and try to blame American

manufacturers for all failures and problems with game appeal.

From interviews with hundreds of players from Berlin to Bangkok and from Sweden to South Africa in six languages, I discovered one factor very quickly:

Players want to relate to the machine. They want to transfer to the machine their fantasies and they expect to find enjoyment and fulfillment when they play.

Using several psychologically oriented questions I also discovered that (A) the player wishes to transfer his emotions to the game through a realistic "hold object" and (B) the player must sense a feeling of achievement and must be remunerated by positive responses from the machine.

Most players I interviewed listed "hold objects" such as flippers, cue sticks, steering wheels, rifles and balls and pucks as realistic tools of pleasureable transference.

The least pleasureable hold objects listed were dials, knobs and levers.

The realism of the hold object, players indicated, must be matched in the game itself. The game must be alive and literally bounce back under the players fingers. The game should also display realistic action and be equipped with sounds one can associate to everyday life, which in turn can trigger human emotions. The most like sounds were bells (obviously association with cash register sound), engine sounds, punching and kicking sounds and cheering or applause sounds.

In the same manner, it appears that players want realistic effects such as real ball action; authentic and realistic sceneries, either projected or displayed, but on scale; and spinning wheels and reels.

The most disliked sceneries were

toy objects and all objects not reduced to scale, fantasy scenes, electronic displays and, most surprisingly, all space characters.

These findings may be surprising to some, but if one looks at it carefully, we have to conclude that players simply want honest, realistic and live games which they can hold, manipulate and relate to in an environment of realistic scenes and sounds.

With this rough psychological profile of the average player, perhaps we could attempt to build a game that would incorporate the most desired features, yet keep it to a size that would allow it to be operated in countless locations, aside from the perennial arcade location.

In any event, manufacturers should always remember that the player is the ultimate judge. It is therefore only through genuine communication with good operators who listen to their players that ideas will be born and some tremendous "winners" developed in the near future.

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# Growing up slow

By MARY CLAIRE BLAKEMAN

"The key to their success is probably the sharp businessman at the front," Rudi Willers, a sales engineer with Signetics said about Fun Games Inc.

That man at the front is Oberto Alvarez.

With a smile as warm as his Caribbean island homeland, Alvarez, or "Obie" as most people call him, bustles through his office talking to secretaries and engineers as well as vice presidents.

His is an American success story: In 1961, Alvarez started out as a janitor with Corrobilt Container Company (which now houses Fun Games). He went on to become secretary-treasurer of the company; vice-president of Corrobilt Wood Products Division and finally president of Fun Games Inc.

The game manufacturing company was begun, Alvarez said, because, "we're always looking for diversity of product. During a recession, history has shown that anything related to the amusement business will do well--so I was able to find the right people at the right time." The right time was late May of 1975 when Fun Games Inc. was founded.

With this young company, Obie's contained Latin fire is directed at keeping things simmering without burning the business out too fast. As Willers commented, "They've controlled their business and not let

it run away from them."

Just how does one regulate growth in the land of "bigger is better?" To begin with, Alvarez says, "We don't have grandeur mentality." Aside from this attitude, Alvarez added, "Most important in my philosophy is that I don't believe in volume, but I sincerely believe in profits."

That focus on profits has seen the company progress from \$200,000 to \$300,000 a month at the beginning to a million a month in 1976. Fun Games began with seven employees and Manufacturing Manager Holly Leroy remembers "we hardly had a pencil back here." Presently, the company employs 85 people and two new buildings are planned for manufacturing and office space.

The company is getting bigger, but Alvarez keeps his philosophy in mind and repeats, "We have growth regulated to a point where we are more concerned with profits, not volume."

Since quantity is not emphasized, Fun Games can turn its attention to quality and service. For example, the company equips its games for foreign export with the coinage and voltage of the particular country that receives the product. "This is an extra service which most companies don't provide," Satish Bhutani, Fun Games director of international marketing, said. Also, distributors rely on Fun Games products reaching them intact. As Bhutani explained, "We specialize in packaging, so damage is no problem."

The engineering department also contributes to improving product quality. Larry Leppert, chief electronic engineer, told of redesigning control handles on some games to accommodate operators. "Some of the people in seaside locations also had trouble with corrosion on the

edge connectors," he said. "As a result, we've gone to the expense and trouble of plating them with gold."

