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PLAY METER

Volume 4 Number 7

April 7, 1978

Annual Spring Arcade Issue

**A Look at
Westworld and
Piccadilly Circus**

**Home
Pinball Games**

**Notre Dame
Seminar
Report**

**More on the
Bally Nationals**

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PLAY METER

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April 7, 1978

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FROM THE EDITOR

Spring at last! For most, it was a long difficult winter. People have been cooped up for months and are just itching to get out and enjoy themselves.

For the American operator, this means it's time to get extra busy and prepare for the vacation season. For many operators the spring and summer season is a losing proposition. Schools are closed, families are on vacation, college areas are practically evacuated, and business in general tends to take a dip. A number of operators, however, have found a successful way to counteract this seasonal decline.

By attacking the problem at its source, many operators have, with a little extra effort, successfully turned a down season into an up season. The main problem is people, or, more specifically, the lack of people. During the vacation season, the people that usually play your games are off somewhere else. Since the people are not coming to the machines, the only alternative is to take the machines to the people.

Some operators have gone to opening arcades during the spring and summer months specifically for this reason. They have found that arcades are probably the best overall solution to this seasonal problem. Densely populated suburban areas and resort areas make for prime arcade sites. If you don't happen to be situated near such an area, then you have to set your sights on finding out where the people are. Drive-in theaters, public swimming pools, and parks are filled with people; and with a little extra effort, other possible locations can be found. But the main idea is to take the machines where the people are during vacation time.

In this our annual Spring Arcade Issue, we'll first visit with Coinman Murray Panitz, a successful arcade operator who specializes in arcade operations in enclosed mall shopping centers. Our interview with him answers some questions about mall arcades and offers some valuable insight into other aspects of the business.

Managing Editor David Pierson ponders the copyright law in the rather hefty editorial that follows. He also files a report for arcade operations on a revolutionary new idea that can maximize cash control, prevent theft and break-ins, and lend itself to numerous promotional applications. And it all has to do with tokens.

Operator/Reporter Gene Beley reports on the opening of two unique arcades on the west coast. One is a converted theater whose main attraction is a double-decker bumper car track. The other is an adult arcade of sorts that overcame political problems and has hit a bonanza in the 18-35-year-old-age-group.

Add to that a report on the implications of the booming home pinball market, and our usual lineup of regular departments including a whopping installment of "Critic's Corner" by PLAY METER's resident pinball expert, Roger C. Sharpe.

In all, it's another information-packed issue which I'm sure you'll enjoy.



Ralph C. Lally II
Editor and Publisher

CALENDAR

April 6-9

F.A.M.A.'s "Horizons '78," the new Marriott Olympic Villas, Orlando, Florida

April 14-16

Wisconsin Music Merchants Association, spring convention, Playboy Club, Lake Geneva, Wisconsin

April 26-28

International Coin Machine Exhibition "ima '78" West Berlin, Germany

May 19-21

The Music and Amusement Association of New York, 1978 regional convention and trade show, Stevensville Country Club, Swan Lake, New York

June 2-3

Ohio Music and Amusement Association, annual convention, Columbus, Ohio

June 8-10

Music Operators of Texas, annual meeting, La Quinta Royale, Corpus Christi, Texas

June 16-18

Illinois Coin Machine Operators Association, annual convention, Playboy Club, Lake Geneva, Wisconsin

July 20-21

Montana Coin Machine Operators Association, annual convention, Fairmont Hot Springs Resort, Butte, Montana

September 15-17

North Carolina Coin Operators Association, annual convention, Sheraton Center, Charlotte, North Carolina

November 10-12

Amusement and Music Operators Association, annual convention and trade show, Conrad Hilton Hotel, Chicago, Illinois

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Sewell, N.J.

"Congratulations on your monthly column *Critic's Corner* by Roger C. Sharpe. I have hoped for years that some way we operators might have this service available. I certainly hope you will continue to offer us a review of the new games each month. Also, *Technical Topics* is, I think, very worthwhile.

Information of the nature we get from monthly features like this help make *Play Meter* a very valuable book for our industry."

Ted Nichols
Past President
A.M.O.A.
Owner
Automatic Vending Service

"Our office staff enjoys reading *Play Meter* very much. We were impressed with not only the writing style but the layout technique as well. We hope to continue reading your informative magazine in the future."

Jeanne Werner
Communications Director
Wisconsin Music Merchants
Association

"I must compliment you on the articles that are written regarding various organizations and I appreciate the fact you are calling the shots as you see them.

I assure you I am going to recommend to our membership that they subscribe to *Play Meter* because I think it carries a lot of very valuable information for an operator, regardless of what area he operates in."

George A. Miller
Past Executive Director
California Music Merchants
Association

"I have just started in business and find that *Play Meter* is a must if I'm to run a successful operation."

David Lampf
President
Blip Electronic Games Ind.

"After reading trade magazines such as *Marketplace*, *Billboard*, *Cashbox*..., I must congratulate the editors and staff of *Play Meter* for publishing such an excellent trade magazine. *Play Meter* is the finest magazine in its field. It has long been overdue.

Edward J. Elum
Attorney
Elum Music Co.
Massillon, Ohio

"Recently my boss and I have been doing a great deal of studies on pinball with the use of a computer. We have compared the different features of a machine with the income it earns over a period of time. Also we have studied the playing habits of individuals and what they like in playing different pinball games. It is surprising how they correlate with your magazine. Keep up the good work."

Dan Dever
Helix Enterprises, Inc.
San Marcos, Texas

"As a newcomer to this business, I am most indebted to *Play Meter* for making available to me a great deal of information about this complex and exciting industry that would otherwise have been difficult, if not impossible, to obtain. ...the way we in the industry can best show our gratitude is through our subscriptions and regular advertisements.

Thank you for an entertaining and informative publication."

Rivington F. Hight
Export Manager
Taito Corp.
Tokyo, Japan

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W.W. Kenison
Owner
Kenison Music Co.
Iowa Falls, Iowa

"Congratulations for the most useful *Technical Topics* section of what we consider "Our Magazine". We have subscribed to *Play Meter* since the first issue in 1974, and we consider it a "must" for every operator in the trade.

Ramon Rodriguez
President
Raymond Amusement Corp.
Gaynabo, Puerto Rico

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In the movie, "The Graduate," there is one interesting exchange between two characters which I think accurately describes the federal government's new jukebox copyright law.

Benjamin, who is "the graduate," tells his father that he has finally decided to marry his childhood sweetheart and that he is leaving that morning to set the date. But his father, in quizzing Benjamin about his plans, soon learns that his son's bride-to-be doesn't want to marry him, doesn't love him, and, in fact, detests everything about him.

To this Benjamin's father asks, "Don't you think this whole thing sounds sort of half-baked?"

And Benjamin replies, "Oh, no, Dad, it's fully-baked."

The federal government's "fully-baked" jukebox copyright law, on closer inspection is beginning to look as laughable as Benjamin's scheme to wed.

From the outset one should note that, in this matter of the copyright law, the federal government is acting as a private collection agency for the performing rights societies—ASCAP, SESAC, and BMI. This is in marked contrast to the federal government's usual way of doing things. Normally the money Uncle Sam collects is not specifically earmarked for a particular project but instead is given to the national treasury and from there disbursed to the federal claimants. So a collection that passes directly from one group of people to another group of people with the federal government acting as the intermediary certainly puts the feds in a strange position. And since it is a marked departure from Uncle Sam's usual way of doing things, it is also very probable that this hybrid form of tax collection may be fraught with difficulties.

Right now, the greatest of those problems is, quite obviously, the lack of response from jukebox operators.

As of the second week in March, only about 1,400 operators had registered their jukeboxes under the new law. This is in sharp contrast to the estimated 8,000 operators in the country.

Collections, which were estimated to be around \$4 million, are now at a measly \$600,000, and that's about what it's going to cost the feds to run their end of the program. What all this means is that as things stand right now the performing rights societies will probably be getting a "Sorry, Charlie" message when it comes time to share in the receipts. There'll be nothing left after Uncle Sam gets his cut.

In other words, the jukebox copyright law is becoming still another governmental boondoggle.

The starry-eyed people at ASCAP, SESAC, and BMI who have gone wishing on a star with visions of money, money, money dancing in their heads didn't realize that they had joined forces with an organization not renowned for its efficiency but rather for its inefficiency. What ASCAP and Pals are just beginning to realize is that when you win a war and the federal government is on your side, you don't win, the federal government wins. You're just taken along for the ride. And ASCAP and Pals have been taken along for a ride.

The problem seems to stem from the fact that the federal government hasn't allowed enough time to track down all of the nation's operators. As I wrote in an article in the February issue of *PLAY METER* (and, yes, I know it's journalistically uncouth to quote yourself, but what the heck), "...it seems highly unlikely that [the federal government] has been able to locate all the jukebox operators inside of the 31 days of January."

You see, the federal government is only now beginning to realize how shortsighted it was when it made the timetable for the law's compliance. Our good friends in Washington must have figured they could just swoop right down and pick up the authoritative list of all the nation's jukebox operators in one month's time. Their reasoning must have been something along these lines: "If we can put a man on the moon, we should certainly be able to—"

Little did anyone (that is, anyone outside of the coin machine industry) realize how big a task the feds were taking upon themselves. For instance, there are countless location-owned jukeboxes out there that no one is ever going to be able to find simply because the owners of these jukeboxes have no connection whatsoever with the coin machine industry.

Of course, there are many bona fide operators out there who still haven't registered their boxes. They know about the law, fully intend to obey it, but are expecting the federal government to take the first step. At least, this is what I have been picking up from operators I've talked with across the country. Most operators, it seems, have assumed that the federal government has all their names, and that the reason they haven't gotten their JB Forms yet is that the mail (good ol' Uncle Sam again) is late as usual.

But this is simply not the case with the federal copyright law. The federal government is not going to contact you. You have to turn yourself in. And apparently that point hasn't been made sufficiently clear.

How To Turn Yourself In

First of all, you should know that there is no penalty for late filings. I've checked this with the chief of the licensing division at the Copyright Office, and she assures me that they aren't even considering penalties at this time for late filings. They just want to get this registration matter over with.

If, as of yet, you haven't turned yourself in, you should write the Copyright Office at the following address:

Licensing Division
U.S. Copyright Office
Library of Congress
Washington, D.C. 20557

If, however, you don't want to take your chances with the postal service, you can call the licensing division at (703) 557-8730 or at (703) 557-1997.

Whether you call or write, tell them you want a JB Form.

Then, fill out the JB Form (note here that if you have the manufacturer's serial number, you don't have to list anything under the column marked "Other Identifying Information"). When you return the form to the Copyright Office, enclose a payment of eight dollars per jukebox per year. This payment must be in the form of a money order, cashier's check, or certified check; personal or company checks are not acceptable.

Finally, when you get the certificates, you must place them on your jukeboxes within ten days of their issuance.

To File Or Not To File

I'm sure many operators are still debating whether or not they should file. After all, they think, the law is unfair. Besides, they reason, if the federal government wants the money, it should call me, not vice versa.

But if you want it straight from PLAY METER, here it is—register your jukeboxes. Don't play around with this law, you're the only one who'll get burned.

There are several reasons for saying this.

First and most importantly, you are leaving yourself open to multitudinous lawsuits on each jukebox you fail to register (each record on each jukebox can become a separate copyright infringement). Although the federal government may be lackadaisical in this matter of jukebox registration, you can rest assured that ASCAP and Pals will be vigorously searching out violators of this law since they have such a large stake in it. So operators who think they are getting away are only fooling themselves; they are only leaving themselves open for the headhunt that will soon follow.

Second, the jukebox law does afford operators a chance to establish credibility for themselves. And that is much needed if we are ever going to change the antiquated and unenlightened view most governmental bodies have towards the coin machine amusement industry.

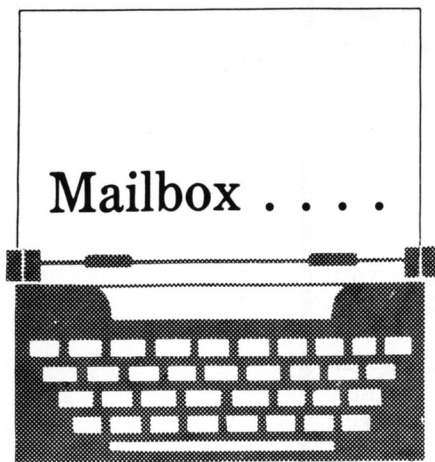
Third, if the collection base and the operator response remains as low as it is now (and the performing rights societies end up with nothing gained from an eight-dollar-a-box assessment), then there's a good chance we'll see the legislators giving ASCAP and Pals a more attentive ear when the jukebox law goes up for review in 1980. "A more attentive ear" can be construed as hiking the per-jukebox-assessment and possibly requiring operators to list additional information.

Of course, you realize this is illogical, since a tax increase and further complications of the JB Form would only make filing even more burdensome and, in fact, would only penalize those operators who have been paying all along. But then you should remember that although you can blame the government of being wasteful, inefficient, and perhaps even stupid, you certainly cannot accuse it of being logical. Arguments from A.M.O.A. or any other jukebox operator group would suffer with the legislators. Don't forget ASCAP and Pals just want their money, and they don't care if it comes from 1,300 operators or from 8,000 operators. They just want their money.

A Possible Remedy

One thing which I think should be considered the next time around (in 1980) is for the federal government to get out of the private collection business. If they think ASCAP and Pals deserve royalties payments, let that money come out of the national treasury. This way neither the operators nor ASCAP and Pals would have to worry about low collections. And the federal government could be left to deal with the insatiable money demands of the performing rights societies. The alternative is to give ASCAP and Pals and the feds the leverage to tax an industry right out of existence.

I guess it'll always be this way until those people in Washington learn that everyone can't have everything he wants, that, in fact, Uncle Sam can't be all things to all people.



Solid state crowd

The Mailbox section of your February issue, had a letter from Mr. William S. Anthony of Anthony Music Systems, Inc. He questioned the fact that it was possible to go into a crowded room on a Saturday night at 6 p.m. to repair a solid state Bally Evel Knievel pinball. Also, stating that if it was an electro-mechanical game there would be no problem.

In rebuttal to Mr. Anthony I would like to make this very simple comparison between an electronic and an electro-mechanical flipper. I think I should state first off that having started in the era of the electro-mechanical pinballs and having taught many schools on electro-mechanical pinballs when the electronics were first introduced, I was apprehensive of learning a whole new state of technology until I attended one 16 hour lecture presented by our engineering department.

At the end of the two days worth of lecture, I came out with a completely different idea and frame of mind about solid state flippers. I was still apprehensive because I could not comprehend that they were that easy.

Since then, I have found out that they are. Today we teach one or two day schools on electronic pinballs and can teach a person to be competent in the repair of the machines. There is no way that in one or two days, starting from scratch, I could teach somebody that much about an electro-mechanical pinball and I think the reason is and the comparison that I wanted to make is a simple one. One circuit in electro-mechanical pinball is to give points, activate an assembly, light a line, and give points, can encompass a large gamut of switches, wires, relays and solenoids and within the game each circuit is different, and from game to game each circuit is different, which to memorize the circuits would be virtually impossible. However, on the solid state machine, each circuit within the game is the same and from game

to game is the same which makes it much easier to work on the games.

The only thing that I can ask Mr. Anthony to do is to attend a school and see for himself.

B.M. Powers
Field Service Manager
Bally Manufacturing

In-depth reporting

May I say that PLAY METER's in-depth reporting on the people, the products, events, and market trends of the industry has helped all of us in it to really know our business. Thank you.

Mary Cusano
President
American Shuffleboard Co.

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Air Hockey

We enjoyed your October article in PLAY METER on air-hockey ("Whatever Happened to Air Hockey?" PM, page 22). Thanks a lot for your interest.

Phil Arnold
United States Table-
Hockey Assn.
Houston, Texas

Thank you

I would like to thank you for the great article in PLAY METER in the January issue ("You Just Passed into the Time Zone," PM, page 50).

Please give my compliments to Gene Beley for a job well done.

Ted Olson
Time Zone
San Jose, California

Technically concerned

In reference to the article, **Technical Topics** by Randy Fromm on page 47 or your February 1978 issue, Mr. Fromm states that a .22 microfarad capacitor should be placed across C-24 on the solenoid driver/voltage regulator module in B games. I have two concerns for this matter.

First off, my name is used in his article which in no way offends me, except for the fact that the .22 microfarad capacitor is an incorrect solution to the problem he describes. The correct capacitor is described on page 48 of the same issue. A .1 microfarad ceramic disc capacitor

of 25 volts DC or greater should be used to correct this situation.

B.M. Powers
Field Service Manager
Bally Manufacturing

Error

In regards to Stephen Perry's article "Technical Tips" in PLAY METER, January, 1978, Tips Four and Five are in error.

Solution given to reduce the value of R44 1 meg. resistor by installing a 470K OHM 1/4 watt resistor across it would cause over-stress of some semi-conductor devices, and greatly shorten the life of the monitor. When vertical roll is a problem, the cause is either low input signal or a definite defect associated with Q1 circuitry.

Solution: B2L and ECG 283 are both incorrect part numbers. Motorola Part Number 48S-137696 is the only correct component to be used as Q9 horizontal output device. This component is graded to a specified gain to assure proper operation under possible internal CRT arcing.

Ray Shomon
Field Engineer
Motorola Inc.

Plaguing problems

One of the plaguing problems is the sudden or gradual, as the case may be, fall of many operators, jobbers, and distributors from a good credit status to one of delinquency, bankruptcy, or relative insolvency.

We find in many cases, we or other distributors, are selling accounts which are involved in problems, lawsuits, etc., with other suppliers.

Basically, there is no spread of information when problems occur, or even when a lawsuit is filed. A suit, especially, is a matter of public record and publication through the industry media, or by direct mail, would,

at least, alert the rest of the business.

The mere threat of such publicity in the event of a suit would at the very least, be helpful in collecting from certain accounts.

I would like your comments on the above, and perhaps we can adopt some policy for the dissemination of information which would be both legal and also useful.

If you will review for yourself some of the financial disasters that have occurred in just the

past few years, and some that are even now pending, I believe you will agree to the need for some type of preventive collective policy.

We understand certain other industries have their own credit bureaus. I believe this may be something for us to seriously consider. We will try to get some additional information on this as to methods, costs, etc.

Joe Robbins
President
Empire Distributing



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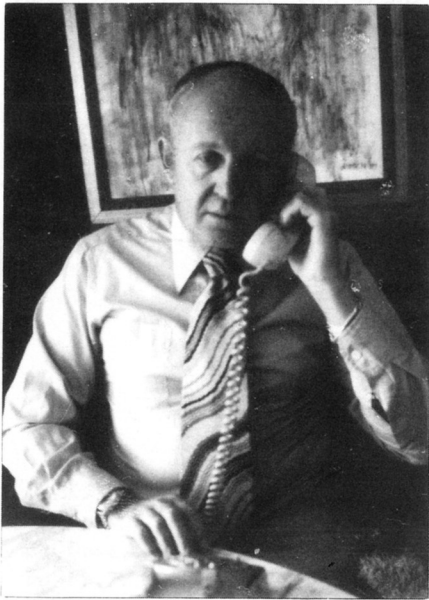
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Coinman of the Month

MURRAY PANITZ

This month's Coinman is a much-respected arcade operator on the east coast.

Murray Panitz, a Long Island, New York resident, has been in the industry since 1952 when he saw an advertisement in the New York Times that someone wanted to sell their arcade. "It was more or less a sick horse," said Panitz. But he decided to go ahead anyway and buy the business since he had been toying with the idea of getting into the coin machine business for some time.

That first acquisition, he said, consisted of about 75 or 80 pieces; it's grown a little bit since then—today he owns singly and collectively (with his various associates) about 3,000 pieces. There are no vending or music pieces in that number.

His operation today includes arcades—he calls them family amusement centers—in amusement parks and shopping centers. His string of centers stretches from New Hampshire to the Florida coast, with the bulk of those operations being in the three-state area of Massachusetts, Connecticut, and New York.

His firm goes under the name Just Fun. Individually he owns about ten of the centers and collectively he owns about six more for about sixteen operations in all. Some of those centers, however, are strictly summer operations.

His operations range in size from 1,200 square feet to as large as 10,000 square feet. It's his summer operations which expand to the 10,000-square-foot figure. His shopping center locations

average about 1,500 to 2,000 square feet.

His operation includes everything from the very exotic arcade pieces to, of course, the pinball and video games. He's got a load of promotion ideas to keep the quarters rolling in. Among them, in his summer locations, he's very big on skee ball and has his machines set to dispense coupons for redemption centers. "Skee ball," he says, "is still a very good game. And it's something that Mom and Dad can play."

And to further his promotion activities, now he's getting into tokens, the way of the future for arcade operators.

To listen to Murray talk about his business, it's clear that you're talking to someone who loves the industry. He's constantly using adjectives such as "dynamic," "exciting," and "challenging" to describe the industry. And he's hard-pressed to find a bad side about the industry, though readers of this interview will see that he doesn't look at things through rose-colored glasses.

This month's Coinman is 52 years old and married. His wife's name is Gayle. And he has two daughters, Justine and Sheley. A Business Administration graduate from New York University, his main diversion is a good one; he's into photography. He has his own black-and-white developing room and has had some of his pictures published in Photographers Magazine. He also has some pictures hanging in a hospital and a museum. Not bad.

His other diversions include skiing and travel.

PLAY METER: What appeals to you about the arcade business as opposed to a route operation?

PANITZ: I think it's more pleasant, and to me it's more challenging. Also, I feel I have more control over what I'm doing. I don't have to get into such things as loans.

PLAY METER: Do you feel a little more insulated from economic pressures as opposed to a route operator since you're not hemmed in by commission structures and things like loans?

PANITZ: Of course, that's a basic fact. But we have our own problems that are peculiar to our business. We just can't move our equipment around as readily as an operator. And, of course, we're faced with the multiple of units within each location, not the onesies and twosies that are the lot of the route operator.

PLAY METER: Do you feel that equipment has a longer lifespan inside of arcades or on route locations?

PANITZ: I think it has a much longer life span when it is moved around. Therefore, I think a route operator gets a longer life span with his pieces because he can put a new pinball machine, for instance, in a tavern and there it's the new piece. Then he can take it somewhere else, and it's the new piece there. In an arcade though, where we have anywhere from ten to twenty pins, the players can afford to be a lot more critical because they have a lot more to choose from. So naturally they gravitate to the newer stuff.

PLAY METER: Do you feel that the arcade boom is over?

PANITZ: Yes, I think there's a leveling off. One of the problems we're facing today, in fact, is that we're over-saturated. I feel we've been over-exposed because of all the cockamammie operations that have opened up. You have many people getting into arcades who, in my opinion, don't belong in it. To give you an example, we have many instances of everyone from doctors, lawyers, and Indian chiefs who want to get into this business because they feel the grass must be greener on the other side. But in many of these cases I find that these are the people who are hurting our image because they don't maintain their equipment properly. They don't clean their machines and, as a result, they present a bad image of the whole industry. After all, let's face it, we're an industry that has three strikes against it to begin with.

PLAY METER: What exactly do you mean when you say the industry has become over-exposed?

PANITZ: People are opening up all over. Now you've got machines in pubs, you've got machines in restaurants and pizza places, even in coin laundries. You've got them coming out all over. So I think in that sense we're over-exposed. Before, people used to come to an arcade, and we were the novelty. They had seen nothing like it. But now that has all changed. Now they say, "Oh, I played that game somewhere else." Therefore, it's not as exciting for them. And as a result, arcade operations are almost forced to go into promotions today.

PLAY METER: What do you do to promote play in your arcades?

PANITZ: We use such things as coupons and things like that for such games as skee ball and shuffle alleys in our summer locations. And in our mall locations, we may do something in conjunction with the merchants in the mall, such things as gift certificates where the player can get a discount. And now we're just starting to get into tokens.

PLAY METER: What are your reasons for getting into tokens?

PANITZ: The number one reason is that we'll have a better cash control. Number two is that we'll be able to promote this way. To give you an idea, at slow periods or for certain events we could program to give maybe five tokens for a dollar. All we'd be doing is devaluating our currency. Frankly, at this point, though, I don't know how it's going to work out. All I have right now is some feedback from some operations on the west coast and the midwest.

PLAY METER: And, of course, it could also be used to raise the prices on your games.

PANITZ: Yes, that's the third reason. I feel that because of the economic squeeze we're in, this is the only way we can get thirty-three and one-third cents for a game, and we're entitled to it. Everybody knows every time you buy a new piece of equipment, the price goes up five or ten percent, but we can't raise our prices by ten percent. Unfortunately we just don't have a thirty-five-cent coin, and the token is the way for us to go in this matter. Look around, I believe we're the only industry that hasn't raised its prices in ten years.

PLAY METER: You mentioned the image of the industry. What have you done in this area to promote the games industry?

PANITZ: As far as community work, because we feel that we should be a part of the community wherever possible, we always belong to the chamber of commerce. And we also donate. For instance, we'll put a machine in a mall and give all the proceeds from that machine to a charity like the muscular dystrophy fund. We've gotten some nice letters because of things like that. We've done some things like run a pinball tournament with the proceeds going to charitable institutions. Then, of course, we found that the other merchants wanted to join in too because they felt it was good for their image as well.

PLAY METER: How do you find new locations?

PANITZ: That's very difficult. The malls are getting almost impossible to obtain because they just aren't building that many anymore. So you have to try to buy out those who are already in there, or else to try to innovate.

PLAY METER: Have you found the super malls to be usually worth the extra investment?

PANITZ: The rule of thumb is you need people. And of course, if you're supplied with that potential, then the deal looks good. But then you have to determine whether the rental they're asking for is out of line. It's relative to what you feel you can do and what they're asking because if it doesn't work out, you may just end up working for the landlords. After all, there are malls that aren't successful. There's no guarantee that a super mall is going to be a super mall.

PLAY METER: About how many months deposit is

considered fair when putting up for an arcade site?

PANITZ: Three, four months deposit. But then again, everything is so dependent upon the particular situation. You can make good deals and you can make deals where they want a year's security, you never know. In most of the stores you get today, though, you don't get a turn-key operation; so you have to start right off from beginning with decor and everything. You can't get away with a sleazy-looking place, you have to put a lot of money into decor. We carpet our floors and the walls. We also try to do something to the front of the store where we can use our own identification wherever possible. In essence, many times we have to design around the space. Sometimes the space is irregular, and a different type of format would lend itself better. We don't want to lock ourselves in to any particular look because that doesn't always work. If it's a super mall, you may have to go for super decor. If it's a smaller mall, on the other hand, you don't have to go for quite as much.

PLAY METER: Do you use such things as theme arcades?

PANITZ: No, because I think something like that dates you.

PLAY METER: Besides your mall locations, what do you look for in surrounding businesses?