Alvarez also emphasized the company's 24-hour service and said expansion will not affect this policy. Pat Karns, director of marketing, added, "We're a small company and can turn problems over fast. A machine can be fixed in an hour, not three weeks later."

Servicing the distributor is a primary objective of company policy. Alvarez said his major concern is "supplying necessities that distributors have been requesting around the world." And Karns added, "The relationship between the manufacturer and distributor is very vital; you've got to have good rapport.

"The distributor has to be able to tell you as a manufacturer that something is wrong and you've got to be able to fix it quickly," Karns said. "Our ear to the world is the distributor."

Listening to the distributor was part of the input for the company's newest video game, Biplane-4. "After coming out of the MOA show, the present game, Biplane, a two-player aircraft game, was well accepted in the industry as one of the top games in arcades both here and in Europe," Karns said. "Several distributors asked if we would be making a multi-player Biplane to be released during the arcade season."

Biplane-4 is patterned on Biplane, but features a 25-inch color monitor as well as options for two, three, or four players. "C.A. Robinson of Los Angeles reported from its top operator that in the first week of test collections, Biplane-4, compared with the top 10 machines, was number one in collections," Karns said with a smile. "It was the top

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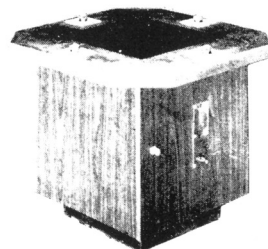
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arcade piece in an 80-game arcade."

Biplane-4 is in production now and samples of the game will be on the distributors' floor by April 1, Karns said.

President Alvarez discussed features of the game and noted, "We decided to go with a multiple player for the arcade after taking into consideration what our competitors have done. They have been successful in this field, so we decided to go with it."

Fun Games keeps in step with the competition, but it listens to a different drummer on the path to success. "This company is definitely different than other people in this industry," Alvarez observed, "we do the opposite of what most do and have our own philosophy and approach. Marketing will guide us in what will be done. The engineering group follows the marketing group.

"The market group works closely with the engineers," Karns added. "One advantage is that the marketing group understands the outside world in attempting to realize goals.

Incorporating the slow growth policy into marketing strategy is an integral part of the Fun Games approach. "We don't release games every two or three weeks," Karns said. "So many companies want to move faster than the people are prepared to move. Just getting the engineering problems worked out takes time."

Alvarez revealed the company's schedule for new games saying, "We will have three more games in the next 90 days. We are going to be in the marketing area with one game every 60 days after that."

A new direction will come with the new games according to Karns. "we are focusing engineering on non-video machines," he said. "To do this we hire people who know about arcade devices."

"Because of the cost of electronics, we have gone into the development of non-video games," Karns explained. "There are three non-video games that we're working on and these should hit the market at a good price."

Besides price considerations, Karns cited other reasons for developing non-video products. "Operators have been pounded in the last two and a half years with video, video, video games," he said. "It's time for some fresh air."

Karns suggests that the new

games incorporate present technology with older principles. "It's time for games combining today's electronic expertise with yesterday's electro-mechanical games and presently in our engineering department we're doing just that," he said. "We certainly feel that using that type of philosophy with today's technology, we will be able to produce many new non-video games at a price structure that will be very beneficial to operators."

While Fun Games is busy manufacturing the new products, Alvarez plans to continue his "hard work in marketing," which is another tenet

of his business philosophy.

"One of the things in our future," he said, "is more emphasis on the distributor level--areas that have not been explored. Distributors are nothing without operators; we are nothing without distributors. We want to tie in all three levels."

If Alvarez succeeds in these new areas and products, the company may well live up to its advertised claim that "Fun Games is here to stay forever."

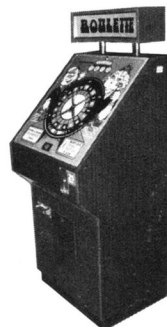
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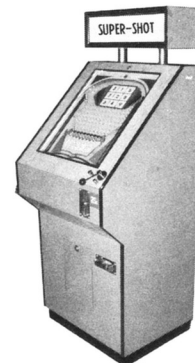
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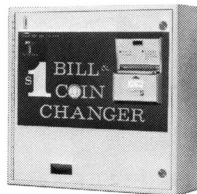
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## Coinman

(Continued from page 18)

**YODLIN:** Right now some are partnerships and some are corporations.

**PLAY METER:** But there're separate entities?

**YODLIN:** They're separate.

**PLAY METER:** What do you do about transferring equipment from one entity to another? Do you have an internal bookkeeping system?

**YODLIN:** We either swap or we sell to each other.

**PLAY METER:** But your accountant has to watch your fixed assets as they go from one operation to another?

**YODLIN:** Yes, and he must guide me if there's an imbalance.

**PLAY METER:** Do you think there's a different balance in equipment, depending on the type of player, transient as opposed to regular?

**YODLIN:** Absolutely.

**PLAY METER:** What is the balance?

**YODLIN:** I think it's more by area and the type of people in the area and their likes and dislikes. For instance, in Northshore, I could not survive without pinball because when we are reasonably slow, the basic action takes place with pinballs instead of the faster grossing machines, which are the arcade.

**PLAY METER:** In other words, do you say your regular players go to the pinballs?

**YODLIN:** Yes.

**PLAY METER:** And your transient player will play the pinball, but he will go after the big money gobblers, the big new exciting types of game?

**YODLIN:** The transient immediately goes to the arcade piece and he is enthralled by what he sees because it is something he has never seen before. Each new piece that comes out, makes the previous pieces look like a dud. It's fantastic.

**PLAY METER:** Would you consider this to be a rule of thumb: In transient locations, people are attracted by the heavy, fast earners and in regular locations, where you have regular players, they'll have emphasis on the pin table then?

**YODLIN:** Yes. They do participate in both types of equipment, but two-thirds or better of their cash does come directly from pinball.

**PLAY METER:** Do you find any of the employees, older or younger employees of the stores in the mall itself, are your patrons?

**YODLIN:** Yes.

**PLAY METER:** What about the older people? Do you get any of the grayhaired set who have never been exposed to a pinball and always thought it was some dirty dark room type of operation?

**YODLIN:** We realize that we have an image to live down, but having dealt with kids in the Kiddie Town operation for 17 years of my life and of course two years previous to that at Revere Beach, I realize that if I have clientele that is abusive and whatnot, it is up to me to see that they don't come in again in a way that does not bring discredit upon

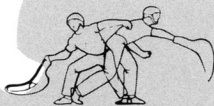
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the shopping center.

**PLAY METER:** Is it only the younger people or do you get any of the older people?

**YODLIN:** We get mothers, fathers. We get mothers now that will go shopping and they will specifically say to their children, "I will meet you here in several hours because I know you will play and have fun, but stay here because I know you are alright here." We have got to have a relationship with people.

**PLAY METER:** Have you had comments where people will say, "I am happy if the kids stay here while I'm out shopping."

**YODLIN:** Yes and this is something we've worked on.

**PLAY METER:** Do you think that the other tenants in the shopping center are aware of the fact that besides having a money-making business, you are providing a service?

**YODLIN:** Absolutely.

**PLAY METER:** Because we still have malls that are resistant to arcades and yet, you are in essence providing a service for them.

**YODLIN:** There you have where it's the old thing of trying to live down the thing that's always been attached to us that we're either an underworld figure or whatever. I'm a family man with five children and I want my kids to look up to me.

**PLAY METER:** In Northshore shopping center, you had been in and out of the mall physically for 17 years. Because you ran the outdoor amusement center, you knew by a traffic count, by counting on your fingers, by the seat of your pants, whatever, that it had to be a heck of a spot. You knew that you had to be successful there, but, what was your crystal ball that you could look at Billerica mall and say, "I can do well here?"

**YODLIN:** Well, the normal type of investigating is fine, but I spent many hours driving around the town and the site and when I saw nothing but homes, schools and the close proximity of all these things--then I discovered that Billerica, which is nowhere the size of Lowell, had 12,000 school children against Lowell, which has a greater population, but had only 15,000--I said this is the time for me to jump in and get my feet wet and start number two.

**PLAY METER:** Billerica is like a bed room community, no heavy industry?

**YODLIN:** Not a great deal of heavy industry, but it's also a town where unfortunately, there's not too much going on for the younger element.