PANITZ: Well, we're into some strip centers, but they aren't as desirable to us unless they're in a very, very large business and residential area and can draw the people. Department stores, movie theaters, decent restaurants—those are some of the things you should look for in the neighborhood. We're a youth-oriented industry; so we should be in a youth-oriented atmosphere.

PLAY METER: Do you foresee much growth in the area of strip arcades in the future?

PANITZ: No, maybe at resorts and things like that where it isn't already over-saturated. But otherwise, it's tough.

PLAY METER: As far as your mall locations, how many pinballs do you have in there on the average?

PANITZ: That depends upon the location because if you're in a college location, they tend to favor the pinballs a little bit more. Perhaps if you're in a different environment, you can go a little bit more for the arcade equipment. So you have to have your finger on the pulse and, of course, your competition may predicate a lot of it. Generally speaking, though, I would say at least twenty to twenty-five percent of your equipment should be pinballs and maybe go up to around forty percent in some of the locations, like the college towns. But it's all relative. Of course, over the long run pinball is the best investment. Pinball has a long, long life. We can take it around the circuit; then we can put it in the summer locations. Then it always has a value for the home trade. But it's not like that with video games.

PLAY METER: What type of pinball machines do you have primarily in your arcades, single-players, two-players, or four-players?

PANITZ: The trend has gotten towards the twos and fours. Basically at the outset it was single-players, and we couldn't do much with the

twos and fours. Maybe it's because of the competition element, but today it seems to be the twos and fours.

PLAY METER: What do you have your pins set at, three-ball or five-ball?

PANITZ: There again it depends upon location. We feel that in most instances the three-ball is a little difficult for us to get unless you have one machine somewhere and can get away with it. But when you have twenty pins in a location, and some of them are a little bit older, it gets a little difficult. So what we go for is one-for-a-quarter at five-ball.

PLAY METER: Do you mix three- and five-ball in the same location?

PANITZ: Oh, yes, depending upon the piece of equipment, I think we can justify it by the new type of equipment. We're trying one-for-a-quarter three-ball with the new pieces.

PLAY METER: Are you experiencing any drop in collections as a result of this?

PANITZ: No, you see, I think you have to play the percentages. A new piece that's hot and very, very exciting will get the quarter play initially. So why not capitalize on it. After all, you can always go down; it's hard to go up.

PLAY METER: On a game that's a poor earner, do you increase its free play percentage to increase the play on that game?

PANITZ: I don't go that route. I don't think you do yourself any good. Rather, when a game gets soft, we move it which, of course, is the advantage of having multiple locations. And after it gets rather old, we put it into summer locations and things like that where they are not so demanding and it makes no difference. They're just looking for a pinball machine, and you're the only game in town.

PLAY METER: Do you have jukeboxes, pool tables, or vending machines in any of your locations?

PANITZ: No jukeboxes, no pool tables, no vending machines. Pool tables don't do anything for me. I try to get families. I have nothing against pool per se, but I just don't think it goes into my particular operation.

PLAY METER: What was your reason for deciding against jukeboxes?

PANITZ: Actually, there was no decision whatsoever. I didn't want to use them in my stores because I had no control. We don't permit food, we don't permit smoking, we don't permit loitering in our mall locations, and we try to enforce that to the best of our abilities. So we didn't want people hanging around just because they could say they were playing songs in the jukeboxes. If you have a jukebox in there, someone will be able to just stand there and listen because he put his quarter in there. And not only that, but if someone puts a quarter in the jukebox, then ten people can stand around and listen.

PLAY METER: You said you have rules against smoking and loitering and eating on the premises. Do you have any problems enforcing these rules?

PANITZ: No, I think it's an accepted procedure today in most locations. The public likes it, I think, because we get very nice comments from the youth. Many times the youth prefer it because the

continued on page 91

PLAY METER, April, 1978

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Jukebox law floundering, operator response low

The recent jukebox copyright law is floundering.

The new federal statute, which assesses jukebox operators eight dollars per jukebox per year, has been suffering from a very small operator response. As of March 10 (the actual deadline for filing was January 31), a mere 1,400 out of an estimated 8,000 operators nationwide had registered their jukeboxes. And collections, which were expected to be around \$4 million, are at only \$600,000.

"We are concerned," said Susan Aramayo, chief of the licensing division of the U.S. Copyright Office when asked about the low turnout to date. She admitted that apparently thirty-one days was not enough time for the federal government to get total compliance with the new law.

Fred Granger, executive vice president of the A.M.O.A., was also dismayed by the low turnout. "It's disappointing," he said. But he

added that the figure does seem to indicate that A.M.O.A.'s membership has filed. A.M.O.A.'s membership is around 1,200.

Neither Aramayo nor Granger, however, could explain the low operators response, but both emphasized the need for the law to be simplified, perhaps even more simplified than it presently is so that compliance would be greater.

"More information would only compound the problem," said Granger.

Aramayo said that, to her knowledge, no attempts have been made yet to track down violators because, as she puts it, "It's still too early for that."

One reason, however, is many operators are expecting the federal government to initiate the filing procedure (See *PLAY METER's* editorial in this issue). The filing procedure is premised upon operators contacting the U.S. Copyright

Office, not the U.S. Copyright Office contacting operators.

For those who still have not filed, they should contact the Licensing Division either by telephoning (703) 557-8730 or by writing to the following address:

Licensing Division
U.S. Copyright Office
Library of Congress
Washington, D.C.

Operators should request JB Forms for filing their phonographs. If they have more than fourteen machines, they should also request JB/CON sheets. Each JB/CON sheet will accommodate twenty phonographs.

Failure to comply with the new copyright law makes the operator liable to civil or criminal actions for damages on *each* unregistered machine. Enforcement will be by the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI).

Florida pool wins tenuous victory

Regulating the age of persons permitted in billiard parlors has always been a problem, and Florida has been getting more than its share of attention in this matter.

A regulation in Florida's statutes (S. 849.06) generally forbidded any billiard parlor operator from permitting those under 18 to "...visit or frequent or play in any billiard parlor..."

But there were two important exceptions to this:

1. Minors holding permit cards from their parents or guardians for a single, specific establishment were exempt from the statute, and
2. The law also exempted "bona fide bowling establishments" (that is,

bowling alleys with "twelve lanes or more") that operate billiard tables.

Sounds unconstitutional to you? Well, it sounded that way to the Supreme Court of Florida also. In a unanimous decision January 12, 1978 in the case of *Rollins versus the State of Florida*, the state supreme court ruled that the statute was unconstitutional because it denied equal protection.

As the supreme court put it: "...there is no rational distinction between playing billiards in a billiard parlor or shooting pool in a bowling alley."

Consequently, the Florida Amusement Merchandising Association (F.A.M.A.) has notified all its members that anyone subjected to

arrest or threat of arrest for violation of S. 849.06 should bring the appeals case to the attention of the authorities.

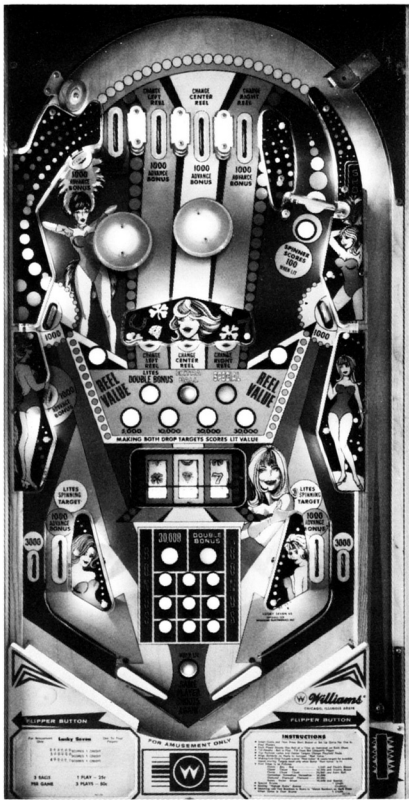
However, F.A.M.A. warns, the supreme court, in making its ruling, seemed to suggest several ways the statute could be made valid, the most critical of which was to eliminate all or part of the bowling alley exemption.

"The main point," F.A.M.A. noted, "is that the Florida legislature has automatic machinery for bringing to attention statutes which have been declared unconstitutional. Accordingly, operators in the state are told to reckon with the probability that some legislative action will be forthcoming."

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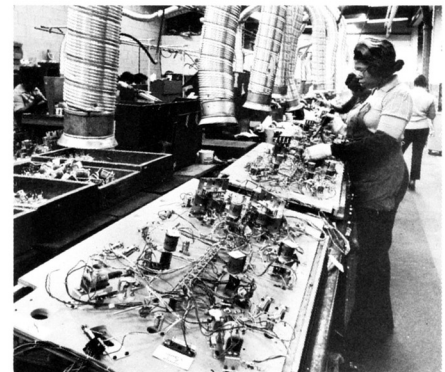
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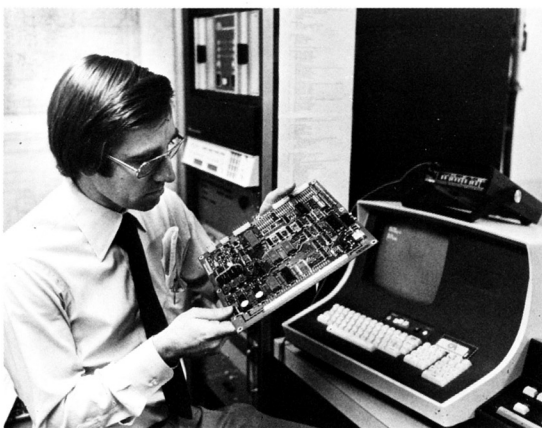
Williams' tradition for excellence is built on 30-plus years of pinball design and manufacturing leadership. Williams games continue to be trend setters and are backed by the latest innovations in production, game design, testing and service training to assure reliability and high profits for operators.



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Quality control (left) of every part and component in a Williams game is guaranteed through use of sophisticated testing equipment and techniques by highly-skilled experts. Each part of the machine is double-checked to ensure every game leaving the factory is dependable and provides long, trouble-free use.

In addition to this quality manufacturing, Williams, through its special service repair schools, introduces distributors and operators to the latest methods in servicing any component of a pinball game. The program—designed to enable those in the field to perform quick and easy service—is another example of Williams' commitment to pinball excellence.



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Copyright filing: Problems that keep occurring

For operators who have been having problems with their JB Forms, besides coming up with the eight dollars per jukebox, here is a checklist for them that might help in filling out the new federal forms.

1. The remittance must be in the form of a cashier's check, certified check, or money order, made payable to the Register of Copyrights. *Personal and company checks will be returned.*
2. The JB application must be signed in Space E. Many operators are forgetting to sign it, and these forms are being returned.
3. The manufacturer must be given for all the machines listed. If the serial number is known, "Other Identifying Information" does not have to be provided. See the

example below on the two ways a jukebox can be reported.

4. The first fourteen machines must be listed on Form JB. Any additional machines may be listed on Form JB/CON. If additional forms are needed, write the Licensing Division (see address on opposite page).
5. If new machines are purchased later in the year, the operator must, before or within one month after the machine is put on location, file another JB Form for the new machines.
6. If a new machine is put on location after July 1, the royalty fee is four dollars. Operators should not mix phonographs covered by eight-dollar fees with phonographs covered by four-dollar fees.

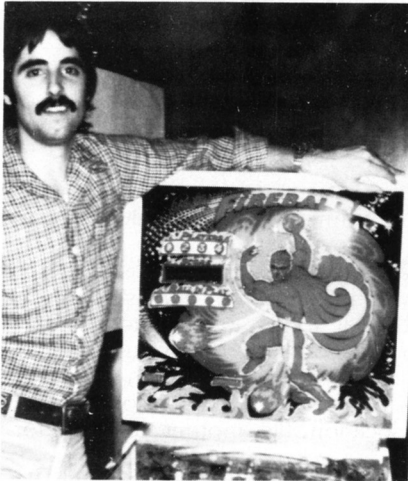
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FORM JB

UNITED STATES COPYRIGHT OFFICE

		FOR COPYRIGHT OFFICE USE ONLY	
		AMOUNT	REMITTANCE NUMBER AND DATE
		FOR COPYRIGHT OFFICE USE ONLY	
<input checked="" type="checkbox"/>	Manufacturer... ROWE Serial Number... X1234567890	Type of Sound: <input type="checkbox"/> Mono <input type="checkbox"/> Stereo <input type="checkbox"/> Quadraphonic <input type="checkbox"/> Other Record Capacity..... Charge per play..... Model Name..... Other identifying information: Model No..... Model Year..... Type of Sound: <input type="checkbox"/> Mono <input type="checkbox"/> Stereo <input type="checkbox"/> Quadraphonic <input type="checkbox"/> Other Record Capacity..... Charge per play..... Model Name.....	
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Hartford operator hosts pinball championship



Dennis Lanzoni of Glastonbury, Connecticut, was the winner of the First Greater Hartford Pinball Championship. His first-place prize was Bally's home pinball game, Fireball.

The first Greater Hartford Pinball Championship was held recently at the Games People Play arcade/tavern in Hartford, Connecticut. Following a week of qualifying, ten finalists met head-to-head for the first prize of a Fireball home pinball machine by Bally.

The winner was Dennis Lanzoni of Glastonbury, Connecticut. The tournament was sponsored by Self-Service Sales Corp. of Bloomfield, Connecticut, and Games People Play, Inc.

Self-Service Sales is one of the largest full service (vending and amusement) operators in the northeast. According to Phil Lulek, manager of the music and games division, "We view this pinball tournament as a positive promotion for the industry and Self-Service Sales. We also view quality arcades like Games People Play as an

excellent place to showcase the many amusement products we have available."