**PLAY METER:** Did you visit the town fathers, the police chief, or anyone else in the community to get a feel before you made an agreement with the landlord to put your name on the dotted line?

**YODLIN:** No, I did not do this. I already knew that kids today really don't have anything that's really geared toward them, a place where they can go in a mall.

**PLAY METER:** Did you know you were going to get a license before you signed a lease? How were you going to protect yourself?

**PLAY METER**

**YODLIN:** I know first of all that I had an excellent record; I never had any difficulty and I'm open to investigation. In fact the Billerica police did investigate me, they did come up and speak with people and they also spoke with the chief of police in Northshore and he in turn had a letter issued to the Billerica police stating that in no way was there any question about my integrity or my business.

**PLAY METER:** One chief of police, actually wrote to another chief of police, telling about the character of the man that was going to go into their community?

**YODLIN:** Right and I say this with great humility, but I'm proud that I've never had any difficulty.

**PLAY METER:** I should think you would be. I've never heard of this happening before.

Now that you've got these two arcades under your belt, if you don't go for this chain, do you feel that when you're looking for another solo location, the two chiefs of the communities will give you the impetus for your third location? Is it going to get easier?

**YODLIN:** It should get easier because I now have the two spots operating and we cooperate through the fact that if they find they have a problem within the mall, and if they want us to close a little bit earlier or open later, we do. As a fact, we open later than most other stores because we do not want children skipping school deliberately to come play with us.

We've made it a point if a kid comes in and he does not look old enough, we ourselves question him and if we don't feel that he belongs here at this particular time, we ask him to leave. We don't want every dollar in every way that we can get it, we want it the proper way and we want good relationships with the people that we are doing business with.

**PLAY METER:** How did you equip yourself, changing the subject a little bit, and how did you get to the point where you could service equipment? How do you keep your equipment running these days?

**YODLIN:** First of all, I do have somebody that comes in and helps out on his spare time. At the same time he teaches, I ask questions. I find that if I have a problem I will call the distributors' work force and speak with them on the phone and many times they are able to give me an indication over the phone what to do. If I can't do it and the odds are against having my moonlighter come in, they will come out themselves and take care of the problem.

**PLAY METER:** How do you feel about television games? What have they done for your business in terms of total gross and what do you feel the roll of television games is going to be in your arcade two years down the line.

**YODLIN:** I feel that in a few years, they may be the only thing operating in there because of all the things they may be able to do with them, other than my pins.

[See next page]

I have a complaint. I feel the industry is overcharging all operators. I feel that the manufacturers should be able to, instead of continually increasing the cost of every magnificent piece they put out, hold the line a little bit better, because where can we go to increase our costs? I don't want any 50-cent pieces if I can mechanically avoid it.

**PLAY METER:** Is most everything 25-cents and two for a quarter?

**YODLIN:** I've taken things like tank, and when I received it well over a year ago, a year and a half ago, I immediately changed it from 50-cents to 25-cents and felt that let the two player--who are a forced issue at this time because they must play together--let them each put in a quarter and get two games. You're open 12 hours a day. I feel sure that if I was back in the other type of business which was only seasonal, I only had a four month spot, I might not think this way, but we're in a 12 month business and I do see the same people day in and day out sometimes. I'd rather have them get more for their money.

**PLAY METER:** Then you relate your cost and the price you charge less than your high volume seasonal park-beach arcade operation?

How about the reliability of your television games? What is your down time today?

**YODLIN:** It's nowhere near what it was when I first started a year and a half ago.

**PLAY METER:** Is it because you're smarter or because games are smarter.

**YODLIN:** I think the manufacturers are really making an effort to put out more trouble-free pieces. But, again, I must come to this, that once the manufacturer does put it out and gives it to the distributor, it's the distributor who really goes to work. He may say this is no good and really must change it. I think the distributor plays a very important part in how he services what he distributes.

**PLAY METER:** How many hours a week are you working now?

**YODLIN:** Well that depends. When I had the first spot, I was almost there daily and nightly. It was a great concern to me that the business succeed. Naturally, I realized when I opened number two that I couldn't be in two places at once. But I felt that by being in both places regularly and actually working in them, I kept that feel for the business, the feel for what the customer wanted and didn't want. I like the idea of working in the place; it gives me a better perspective.