Games People Play represents a new approach to the amusement center. By securing a beer license (draft beer, hot dogs, and snack foods are served), Games People Play has become an "adult" arcade since patrons must be 18 or older to enter the premises.

"This reduces the vandalism problem found in 'teen' arcades," according to George Scurlock, president of Games People Play. "We find there is a definite market for adult arcades. Although it is necessary to invest in quality touches like carpeting and tiffany lighting, we find that people are looking for an alternative to the ten-dollar movie date. In our environment, we provide luxury, escape, and healthy, non-sexist competition for as little as a quarter."

New York Show set for May

More than 500 operators, distributors, manufacturers, jobbers, and record company executives will be coming to Stevensville Country Club in Swan Lake, New York for one of the oldest, traditional gatherings in the electronic game-jukebox industry—the Music and Amusement Association of New York Annual Convention and Trade Show.

First established in 1938, the MAA meeting now takes in participants

from more than seven states including New York, New Jersey, Pennsylvania, Connecticut, New Hampshire, Vermont, Massachusetts, Rhode Island, and Maine. The three-day busman's holiday even boasts international visitors.

This year's convention will be held from Friday, May 19 through Sunday, May 21. More than fifty exhibitors and product demonstrators are expected to operate booths

at the trade show, now in its third year.

A special seminar will be held regarding the new jukebox copyright royalty fees. A convention magazine is being put together now, which enjoys nationwide distribution.

For more information, contact MAA Executive Director Ben Chicofsky at 250 West 57th Street, New York City, New York, 10019 or call 212-CI 5-7550.

Mission accomplished

One of the first goals the Georgia Amusement and Music Operators Association (G.A.M.O.A.) set for itself when it came into existence this past summer was to reform adverse legislation in the state.

The first effects of that association goal are now being realized. At presstime, Georgia operators were

anxiously awaiting the governor's signature to a bill passed by both houses in the state congress. The bill, H.B. 1649, would decriminalize free plays on amusement-type pinball machines.

The bill passed the House of Representatives by the whopping margin of 150-1 and the Senate by

36-9.

Indications are that the governor will sign the bill permitting free play in the state of Georgia.

Meanwhile, G.A.M.O.A.'s membership has grown to 67 and now the new operators' organization is considering holding a state association convention.

Hong Kong pool

American Pool Sports Centre (APSC), which operates indoor recreation centers in Hong Kong, has opened its second and third centers in an attempt to bring American pool to the residents of that area.

The first American Pool Sports Centre was opened in the community of Shamshuipo District. In recent months, however, the Hong Kong operation has multiplied, quickly expanding with its second and third openings: the first of these two in the Central District and the last one in Hunghom District in the end of January.

The Hunghom center located in the Whampoa Estate, is the most up-to-date of the three APSC locations. That center, together with the Shamshuipo District and the Central District centers, now makes it possible for APSC to conduct inter-district and team-leagues and individual sponsor competition to help promote the sport of pool.

In connection with this, the APSC organization is seeking involvement with the district community welfare organizations and popular product sponsors to help with the promotion of the sport.

Also, American Pool Leisure Center Ltd. is planning to open three more locations within the next few months.

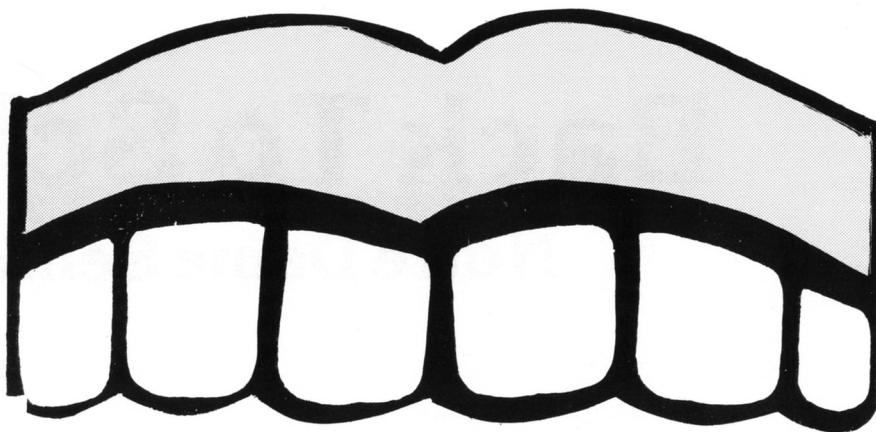
State meeting

The Oregon Amusement and Music Operators Association (O.A.M.O.A.) held its annual membership meeting January 21 and 22 at the Embarcadero in Newport, Oregon.

Among the special guests at the annual meeting were A.M.O.A. Executive Vice President Fred Granger and A.M.O.A. President Don Van Brackel.

Gary Vosberg of The Great Amusement Emporium donated a \$100 gift certificate which was won by Mrs. Jim Lavia of Crater Music in Medford, Oregon.

The new officers elected at the meeting are Bob Fallow of LeGrand Amusement Company, LeGrande, Oregon, president; John Weddle, ABC Amusement, Eugene, Oregon, vice president; Jim Livingston, Vee-Lee Amusement, St. Helens, Oregon, secretary-treasurer.



A story with a bite to it

For arcade operators who want a news story with teeth in it, here's one from the crime files of the Noblesville, Indiana Police Department:

Jere Roudebush—who had only a year before converted a neighborhood grocery into an emporium featuring pool tables, pinball machines, and video games—was closing up for the night when he was approached by a 51-year-old man who wanted to know if he could sleep there.

After sizing up the man and deciding that that was not the best idea he had heard all week, Roudebush told him no. "I told him I was afraid he might drop a cigarette or something like that," Roudebush said. "He seemed a little upset, but he didn't say anything."

The next morning Roudebush arrived at his arcade to find the front window broken out, the back door standing open, a 55-foot-long row of overhead lights shattered, and a trail of blood all over the ransacked premises.

Although none of the coin machines had been disturbed, a small portable television set and a radio were missing.

Upon arriving on the scene, Sergeant Mike Brooks of the Nobles-

ville, Indiana Police Department carefully noted the damage and the trail of blood. And then he spotted something that made him decide fingerprints wouldn't be needed in the case.

On the floor near a pool table was a complete set of dentures, uppers and lowers.

Inside the dentures was the name "Don Foster."

After a check of the hospitals uncovered nothing, officials at the local bus station were asked if they had sold a ticket to a tall, bloody fellow with no teeth.

Indeed they had, and he was on his way to Indianapolis.

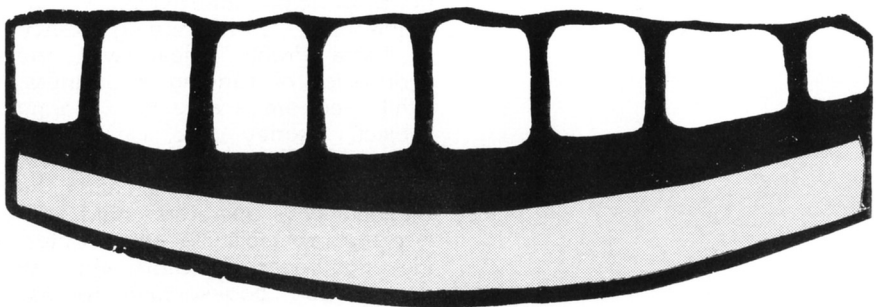
At the Greyhound Bus Terminals in Indianapolis, Sgt. Brooks spotted Foster, who was waiting for a bus to Florida, and said something like, "Uh, say, Don, about that burglary, you left something behind."

Foster admitted he thought he had done just that.

You know the feeling when you know you've forgotten something but can't think just what it is.

The teeth were returned until such time as they are needed for evidence in the trial.

— Tom Keating



Back To School

Notre Dame Seminar

By David Pierson



A.M.O.A. President Don Van Brackel of Defiance, Ohio signs the certificates that were awarded to operators who attended the two-day Notre Dame seminar in Chicago.

There were between eight and ten inches of snow on the ground, temperatures never topped 28 degrees—and yet operators attending Notre Dame's sixth annual A.M.O.A. seminar March 3 and 4 in Chicago could have left home in short-sleeve shirts and returned home the same way—without frostbite or even goosebumps.

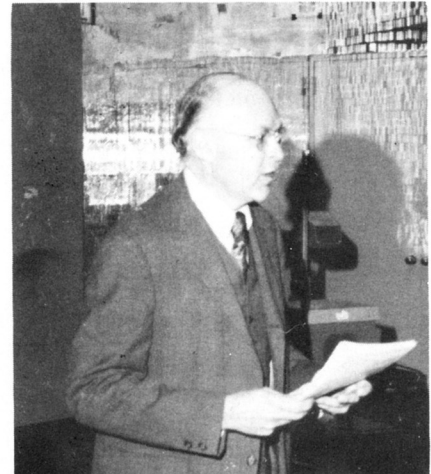
Such is the advantage of having a business seminar series at Chicago's O'Hare Hilton Hotel. Someone coming in by airplane never needs to step outside, since an underground shopping plaza links hotel and airport (in point of fact, however, this reporter did stick his head outside a hotel side door just for a second to make sure the snow was real and not something that was painted on the windows).

Fifty-six A.M.O.A. members attended the two-day meeting which brought together Notre Dame professors and coin machine operators for the purpose of helping solve some business problems in the coin machine industry.

Dr. John Malone, a professor of Marketing at Notre Dame and a veteran of these A.M.O.A. seminars, was the lead speaker, and he proved in the end to provide operators with the most helpful information.

His topic, "Cash Planning: Source of Extra Profits," dealt with the economics of running a business. While economics may be a boring subject, money talk isn't. And Malone's talk was about money.

Using a set of helpful charts, he outlined ways operators could analyze the profitability of their routes. He encouraged operators who use double-entry bookkeeping to use



Dr. James F. Filgas



Dr. John Malone

single-entry bookkeeping when they are determining their company's cash flow.

Though he never actually said it, he left the operators there with the tools necessary to determine if location payments or loans were economically feasible. It's something which up to now most operators have had to decide upon with "gut feelings." But by using Malone's guidelines, operators can determine if the location in question is worth the extra investment.

Malone focused on a day-by-day approach for determining a business's cash flow. Operators, he said, should take into account all the daily expenses and then figure this against the daily in-flow of cash to determine the *least* amount of cash the operator should keep in the checking account. The reason for determining the least amount, he said, is that it is senseless for operators to hold more in their checking accounts than they would normally use in any one day. "You're wasting valuable income-producing power, if you do," said Malone.

"Yours is a capital intensive business," he continued, "and you can't afford to have it sitting idle in a day when cash is precious." He suggested many alternatives for making this idle cash work for the operator's benefit. Among those suggestions was that operators begin taking advantage of short-term investment media such as treasury bills, certificates of deposit, commercial paper, and business savings. Interest on these different methods of savings runs from 5 to 7½ percent and commits the operators' money for lengths as short as 30 days.

Malone emphasized that money should be looked at according to its time value. It's not enough, he said, for an operator to regain his investment; the operator's net worth return must at least exceed the inflation (which Malone said is 6½ percent).

He pointed out that new locations should be analyzed by their annual rate of return, and he said those rates should correspond closely with larger corporation's figures to insure a fair rate of growth. The target rate of return, he ventured, for operators should be set at thirty percent.

Malone also investigated whether the operator should buy or rent his cars. If the money invested in buying does not reach the pre-determined rate of return, Malone said, then it is not worth the operator buying his own cars. "If when you're buying you invest \$25 to save \$6," he added, "you're getting a lousy rate of return."

Dr. James F. Filgas, a Business

Administration professor from the University of Michigan who is visiting Notre Dame, spoke on "Organizing: A Vital Element in the Growing Business."

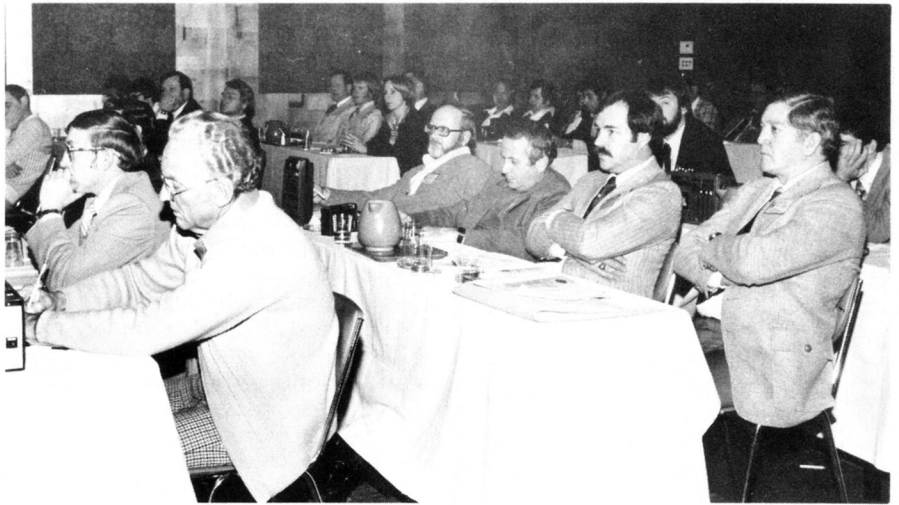
In his discussion, he centered on the needs of a small business, saying that a small firm cannot afford to hide or tolerate incompetent or unloyal employees. "In a small firm," he said, "loyalty is vital. Turnover has become a real problem, and the opportunities of a vast region (especially urban areas) offer employee options. Employee loyalty, however, can prevent a fast turnover."

He encouraged operators to establish a systematic procedure for hiring and added that they should not put themselves in a position

where they have a very small pool of prospects to choose from when hiring.

Filgas noted that small businessmen who fail usually have established the following failure pattern:

1. They have a tendency to accept what is already established.
2. They pay inappropriate attention to details.
3. They have no handle on priorities and have trouble deciding which task is more important and should be handled first.
4. They lack boldness or self-confidence to take action.
5. They are too tolerant of ineffective subordinates.
6. They don't seek advice when they need it.
7. They develop blind spots and are



Attendance at the two-day business seminar was 56. That is down slightly from last year's figure. Seminar capacity was set at 70.



Some of the principals at the Notre Dame seminar included (from left) Gerry Sequin, seminar coordinator; Dr. John Malone, one of the instructors; Don Van Brackel, A.M.O.A. president; and Ted Nichols, past president of the A.M.O.A.

not aware when someone else can do something better than they can.

However, successful businessmen, he said, usually display four qualities:

1. They are good analyzers.
2. They have a sense of direction and can easily develop an operating strategy.
3. They realize that if a problem can't be solved it's not worth bothering with it.
4. They use many different techniques to solve their many different problems.

The third seminar was certainly the most fascinating of the three presentations. Dr. Chris Anderson, a Psychology professor at Notre Dame, gave a slide presentation of how to manage employees. His topic, "Managing Employees: The Skill of Behavior Management," was a revolutionary subject which claims that the best way for an employer to improve employee morale and efficiency is not "by getting into the employees' heads but rather by managing their behavior."

He maintained that "employees don't fail, only managers fail." And he said that using established behavioral management principles an operator can get more out of his employees.

The emphasis, he said, should be on positive reinforcement. Good action should be duly noted by the employer, and inefficiency should be ignored if at all possible. He suggested that employers devise a system of "payoffs" for employees to act as incentives. But these, he said, must not be chosen by the employer but rather by the employees themselves.

Anderson contended that pay is never enough. "You can pay a person more," he said, "but if you don't give them motivation, you won't get enough."

Some of the payoffs which he suggested might work is rewarding routemen with the best records with the best cars, the best schedules, and the best routes. Operators can chart efficiency of their routemen, for instance, by keeping track of the number of callbacks on the same call within a certain agreed-upon time frame (say 24 hours).

He emphasized that positive motivation is much better than negative motivation (although negative motivation is sometimes necessary).

Anderson also warned that operators should be willing to accept the fact that maybe it is their own behavior which is contributing to the company's inefficiency. Perhaps by their attitudes to workers, they have lessened the motivation of the workers.

Was It Worth It?

I guess it's the belief of many operators that they don't need college professors to tell them how to run their businesses. After all, professors teach, and operators operate.

Perhaps that's the reason attendance has been down the last couple of years. At one time attendance at the A.M.O.A.-Notre Dame seminars had climbed to over 80, but the last two years the total attendance has dropped to 62 and then to 56 (this year's figure).

This is a sad circumstance because the Notre Dame seminar is a fine presentation which greatly benefits those operators who attend.

The most helpful seminar and workshop this year came from Dr. John Malone, a veteran of these A.M.O.A.-sponsored events. Malone gave a thoroughly enlightening and straightforward presentation on cash planning, and his straightforwardness and knowledge of the coin machine industry was a refreshing change for operators who were tired of glib talk about money matters.

He had some solid guidelines for operators to use as far as evaluating location profitability, and his step-by-step approach to analyzing a business's financial standing was impressive enough to get at least one reputable operator to send out a rush order for his financial reports to be sent to the hotel. He wanted to go over them, apparently, with Malone.

No doubt this operator found the seminar profitable.

As far as Malone's talk about location profitability, a Portland, Oregon operator stood as evidence of the validity of Malone's statements. "When he [Malone] told me about this at a seminar a few years back," said the operator, "I went back home and pulled my machines out of about 15 locations. It was hard to do," he continued. "I told the locations I thought they were nice guys, but that I just couldn't afford to keep my machines in there any longer." When asked if, in retro-

spect, he now felt he had given up 15 locations and suffered because of it if instead he had experienced a corresponding increase in profits, the Portland operator said, "It was definitely to my advantage. I experienced an upturn in business."

No doubt he too has found the seminars profitable.

True, at one point the seminar suffered. The second presentation, on organizing a small business, was lacking in useful substance, and Dr. James Filgas's delivery was uninspiring.

But the third speaker, Dr. Chris Anderson, made an energetic presentation which totally involved the audience. And his workshop session showed how behavior management (his topic) could definitely benefit the coin machine operator.

What many operators are not aware of at these seminars, is that there is an added advantage to their attending. Those who attend these shows are among the nation's leading operators (This is evidenced by their pricing and commission schemes. Nearly all the operators I talked with at the show had pricing schedules far in advance of the national average and their commission arrangements were quite often 60-40).

What does this mean to those who didn't show up at the Notre Dame seminar? It means, simply, they missed an excellent opportunity to brainstorm with operators across the country.

And the opportunities are there for this kind of idea-sharing. It's not like the A.M.O.A. Expo in the fall where it is hard to buttonhole another operator. At the Notre Dame seminar the operators are there for one reason, to get ideas on how to improve their business. And this is exactly what they got.

If you missed it, it's your loss. But make a point to catch it next year. It's certainly worth your time.

—David Pierson

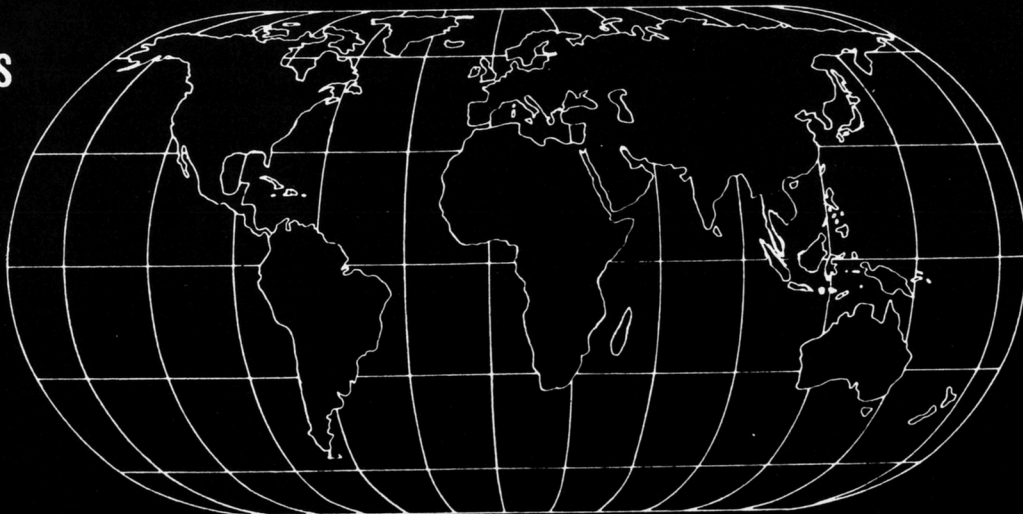
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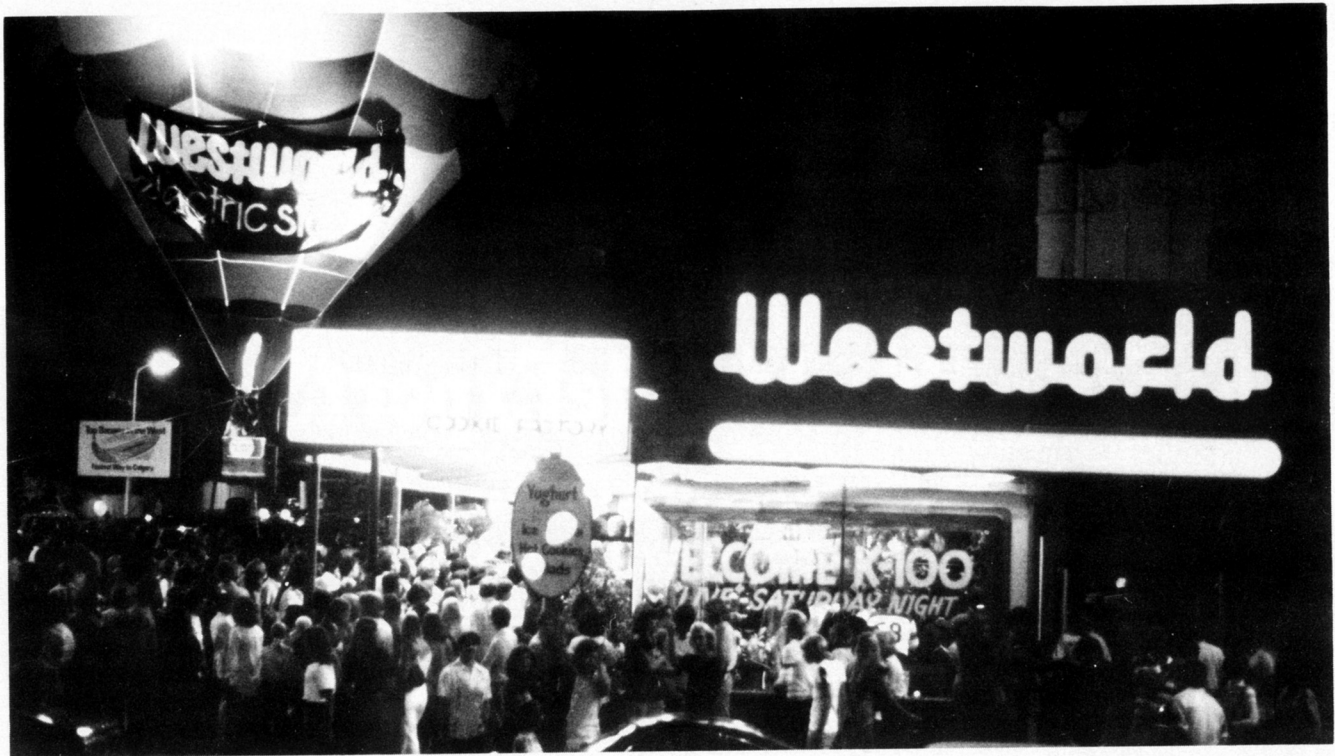
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Westworld

It was Friday, December 17, 1976; and 30,000 people were lining the sidewalks and outer edges of two blocks of Westworld Village in Los Angeles. It was the world premiere of the new movie "A Star is Born."

Meanwhile, one-half block down the street from the Westwood Theater, another star was being born in the entertainment world, Westworld Electronic Amusement Center.

Having put the finishing touches on their creation, twenty-year-old Steve Sogn and his father, Dick, decided to grab a bite to eat and by accident left one of the doors open on their way out. When they returned, their amusement center was mobbed with paying customers, and the Westworld employees were apologizing, "We couldn't stop them."

It hasn't stopped since. The fans have kept coming back every day, paying to play.

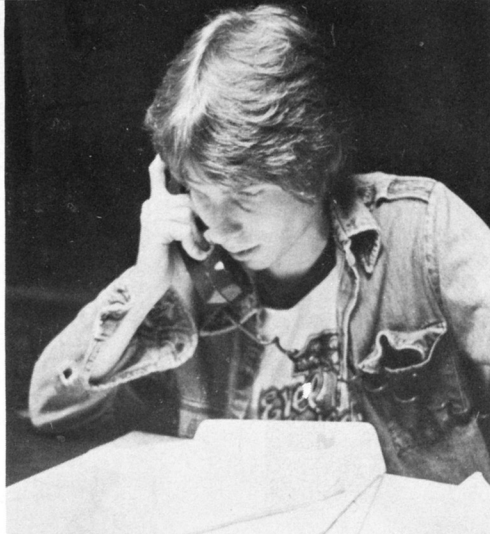
The Westworld Electronic Amusement Center is different in that the customers it attracts are between eighteen and thirty-five years of age. The Village it is located in was not designed for children (it's one-half block away from the U.C.L.A. campus), and the Sogns use that distinction to their advantage. They charge the highest possible prices to play their games. The games are set on twenty-five cents, and many are set on fifty cents. Most of the video games are fifty cents.

For 2,000 square feet, the Westworld arcade is probably the most successful game center in Los Angeles. It's not that the Sogns

Arcade Spotlight

By Gene Beley

In recent issues of PLAY METER, staff writer Gene Beley has contributed articles about leading arcade operators, namely Steve Shoemaker (Nov. PM, page 64) and Ted Olsen (Jan. PM, page 50). This month, as part of our arcade spotlight, he highlights two more arcade operations which have a certain flair all their own: Westworld, located near the U.C.L.A. campus in Los Angeles, caters to an adult crowd; and Piccadilly Circus in Fremont, California, has all the trappings that will attract the younger set.



A hot-air balloon, a radio promotion, Hollywood celebrities, a yogurt parlor—the Sogns got Westworld off the ground with a bang. Steve Sogn (above) was the one who hit upon the Westworld Village location. Steve and his father, Dick, (below) check out an Atari pinggame at the past AMOA Show.

tapped a location no one else had ever thought of approaching. In fact, operators had been trying to get a game location in Westworld Village for the past ten years. But how a twenty-year-old, with a very limited knowledge of the game operating business was able to pull out the plum is something worth noting.

On his father's advice, Steve had worked as both a repairman and a game designer before finally turning his attention to arcades.

Quickly learning that the arcade formula usually calls for schools nearby, restaurants, and theaters, he got the idea one night to try something in Westworld Village.