**PLAY METER:** But how are you spreading your time?

**YODLIN:** Instead of spending six days at one place, I'm two days at each and two days on the road investigating, looking for spots, seeing how other people operate their businesses, wanting to learn.

**PLAY METER:** Many arcades today are installing sophisticated cash controls, double metering and so forth on their machines. You say you have working partners who have a cash investment in your business with you; do you concern yourself with cash controls?

**YODLIN:** I have never done this. I have found it is something I don't like. Maybe it's something wrong with me, but I believe in trust. Because one person may burn me, I do not condemn the next person. That's the same relationship I have with kids.

**PLAY METER:** But don't you feel that as you plan to open a new string of arcades, your problems will multiply and you're going to have to go to some kind of control system to keep honest people honest?

**YODLIN:** This may be so; it may not be so because first of all, I don't believe in slave labor. I believe that whether a person is a partner, a working manager or whatever, that he be paid substantially for his endeavor. I find that most people, if treated fairly, will in turn give you fairness.

**PLAY METER:** But there's an awful temptation when you see a cashbox full of quarters.

**YODLIN:** Absolutely. But temptation must have entered these peoples' lives before. I'm not associating myself with persons of criminal tendencies. They're basically good sound people like myself.

**PLAY METER:** If your partners participate on an equal basis with you, how do you handle standoffs in which you have an absolute disagreement that you just can't solve? Who has the final hand?

**YODLIN:** Well, this is the agreement I have with most of the people associated with me: I don't want any more from them than they receive from me. But I've made it plain that if there is an impasse, I will take the final decision and responsibility upon myself, be it good or bad.

**PLAY METER:** Had your partners been old associates of yours before you started?

**YODLIN:** One of my partners is a man who had a tremendous background of his own in the business and I knew him for many years, though I never had any business dealings with him. He's a little bit older than myself and possibly a lot wiser. He has helped guide me, but he has allowed me to go out and do the buying, trading and selling and allowed me to learn and expand within myself.

My other partner is a man I grew up with. I've known him for close to 40 years. He had never been in the business before and took to it like a duck to water.

**PLAY METER:** What is your philosophy concerning decor, concerning fixing up an empty store?

**YODLIN:** First, I want it clean, I want it attractive and I don't do any place the same. I don't want to become stereotyped. I decorate some sedately, others more lively. The cost depends on what you do and I do my own decorating.

**PLAY METER:** What kind of change-making facilities do you have in your arcades?

**YODLIN:** At each place, we have a nice, wide booth manned usually by either a partner or another adult. I never run an arcade without two adults present. I don't like the idea of walking around with an apron. I don't want to look like a beach area. I want to look like what we are--a sophisticated, well-run, well-behaved type of amusement establishment.

**PLAY METER:** What happens when the kids come

up and say, "Hey, I lost my quarter."?

**YODLIN:** We tell them, "My boy, you must be right." We do go along with them. I tell them also as we're walking to the machine, "I give you my respect and I believe in your honesty. When I find I can't trust you, then I'll ask you not to play here."

**PLAY METER:** Do you find that the teenagers respond to this?

**YODLIN:** I would say that the percentage is at least 80-85 per cent, which is extremely high. Those that will never respond to anyone sooner or later do not come back to play. We haven't had to tell many they're not welcome back. Those who aren't do get the message in various ways. They are constantly told we do not allow this or that and we definitely do not allow smoking, drinking or eating.

When someone comes in to play, I want them to touch a clean machine. We wash and wax them each day and sometimes twice a day on Saturdays. This not only works for customers, it lets the distributor or buyer know when I trade in or resell that he is going to get a clean and good machine.

**PLAY METER:** Are you convinced that a waxed and clean pingame with new rubbers takes in more money?

**YODLIN:** Absolutely. It increases player appeal to begin with, but I do know that customers appreciate a responsive machine and one that's not coated with grime.

**PLAY METER:** You're obviously operating on a very personal basis. Do you use any sophisticated methods for evaluating the performance of new pieces?

**YODLIN:** I know generally by how much change I sell how much I'll take in.

We've learned this: When our average exceeds 25 per cent of the change we've sold, we know we're heading into a bad time. For example, if we sell \$100 worth of change and have \$125 when we empty the machines, we're doing good. But if we sell the same amount and end up with \$150 or more in the machines, it's time to tighten our belts because they're bringing in their own change.