Soon thereafter he found himself a location; a bookstore on Broxton Avenue was going into bankruptcy. So the Sogns set out to see what their chances were of landing the prize location. And a prize it was. There were more than sixty restaurants, and eighteen theaters within four blocks, and there were 38,000 people enrolled at U.C.L.A. As evidence of the good prospects of the location, a new disco had been planned in the area to accommodate 10,000 people.

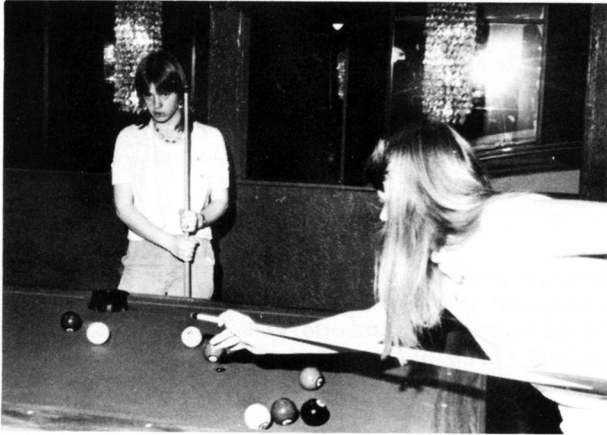
But then the Sogns met their first roadblock.

"We called the people who owned the building," said Steve, "but when we said we wanted the building for an arcade, 'no way' was the reply."

The owners began to educate the Sogns about prior problems. They had already given one operator a chance, and there was nothing but problems—drugs, curfew violations, thefts, vandalism.



Pool tables are numbered among the amusement pieces at Piccadilly Circus. At right, the mayor of Fremont does the honors at the ribbon-cutting ceremony as Manager Wesley Clark and his staff look on.



The Sogns took the approach that their operation would be entirely different, nothing like the prior game arcade. "In fact," said Steve, "we emphasized we didn't want to call it an arcade."

The final roadblock was the local chamber of commerce which also didn't like the idea of such a business moving into the area.

But the Sogns and the building owners, who by now weren't as opposed to the idea, formulated a plan of action, and entered into a lease agreement.

The two operators joined the chamber of commerce and made a point to list their affiliation as an "electronic amusement center," rather than an arcade.

They figured secrecy was important so they concealed the remodeling inside with butcher paper over the windows. A portion of the building was leased to a yogurt parlor, and it was placed in the back of the building, hoping that would attract even more adult traffic.

The Sogns retained a canopy over the side of the building and put in \$5,000 of bricks to replace the asphalt. Twenty redwood tables were installed under the awning so the people would have a place to sit down, something hard to find in the Village, and still another way to attract adult traffic.

They had a lot of hanging plants installed. This, Steve contends, helped the image. And though, in the end, a total of about \$50,000 was made in leaseholder improvements, the Sogns feel the added

expense was well worth it.

"Decor pays off," says Steve simply.

In the beginning the Sogns began with a ration of twenty pinballs and thirty-three videos. But gradually that ratio changed until now they are featuring only about ten flipper games. That figure can be expected to increase, they say, now with the advent of solid state pinball.

Most people would be content with such overnight success, but the Sogns have shown a talent for promotion as well. For instance, to introduce Atari's Starship game, Steve carefully planned a gigantic promotion that included hiring Twentieth Century Fox's Darth Vader of "Star Wars" fame. Ah, such is the luxury of being near Hollywood.

Among their promotions efforts, they launched a hot-air balloon and sent invitations to many Hollywood celebrities and other dignitaries to ride in it.

Then they contracted with a radio station of \$2,000-a-week advertising. And the radio station also helped with the promotion.

Throughout it all the Sogns have maintained the highest possible standards of operations and in games. The formula learned will be tested elsewhere, Dick reveals. They are looking for another 5,000-square-foot location to cater to adults.

"The yogurt worked well here," said Dick, "but something else might work well elsewhere. Even a bar might work.

"Yes, a cocktail lounge atmo-

sphere disco-type crowd, loud rock music, people smoking, and people 18 to about 34 with a lot of money..." Dick trailed off as the clock neared midnight in his sound-proof office behind that wall of gold-making machines.

Piccadilly Circus

When Jon Daugherty designs an amusement center, the coin-op industry should watch closely, because it is usually a way to crystal-ball high-level trends for the next five years. The latest Jon Daugherty-designed center, Piccadilly Circus, in Fremont, California, is an example.

When a dentist and pharmacist from Chinatown, San Francisco decided they wanted to "get into the coin-op amusement business," their research quickly led them to Daugherty. They saw one of his prior-designed establishments in the San Francisco Bay Area, LeMans Speedway, with bumper cars and amusement machines, and decided that was the best concept for them.

The two Chinatown investors presented Daugherty with a 15,000-square-foot, free-standing building, formerly a two-screen movie-theater center in the back of Fremont Fashion Square Shopping Center. The investors wanted to gut the entire building and start over, but Daugherty wisely advised to retain one of the theaters as an attraction, add a bumper car track and fast-food restaurant, then fill the rest with amusement machines.

Piccadilly Circus opened just after Christmas and began grossing about \$2,000 a day before the fast-food



Among those at the grand opening at Piccadilly Circus were (top left) Fremont's police chief and his wife and (above) P.S.E.'s Satish Bhutani. Both Game Tree and Desert Patrol were big draws at the grand opening.

restaurant had even been added to the interior.

Upon entering the newly-renovated Piccadilly Circus, the chandeliers in the former theater lobby immediately radiate class. The Daugherty-LeMans Development Company-designed bumper cars are the focal attraction on the main level, with the more than eighty amusement machines spread out in the foreground.

Daugherty is an astute buyer of older games and does not believe everything has to be new. He feels his bumper cars provide a primary attraction with staying power. And now he has the added attraction of the theater.

"Once there for these attractions," Daugherty explains, "the kids will play anything we have."

Although he has some of the newer machines, he delights in buying bargains like Allied's Ski, which, he claims, never fails to bring in "at least \$100 a week."

Upstairs in the former projection room, there are pool tables and a smaller room with foosball tables. "I felt these games attract a different type of player," Daugherty interjected, "and thought we'd be better off separating them by installing those tables upstairs."

Piccadilly Circus is located in the hub of Fremont, population, 125,000, a suburban community, approximately twenty-five miles south of San Francisco. There are four high schools and five junior highs in the immediate area.

Joe Rondeau of the Economic

Development Committee for Fremont's Chamber of Commerce, commented "I think this amusement center will be a fabulous use for the building. The building was vacant at least six months before they took it over."

Youshio Fujiwara, who is on the city's planning commission, added "I hate to see a building vacant. If you get a vacant building, you create a blighted area easily."

Fujiwara said his initial reaction, upon attending the Grand Opening, was "I wouldn't mind bringing my own kids over here. My only fear," he continued, "is, if it isn't controlled properly, it could become a teen-age hangout."

PLAY METER then asked Wesley Clark, Manager, Piccadilly Circus, how he intended to prevent that from happening. "The best way to control such problems is for management to be here during peak times. Also, I use off-duty policemen for my security."

Clark formerly managed a LeMans Speedway in Southland Mall in the San Francisco Bay Area and has also worked as an amusement machine salesman for Portale Automatic Sales in Los Angeles.

He said they plan to charge \$1 to \$1.50 for most movies, but, when appropriate, may have some free movies for promotional purposes. The 200-seat theater can also be used for community events.

They do not intend to use tokens, as many large game centers seem to be doing. "We feel we can control the cash just as well without using

tokens," he explains. Nor do they yet plan to use a one-price admission, but admitted "we have discussed that."

Karl Schneider, co-inventor of the type of bumper cars Daugherty's firm uses, was on hand at the grand opening in Fremont. He said they have accomplished many improvements on the cars since first installing them at LeMans Speedway's original installation at Del Amo Shopping Center about five years ago. One difference between their track and others is they have banked turns and two levels of tracks.

The outer areas reflect Daugherty's earlier background as a seasonal decorations consultant and designer for Las Vegas casinos and department stores. Disco-type revolving lights over the bumper car areas spray "star-like" lights over the ceiling and outer walls, painted with London street shops.

If Piccadilly Circus can be financially successful, it will probably provide an alternative to the enclosed malls for major operators. There are many closed movie theaters available in nearly every community. Since the rents are reaching the outer limits on the enclosed malls, it may be wiser financially to consider remodeling a theater to suit the needs of amusement centers.

"I'm going to prove you can engineer attracting a crowd," grinned Daugherty, who is now already engaged by other investors to design a 12,000-square-foot amusement center in Springfield, New Jersey.

Williams holds schools

To familiarize distributors and operators with the unique features of solid state games, Williams Electronics, Inc. of Chicago is conducting an intensive training school program throughout the United States.

In charge of the program is David L. Poole, manager of advanced development at Williams. He describes the training school as combining classroom lectures with a "hands-on" session in which those attending gain actual experience in solving on-the-job problems.

"These new games have an entirely different technology," Poole says. "They can be a real challenge to distributors and operators used to electro-mechanical types of games; the machines require a higher level of expertise and present different types of problems."

The training program is divided into separate sessions for distributors and operators, and will last through May. By then, Poole says, the company will have explained the features and advantages of solid state games to 100 distributor service managers and approximately 2,000 operators.

Instructors for the first session were designers and programmers for the company. The three-day sessions were held during a three-week period in December, with distributors attending from as far away as Germany, France and the Netherlands.

The second phase of the program consisted of one-day classes which began in February. The sessions are concentrated versions of the first phase of the training program and are directed to operators.

The operator training sessions are being held in various locations throughout the country. Between 30 and 75 operators will attend classes in each city. The classes are arranged by the distributor service managers for each area, and Williams is supplying the instructors.

"Our purpose is to orient the man actually on the site with the game as to its advantages and features so that he can customize it to his location and keep it running," Poole says. "Once instructed in basic trouble shooting, he should be able to handle most problems that might arise by himself."

During the "hands-on" session, the men actually play the games (which included Williams' "Hot Tip" and "Lucky Seven"), trying to solve any problems the design team has purposely set up ahead of time.

"We're extremely pleased with the response we've had to the program so far," Poole says. "In the distributor classes in Chicago, we held an open forum during one evening session where we asked the men to pass along any comments they might have concerning any phase of our operation or service. The discussions covered a wide range of topics, and we received a lot of good ideas."



Williams Electronics President Michael Stroll addresses a class as part of Williams' solid state training school program. By the end of May, Williams' training school team will have discussed the distinctive features of solid state to 100 distributor service managers and approximately 2,000 operators.

Exclusive distributor

Tournament Soccer of California was recently granted an exclusive distributorship to provide and promote Tournament Soccer Foosball in northern California and northern Nevada.

In the past foosball tables were sold by distributors in the San Francisco area that also distributed other games and coin-operated equipment. The growth in the Bay Area, according to Tournament Soccer of California, was stagnated by a lack of promotion and follow-up by the normal distributor.

Tournament Soccer of California, headed by Ted Olson, plans an all-out effort to educate and expand foosball in northern California.

Scott Jackson is in charge of marketing and will be spending much time promoting the game and educating operators and locations as to how they can increase earnings, keep the machines maintained, and make the machines last longer.

The first big tournament was held February 17 through 19 at the Holiday Inn in Santa Cruz, where \$10,000 was up for grabs for pros and novice men and women.

Gottlieb ties knot

D. Gottlieb & Company has appointed Brady Distributing Company of Charlotte, North Carolina as a direct Gottlieb Distributor.

Brady Distributing's president is Jon Brady. Blair Norris serves as vice-president, and Jim Frye as sales manager. Several salesmen call on customers for games, music, and vending in North and South Carolina.

"We feel very strongly that as a direct factory distributor, Jon Brady and his organization will be a great asset to the Gottlieb family of distributors, and we know that Jon is particularly pleased," said Marshall Caras, Gottlieb's marketing vice president.

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World Wide hosts clinics

World Wide Distributing recently held two service schools for operators and servicemen March 7 and 8 at the Holiday Inn in Elmhurst, Illinois.

The first of the two schools was a phonograph service school attended by 57 operators and servicemen March 7.

The operators were greeted by World Wide personnel John Neville, Bob Parker, and Jack Moyle. The lecture was given by Seeburg Field Engineer Ed Urgitis.

Emphasis was placed on troubleshooting on the new Seeburg STD 4. Actual service calls were required to find the trouble and solve the problem as quickly as possible.

The second school, which was designed to familiarize operators and servicemen with the features of Williams' solid state games attracted more than 100 students.

As with the Seeburg troubleshooting session, classes ran from 10 a.m. to 5 p.m.

Representing Williams was Len Nakielny.

Bob Prinzing acted as an instructor and was assisted by Paul Dussault. Both explained the features and advantages of solid state games using Williams' current model, Hot Tip.

Also, a number of service calls were put on some of the games, and students were told the quick and easy way to service the games.



Seeburg's Field Engineer Ed Urgitis, with microphone, conducts a phonograph service school at World Wide Distributing. Fifty-seven operators and servicemen were on hand for the one-day work session.



Part of the crowd attending World Wide Distributing's all-day service school on Williams' solid state games.

Meter-All announces additions

Meter-All Manufacturing Company, a Dallas-based subsidiary of ALD, Inc., has announced the addition of eight new manufacturer's representatives to the company's roster.

The association of these representatives, all of whom have previous experience in the field, will provide sales coverage for the company in virtually every area of the United States.

Selected recently to represent Meter-All were William Blackwell, Rod Richmond, William Smart, Jack Davison, H.E. Newell, Jeff Holmes, as well as the John Carroll Com-

pany, and John A. Shoemaker & Company.