**PLAY METER:** This is fascinating. You can actually spot that?

**YODLIN:** Yes.

**PLAY METER:** In other words, when they spend \$150, but you only change \$100 in bills, you know that they hit the piggy bank or Mommy hit the bottom of her coin purse?

**YODLIN:** Yes.

**PLAY METER:** And this is a working formula? Seat of the pants, yes, but working?

**YODLIN:** Absolutely.

**PLAY METER:** Are you resistant to charting and graphing?

**YODLIN:** No, my partners and I do keep charts on specific equipment for a month or two.

**PLAY METER:** What do you think is the optimum size of a small mall arcade?

**YODLIN:** I consider 1,200 feet excellent. You can work with as little as 1,000, depending on your wall space.

**PLAY METER**



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**PLAY METER:** What about repairs and parts storage?

**YODLIN:** I have a little space set aside in each location, but I know that when I expand I'm going to need a permanent shop and a truck on the road.

**PLAY METER:** How often do you have your moonlight mechanic come in?

**YODLIN:** As little as possible, but as often as necessary. On pieces that are not that important to the total revenue, I'll perhaps save it for him and not call him right out. I may let the game run partially or shut it down and rope it off, but on other high-earning games, I'll have him in right away.

**PLAY METER:** What is your overriding philosophy of yourself in relation to your chosen business vocation? I'm very interested in your answer because you've sort of hinted at it in our discussion?

**YODLIN:** I can't tell you how to make a buck because that depends on the individual, but the one thing that guides me, rather is that it's not a question of whether I want people to trust me, rather it's that I, Izzy Yodlin, ever since I was a little boy, never wanted to stop trusting in other people.

My control of this business is on a very definite, positive human factor. It will never be by a machine saying, 'Dot, dot, dot, this man is a crook.' I have not, and never will, run that kind of a cold, calculating business.

# arcade crazy

(Continued from page 41)

200 and 300 pieces found in Myrtle Beach-type places.

Skee ball is still the standard and baseball and bowling machines are next, according to Garland Garrett. His company, Cape Fear Music in Wilmington, has the pulse of everything going in that region and Garrett says 1976 will be a good year.

The F-114 and Indy 800 have proven themselves and he expects Biplane and Bullet Mark to be the best new pieces, he said.

Table soccer is strong in the locations where the year-round and summer residents visit, but short-term tourists don't play soccer at the beach he noted.

The game depends on challenge playing to keep the tables in action. Tourists are strangers and don't stay long enough to get into the soccer circles, he said.

The last week of March will open

the season for the Wilmington area beaches. The Azalea Festival draws a national crowd that week, but most of the Carolina and Wrightsville traffic is semi-local, people from Alabama, Georgia and Tennessee.

Farther north, near Morehead City, the beaches are even less developed. Atlantic Beach is a hub for the area, with a small village square of restaurants, fishing boats and arcades in the center of miles of quiet, lonely beaches.

With most of the summer traffic living there for the summer in summer homes, table soccer does considerably better among the younger set, while pachinko draws coins from the adults. Skee ball is rare.

Atlantic Beach is a far cry from Myrtle Beach, worlds apart. In Atlantic Beach the kids cruise the streets on skate boards, and fishermen wade into the surf without fear of snagging swimmers.

And Cecil Sherrill and his wife, who operate a large portion of the local machines, are glad that Easter will be late this year.

"We depend on high school kids for a lot of the summer labor around

here and most of them can't work until school is out in June. Easter being late means we can take it easy a little longer and that there'll only be two months from the start of the season until school is out. I like that," Mrs. Sherrill said.

And, she said, Atlantic Beach has a winter population of about 400 people. In the summer it swells to 15,000 or 20,000. The extra weeks of peace and quiet will be nice.