The Carroll Company, which has operated in Lakeville, Minnesota, for 30 years, will represent Meter-All in North and South Dakota, Minnesota and Wisconsin. Blackwell, of Birmingham, Alabama, will cover Tennessee, Alabama, Georgia and Northwestern Florida. He is a 25-year veteran of the trade.

Richmond, who headquarters in Houston, Texas, will be responsible for his home state as well as New Mexico and Arizona; while Smart a resident of Metairie, Louisiana, will cover Louisiana, Mississippi and Arkansas.

Davison will be the company's representative in Illinois and Eastern Iowa. He is a resident of Rockford, Illinois. Newell, of Grand Rapids, Michigan, will work in Michigan, Indiana and Ohio. Holmes, of Roseville, California, will sell for Meter-All in California, Nevada, Utah, Idaho, Washington and Oregon.

Meter-All is a manufacturer of coin control mechanisms, electro-mechanical controls, timing devices, electronic metering and control systems and chemical injectors. The company also produces custom designs for specialized applications.

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Maryland eight-ball

More than 160 pool players in Maryland competed recently in the first-ever statewide coin-operated eight-ball championship.

The event, sponsored jointly by U.S. Billiards and Sefco Distributing was held in the Francis Scott Key Ballroom of the Downtown Hilton Hotel in Baltimore.

A total of 56 locations participated in the event. And Sefco district sales manager, Mark McClesky, reported overall business at the locations on tournament nights "was up as much as 150 percent."

The tournament attracted much media attention. The two major television stations in the area, WBAL and WMAR, sent camera crews and reported the event on their news shows. And both the Baltimore Sun and the Baltimore News American newspapers carried stories on the event.

A total of \$2,400 in prizes was given away, as well as cue sticks, hats, certificates, and trophies. The class "A" winner was Tom Vanover of Baltimore, who was sponsored by Club Leo and Madison Vending. The Class "B" title went to Murray Rosenthal of Pasadena, who was sponsored by Shangri-La tavern and Cadillac Amusement. And the Class "C" winner was Robert Hardesty, sponsored by Dew Drop Inn and United Automatic Sales.

Other operators who participated in the event included Rossvill Vending, Downes Music Company, V & V Vending, Todd Amusement, Executive Vending, and Ridenour Coin.

NFL Foosball

Shaffer Distributing of Columbus, Ohio and Tournament Soccer recently held a joint promotion on Tournament Soccer with the Cleveland Browns and Cincinnati Bengals football teams.

It is part of a national NFL Tournament Soccer promotion.

A table was placed by Shaffer in both the Browns and Bengals dressing rooms to determine the champion from each team. All other NFL teams participated, and a tournament to determine the NFL champion foosball player will be televised nationally.

The two tables used in the Ohio competition are being donated to the favorite charities of the Browns and the Bengals.

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Home pinballs: boom or bust

By Barry Lerner

**It's too early to tell
what effect
home pingames
will have on
the coin-op business**

Taking their cue from counterparts in the arcade business, home pinball machine manufacturers have been trying to solidify their up-to-now pizzaz-less business by converting to solid state technology. And they say it's working.

Some industry observers are predicting that the resulting mass market could make the pong craze look like a mere ping.

One of the latest firms to enter the home pinball machine business is Mattel, the heavyweight toy maker that through its newly-formed electronics division will have a solid state machine ready for year-end retail sales.

The toy manufacturer—successful last year with handheld non-video electronic games—declined to give details of its forthcoming flipper, but industry sources expect the product to rival other domestic pinball machines both in price and features.

With this introduction—and the simultaneous unveiling of a programmable home video game—Mattel will thoroughly christen its entry into the electronics faith.

Yet while there is general unrestrained cheers from home pinball machine producers, the new mass market sales potential brought on by the adoption of electronics seems to be bringing quizzical looks to the faces of arcade operators and the

manufacturers who supply them with machines.

It seems the jury is still deliberating the question of whether home electronic pinball machines will prove a boom or a bust to the arcade business. In short, the question is whether playing time in the home will sufficiently quench a person's desire for the ricocheting of the silver ball, or merely whet his appetite for this mode of entertainment.

The optimist in the arcade business argues that like home video games, a consumer hooked on a particular game will carry his addiction into the arcade where he would gladly plunk down a coin to satisfy his craving.

The pessimist, on the other hand, says that only certain well-to-do segments of society will be able to afford solid state pinball machines for the home, and therefore, arcade operators will be able to garner enough business from those on the other side of the tracks to stay financially afloat.

And while either or neither may be right, one thing is certain—by year's end professional pinball machines will be more abundant on retailers' floors, and by this time next year the effect of this market on the coin-op business will be known.

One company which is gradually moving into solid state machines is

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Meadows

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The ball can be thrown fast or slow. The "Flim-Flam Hook" will make the ball move in a right or left direction as long as the hook button is depressed. Let up on the button and the ball straightens out.

Watch the figure on the TV! Slow Flim Flam hook action, he'll do slow "Body English." Fast back 'n' forth Flim Flam hooking, he'll dance a jig!

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STRIKE! The bowler jumps up and down; the spectators cheer with clapping, whistling, and footstomping sounds.

OPEN FRAME? Happens to the best of bowlers. The man throws his hands to his head in exasperation.

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BEER FRAME! What's more American than mom and apple pie? Bowling and beer frames. You never know in which frame it's going to appear. Adding excitement and suspense, the Beer Frame comes up randomly anywhere from frame 1 to 9. (Operator option)

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Brunswick Corp.'s Briarwood division which along with Rockwell International—an electronic component supplier—designed a full-size microprocessor-based pinball machine for home use.

The unit will be in the \$500 price range, according to a Brunswick spokesman, who added that more solid state machines for the home are currently under consideration.

Meanwhile, Bally's Midway subsidiary—which will soon sell a programmable video game/home computer in the consumer market—currently has three solid state pinball machines ranging in price from \$750 to \$800.

According to Robert Wiles, director of marketing for Bally consumer products, the firm's first solid state consumer pinball machine was introduced about a year and a half ago. The product was based on technology borrowed from the firm's coin-op market.

The first product was a success and Bally has since expanded its home pinball line.

Bally, meanwhile, is thoroughly hooked on electronics even to the point that it is now considering converting its slot machine designs to accommodate the technology, according to an executive of the parent company.

The reason: the use of a microprocessor in slot machines would give the units an internal auditing capability heretofore unknown in the gambling casinos of the world.

Such increased capabilities are also a lure for pinball machine manufacturers, but there are more important reasons why they say solid state is here to stay—namely, decreased production costs in the long run.

Michael Stroll, president of See-burg's Williams subsidiary—a commercial pinball machine producer—explained that while cost of manufacturing solid state pinball machines is starting out higher than that of mechanical units, eventually electronic units will undergo a sharp cost reduction, attributable to lower labor bills for manufacturers, as well as an expected price decline for electronic components once mass production is achieved.

"The industry hasn't done anything significant in five to ten years," Stroll was quoted as saying, further explaining why he feels solid state machines have become popular in most arcades nationwide.

"Now with solid state they have the opportunity to open up entire new vistas," he added.

Along with the new vistas has come a new market—namely any

person with adequate space in his home to accommodate an electronic pinball machine and adequate funds in his checkbook to pay for one.

There are reportedly several other mass marketers studying entries into the home pinball machine market, but none are expected to make the final plunge until some degree of success can be assured.

Such assurances are not likely to come until after Christmas when companies like Mattel, Bally, Brunswick, Coleco and others tally up sales and see whether the large development tab run up their electronic machines has been more than offset

by consumer interest and spending.

But while solid state technology in pinball machines has its fierce defenders, it also has some critics.


Marshall Caras, Gottlieb's vice-president of marketing, said he felt that it will take about 5 years before microprocessor machines become cheaper to make than electro-mechanical ones.

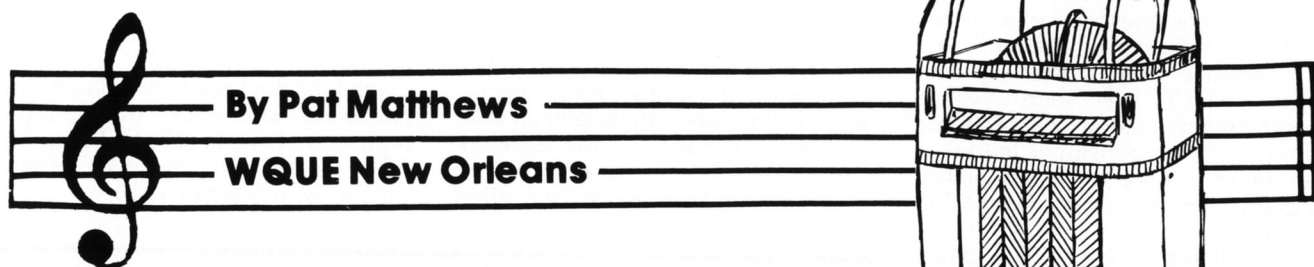
Such a leisurely decrease in production costs could prove the death knell for home pinball machine producers who must count on the reduction of retail prices far below the \$500 level if they are to develop a truly mass market product.

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An even dozen

Before we dig into the latest batch of music, I'd just like to say how much I'm enjoying writing this music column for *PLAY METER*. The association thus far has been fun, and I look forward to bigger and better things. As a matter of fact, watch this column for something new in the near future. Hopefully this new addition will be both enjoyable and a useful tool for you.

ONE NIGHT WITH YOU—Gino Vanelli A&M 2025-S

You've got to hand it to this very talented singer/songwriter, he keeps trying and trying harder each time. But each time that intangible something just eludes his grasp. That unseeable something is the "key" to a hit record. Maybe this will do it for him. It's typical Gino Vanelli and to this day his allegiances are loyal, yet few and far between. (C)

TAKE ME TO THE NEXT PHASE—Isley Brothers T Neck 2S82272

Following in the very successful paths of the Commodores and Earth

Wind & Fire, this super group of rhythm and funk is releasing a live lp. Ironically the Isleys have been around long before either of the two aforementioned groups, and this is their first live set.

Take Me To The Next Phase is strictly Isleys all the way, with extra heavy bass lines and moving, very danceable rhythms. It'll be interesting to see what it does for them—it's certainly been awhile since *Go For Your Guns*. (A—R&B) (B—Pop)

FEELING GOOD—Voltage Brothers Lifesong ZS8 1762

Not the Isley Brothers by any stretch of the imagination, but a group with a song that carries a lot of feeling. Harmonies (a la Earth Wind & Fire) lend themselves well to an exciting rhythm section. You can certainly move right along with this one—it's good clean dancin' fun. (B—R&B)

GEORGIA ON MY MIND—Willie Nelson Columbia 3-10704

It's been done a hundred times,

but not quite like this. Willie's voice is familiar enough to warrant chart success and make this a favorite in the hearts of all cowboys and girls. It may even be just "pretty" enough to get some crossover action. (A—C&W)

KEEP ON DANCING—Johnnie Taylor Columbia 3-10709

Not since *Disco Lady* of a few years ago has Johnnie Taylor had such a winning sound. It's driving, it's moving and it's disco. He beckons everyone to "shake what you got" and "Keep on Dancing" makes you wanna. (A—R&B) (B—Pop)

WHERE HAVE YOU BEEN ALL MY LIFE—Fotomaker Atlantic 3471

This is one of those songs which could only come along at this time of the year—a summer record. The debut single of a solid group of singer/musicians with as good an arrangement as you'll hear anywhere. The title is the "hook" and the Beatles like melody makes for a smash the first time around for Fotomaker. (A)

The records are rated as follows: **A**—Superb, destined to be a top ten record on somebody's chart; **B**—Good, but only enough to crack the top 25; **C**—Maybe not a financial success, but with a little exposure will keep those coins clinking in the jukeboxes.

HOUSE OF THE RISING SUN—
Santa Esmerelda Casablanca NB
913 DJ

The idea was novel the first time around, and hasn't quite worn off; however, this 1970's Disco-Animals won't do as well commercially for this Latin act. It's very danceable and should hold up on this alone. The drawback this time around seems to be the lack of intensity in the vocals; there's no "feel" for the lyrics as before. The beat is the same. The words have been changed. (C)

YOU ARE ALL I'LL EVER NEED—
Lobo WBS 8537

A new label, but the same unmistakable sound that made this man a favorite romantic singer in the early 1970's. Like before, it's a love story set to music, complete with sensitive lyrics ("your hair smells just like sunshine") and melodic acoustical accompaniment. I, personally, have always liked this artist and would love to see this record do well. On a hunch— (A—MOR) B—Pop)

MAKE YOU FEEL LOVE AGAIN—
Wet Willie Epic 8-50528

From the success of "Keep on Smilin'" to their recent chart action of "Street Corner Serenade," Wet Willie went through a lot of changes. The shake up in personnel was inevitable with the change in musical directions. In my opinion, the group has benefited tremendously by all of the changes.