\*\*\*\*

*Atlantic Beach is quiet. It was the quiet mood of that beach that convinced me I could take one more beach, Sunova Beach about 20 miles north of Atlantic Beach.*

*It was a fatal mistake. It is a small place. I stumbled into the only open bar and here I sit in the Inequity Den Bar and Grill writing this story and hoping I'll make it out alive.*

*Across the room from me, the Nazguls, a chrome-and leather-plated outlaw motorcycle gang, are shooting pool. At least if the quake dumps this place into the ocean, I don't have to worry about sharks messing with these animals.*

*Sharks! This place is filled with sharks. Four days on the road and I'm not even tempted to make a try for any of the women around me for fear they might accept.*

*Women? I use the term loosely. They aren't bad looking; emit the most heathen animal vibrations that ever tempted a man. But they look like the women on the Bally bingo machines, the one's with the whips. They look like they would enjoy a good chain whipping before going to bed, and it wouldn't be me doing the whipping.*

*One of the guys is shooting pool and using the breast cleavage of a woman as a rack for his cue. Another fellow is watching the game, sipping on a chocolate and raw hamburger malt.*

*And I'm sitting here trying to make a life raft out of empty beer cans, working on this story and emptying the cans on Play Meter's expense account.*

*It serves you right Ralph Lally II, sending me on a winter tour of the beaches, not a bikini in sight, and trapping me here with these exhibits for abortion on demand. And the only reason they haven't stomped me into a bloody pulp is that I'm buying beer for the house and charging it to Play Meter.*

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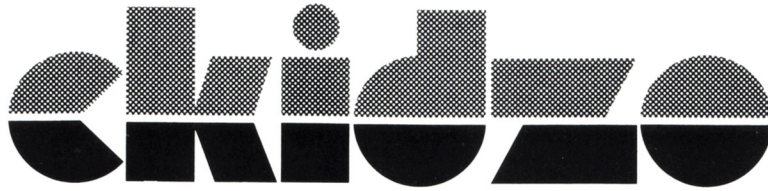
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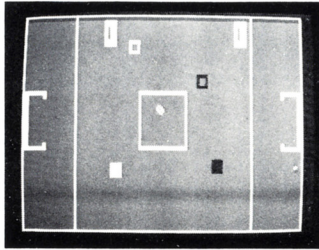
# NEW FROM MEADOWS



## MODEL C-1 COCKTAIL TABLE

### Sophisticated insanity

You don't have one yet, so you just don't know what CKIDZO (Skid-zo) does to people. This new mind-bender from Meadows drives players into a paddle-action frenzy like no other game. Because they just can't quite get it under control, your customers keep playing and playing and playing.



### Slippery paddles

CKIDZO's multi-directional paddles have built-in inertia, a feature never seen before. They resist acceleration and once moving they're a bit hard to stop. Combine this with Meadow's famous speed buttons and the result is frenzied player action. Time remaining is indicated by a line slowly moving down the screen and the frenzy becomes really intense as the line nears the bottom.

### Elegant design

The elegant simplicity of this beautiful cocktail table is ideal for even the most sophisticated environments. The rich walnut-grained table and padded simulated-leather pedestal complements the decor



found in hotel lounges, restaurants and other desirable locations. Yet CKIDZO's high visibility attract mode won't let potential customers walk by without taking notice.

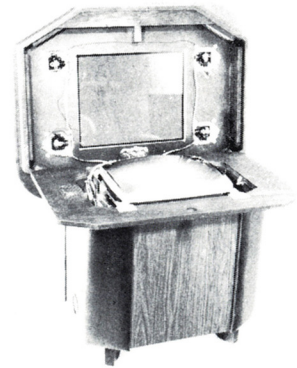


### Attract display gets attention

This static picture simply does not do justice to CKIDZO's revolutionary peak-visibility attract mode. You just have to see it to believe it. An invisible line moving with the ball rolls intense black through the white letters for a spectacularly dynamic display and real attention-getting game.

### Super-serviceability

CKIDZO's no-nonsense cabinet is an operator's dream. A hinged coin door means fast access to the coin acceptor and table latch. Once unlatched, the entire top swings up to expose all controls and all adjustments. A separately locking cash drawer means your serviceman and collector don't need to share the same keys. Non-removable push buttons and ultra-reliable industrial-quality joysticks means CKIDZO stays up and running long after the others have gone down. The scratch-resistant formica table is completely spill-proof, so CKIDZO is the ideal choice for your high profit bar and restaurant locations.



For more details on this new mind-bender, see your local Meadows distributor or call us toll free at (800) 538-1515.

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