Originally a Dixie Band with a cult following, Wet Willie now has a hit record under their collective belt and a new single to test. From the *Manorisms* lp comes another great sounding tune destined for even greater things than in its predecessor. "Make You Feel Love Again" is the complete commercial sounding hit recording. With probably the best sounding horn section in rock music today, Wet Willie is set to take the world by storm again—this time they're sure to conquer the *whole* thing. (A—Pop) (A—R&B)

DO YOU BELIEVE IN MAGIC—
Shaun Cassidy WBS 8533

This teen has everything—looks, personality, a voice, and a huge bankroll. How this lends itself to making a fortune by doing remakes of classic oldies, I'll never know. Nevertheless, put another chalk mark in the "Remake" column next to Shaun's name. "Magic" is still the same bouncy rocker it was when the Lovin' Spoonful first burst upon the scene in the mid-'60s. This is an exact copy of the original—right down to the length (2:15). Should

do well for the King Midas of the teen record buying market. (A—Pop)

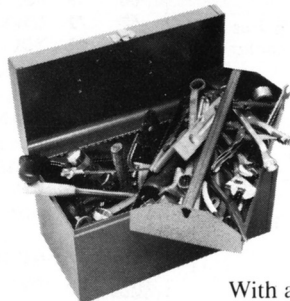
WHEEL IN THE SKY—Journey
Columbia (3-10700)

The first single pulled from the latest their fourth lp by this five man group based out of San Francisco. It's members include Gregg Rolie (Keyboards) and Ansley Dunbar (drums). The album is extremely high energy rock and the single is only a shade less. It's along the lines of, let's say, Blue Oyster Cult. Should do well with a bit of airplay. (C)

ONLY THE BEAUTIFUL—Henry
Gross Lifesong (ZS8 1761)

Sounding more like Sha-Na-Na (again) with every record, Henry Gross is still searching for that "untangible" necessary to get him back in the record spotlight. It's been a long time since "Shannon" and "Springtime Mama" (slight success) and this one may do it for him. With a refreshing rock n' roll beat and the usual (for him) excellent harmonies, Henry Gross may have stumbled onto that elusive ingredient needed to make a record a hit. Gonna go with it on a hunch. (C)

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RECORD WORLD SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

APR. 1	MAR. 25				WKS. ON CHART
1	1	NIGHT FEVER BEE GEES RSO 889 (2nd Week)			9
2	2	STAYIN' ALIVE BEE GEES/RSO 885			17
3	5	CAN'T SMILE WITHOUT YOU BARRY MANILOW/ Arista 0305			9
4	3	EMOTION SAMANTHA SANG/Private Stock 178			21
5	4	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883			23
6	7	OUR LOVE NATALIE COLE/Capitol 4509			15
7	8	JACK & JILL RAYDIO/Arista 0283			16
8	9	LAY DOWN SALLY ERIC CLAPTON/RSO 886			14
9	6	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355			19
10	14	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)			10
11	10	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441			24
12	13	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)			18
13	15	EBONY EYES BOB WELCH/Capitol 4543			10
14	22	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884			7
15	11	THUNDER ISLAND JAY FERGUSON/Asylum 45444			16
16	17	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490			14
17	20	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 161110 (Atlantic)			6
18	24	GOODBYE GIRL DAVID GATES/Elektra 45450			16
19	25	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460			8
20	23	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)			15
21	30	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/ Atlantic 3463			7
22	26	FLASH LIGHT PARLIAMENT/Casablanca 909			9
23	12	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646			21
24	18	I GO CRAZY PAUL DAVIS/Bang 733			32
25	21	WHICH WAY IS UP STARGARD/MCA 40825			11
26	31	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456			8
27	32	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)			7
28	29	HOT LEGS ROD STEWART/Warner Bros. 8535			7
29	45	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)			4
30	36	FEELS SO GOOD CHUCK MANGIONE/A&M 2001			10
31	34	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675			8
32	16	BABY COME BACK PLAYER/RSO 879			27
33	40	DISCO INFERNO TRAMMPS/Atlantic 3389			7
34	50	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459			6
35	43	FOOLING YOURSELF STYX/A&M 2007			7
36	48	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362			6
37	42	BABY HOLD ON EDDIE MONEY/Columbia 3 10663			7
CHARTMAKER OF THE WEEK					
38	—	WITH A LITTLE LUCK WINGS Capitol 4559			1
39	46	FANTASY EARTH, WIND & FIRE /Columbia 3 10688			6
40	54	ON BROADWAY GEORGE BENSON/Warner Bros. 8542			4
41	41	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025			9
42	44	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518			8
43	19	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676			10
44	39	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)			11
45	57	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890			4
46	28	THE NAME OF THE GAME ABBA/Atlantic 3449			12
47	27	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004			11
48	33	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)			14
49	—	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891			1
50	56	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184			5
51	73	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708			3
52	55	ROCKET RIDE KISS/Casablanca 915			5
53	59	SWEET, SWEET SMILE CARPENTERS/A&M 2008			8
54	64	MORE THAN A WOMAN TAVARES/Capitol 4500			8
55	75	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693			3
56	80	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472			2
57	61	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514			6
58	69	TWO DOORS DOWN DOLLY PARTON/RCA 11240			3
59	35	DANCE, DANCE, DANCE (YOWSAH, YOWSAH) CHIC/Atlantic 3425			20
60	47	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492			21
61	67	DANCE WITH ME PETER BROWN/Drive 6269 (TK)			5
62	37	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300			15
63	65	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198			7
64	66	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/ Atlantic 3466			6
65	49	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462			10
66	38	PEG STEELY DAN/ABC 12320			19
67	72	LOVE IS LIKE OXYGEN SWEET/Capitol 4549			6
68	51	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515			9
69	81	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459			2
70	79	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686			3
71	—	YANK ME, CRANK ME TED NUGENT/Epic 50533			1
72	74	LITTLE ONE CHICAGO/Columbia 3 10683			4
73	78	THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287			4
74	82	MUSIC, HARMONY AND RHYTHM BROOKLYN DREAMS/ Millennium 610 (Casablanca)			2
75	77	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005			4
76	85	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513			3
77	—	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528			1
78	84	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS/ Motown 1436			2
79	83	IT AMAZES ME JOHN DENVER/RCA 11214			4
80	—	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652			1
81	—	EVERY KINDA PEOPLE ROBERT PALMER/Island 100			1
82	93	IT'S A HEARTACHE BONNIE TYLER/RCA 11249			2
83	86	WATCHING THE DETECTIVES ELVIS COSTELLO/Columbia 3 10705			4
84	87	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca 913			4
85	88	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512			11
86	90	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)			3
87	—	WHEEL IN THE SKY JOURNEY/Columbia 3 10700			1
88	—	SITTING IN LIMBO DON BROWN/First American Records 102			1
89	—	FLYING WITH BROKEN WINGS (WITHOUT YOU) ANGEL/ Casablanca 914			1
90	91	HONEY, DON'T LEAVE L.A. JAMES TAYLOR/Columbia 3 10689			5
91	92	KINGS & QUEENS AEROSMITH/Columbia 3 10699			3
92	68	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882			27
93	96	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)			3
94	71	HOLLYWOOD BOZ SCAGGS/Columbia 3 10679			7
95	98	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists 1136			2
96	97	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City 8 5500			3
97	58	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854			11
98	89	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522			6
99	53	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475			23
100	52	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123			25

Top Country Hits

Top Soul Hits

Now	Was		
1	1	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198	
2	7	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists XW 1136	
3	9	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201	
4	6	WALK RIGHT BACK ANNE MURRAY/Capitol 4527	
5	5	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	
6	2	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/Warner Bros. WBS 8509	
7	8	RETURN TO ME MARTY ROBBINS/Columbia 3 10673	
8	12	A LOVER'S QUESTION JACKY WARD/Mercury 55018	
9	3	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE MCDOWELL/Scorpion GRT 149	
10	14	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106	
11	15	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545	
12	10	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448	
13	18	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	
14	20	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461	
15	21	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137	
16	16	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	
17	17	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/Columbia 3 10671	
18	24	SWEET SWEET SMILE CARPENTERS/A&M 2008	
19	23	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/Columbia 3 10681	
20	25	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/MCA 40854	

Now	Was		
1	1	FLASH LIGHT PARLIAMENT/Casablanca 909	
2	5	THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3463	
3	4	STAYIN' ALIVE BEE GEES/RSO 885	
4	6	BOOTZILLA BOOTSYS'S RUBBER BAND/Warner Bros. 8512	
5	2	OUR LOVE NATALIE COLE/Capitol 4509	
6	3	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124	
7	7	WHICH WAY IS UP STARGARD/MCA 40825	
8	17	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	
9	9	JACK & JILL RAYDIO/Arista 0283	
10	10	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	
11	8	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	
12	16	DANCE WITH ME PETER BROWN/Drive 6269	
13	11	LOVE ME RIGHT DENIECE LASALLE/ABC 12312	
14	14	AM I LOSING YOU MANHATTANS/Columbia 3 10674	
15	15	DON'T COST YOU NOTHING ASHFORD & SIMPSON/Warner Bros. 8514	
16	12	TOO HOT TA TROT COMMODORES/Motown 1432	
17	13	BABY COME BACK PLAYER/RSO 879	
18	19	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008	
19	18	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	
20	20	LE SPANK LE PAMPLEMOUSSE/AVI 153	

PLAY METER

ANNOUNCES \$1,350 WRITER'S CONTEST



In an attempt to find new writing talent within the ranks of the industry, PLAY METER Magazine has created a writer's contest with prize money totalling \$1,350. The contest runs from February 1 through November 1 and is open to all paid subscribers (PLAY METER staff members and those who have written for PLAY METER on a professional basis are ineligible).

Prizes will be awarded for the best editorial (\$500); the best feature article (\$500); the second-best feature article (\$250); and the third-best feature article (\$100).

All articles and editorials will be judged by the PLAY METER staff on the basis of their applicability to the industry, the research and originality of the article, the quality of writing, and, finally, the importance of the article. The decision of the judges is final. All articles and photographs which are published will also receive PLAY METER's usual payment, in addition to being eligible for the cash prizes awarded at the end of the year.

CONTEST RULES

1. All entries must be typewritten on only one side of the paper and double-spaced.
2. All feature stories must run AT LEAST one full page in the magazine (or at least four typewritten pages).
3. Editorials must run no more than four typewritten pages and no less than two typewritten pages.
4. Pen names are not acceptable. Each entry must bear the writer's real name, his address, and telephone number.
5. All photographs which accompany articles must be clearly identified on separate sheets of paper.
6. All entries should bear one of the following two statements—“Entry for PLAY METER's Editorial Contest” or “Entry for PLAY METER's Feature Article Contest.”
7. All entries must be accompanied by a self-addressed, stamped envelope (PLAY METER accepts no responsibility for articles not accompanied with return postage. All articles not used will be returned).

All entries should be mailed to:

PLAY METER Magazine
P.O. Box 24170
New Orleans, Louisiana 70184

PLAY METER, April, 1978



Tornado expands operations, puts tables up for sale

The original Texas-style foosball table, Tornado, is now being offered for sale. Previously it had been available only through lease programs.

According to one of the owners of the table model, Bob Hayes, president of Bob Hayes Sports-Systems, Inc. of Dallas, the decision to sell the coin-op tables was made six months ago but is only now being announced. Hayes said that this move was in many respects attributable to Ed McCloud, who joined the firm as a partner in mid-1977. "He's a leading expert in foosball manufacturing in America today," said Hayes.

Hayes told PLAY METER that the reason for Tornado's shift from leasing its tables to selling them has been made possible by Tornado's recent move to a larger facility. "We

now have our own plant," said Hayes, "and that gives us the capacity to produce in quantity." The move is from a 4,000-square-foot building to an 18,000-square-foot facility in the Dallas/Fort Worth metropolitan area. Hayes said that as a result of this move, Tornado tables can now be produced at about thirty-a-day. Previously, the tables were produced at an average of six-a-day.

Hayes said the first Tornado tables which will be offered for sale will be the used coin-op models, and he added that the new models should be hitting the market by early May.

Hayes said that in connection with his firm's entry into the selling market, Bob Hayes Sports-Systems would have a 1978 professional tour, but this he conceded would not be in full swing until the middle or end of the summer. He added, however,

that in 1978 the Tornado tour would once again be sponsoring tournaments year-round. Those tournaments, he said, would range in prize money from \$3,000 to \$25,000. Said Hayes, "We try to break even on our tournaments."

Also, in conjunction with the Tornado move to sell its tables, Hayes said that he is presently looking for distributors throughout the United States to market the product.

The tornado table has three patents on five items on the table. Those patents include the following: the balanced man which stay up when positioned; a small indentation on the back of the players' feet to permit catching and toeing the ball; the texture of the playfield; the angled corner; and a serve hole with a groove.

Gottlieb conducts overseas service schools



Dick Finger, service technician for Gottlieb, recently held a well-attended service seminar at the offices of Active Amusement in Philadelphia. Foul weather conditions caused the postponement of some of the other Gottlieb seminars.

Dick Finger, Gottlieb's field service seminar leader, conducted technical sessions for the distributors of Mondial Commercial Corp. in France and also technical sessions in Hamburg, Germany for Nova Apparate, Gottlieb's distributor in Germany.

Prior to that, Finger had been dodging snow catastrophes, but, in spite of it all, he had conducted several excellent and extremely well-attended seminars for several Gottlieb distributors. Some of the seminars were cancelled because of extraordinary weather conditions, but re-scheduling attempts are underway.

The Gottlieb Engineering Staff has prepared a solid-state game manual, in addition to specific game handbooks, that aid in overall servicing. Finger will be distributing these at seminars within a couple of weeks.



Holding onto foosball locations

By Joe McCarthy

As foosball grows by leaps and bounds, we run into more and more instances of locations wanting to buy their own equipment. Every operator has choice locations that at some point in time acquired their own pool tables.

All of us know that pool tables are great for steady revenue due to minimum upkeep and expense, and few complicated service problems or downtime. Foosball also being non-electrical fits this description. The lack of complicated mechanisms however makes a location owner's owning his own equipment very possible.

When a location wants to buy their own equipment the reason is very simple: The owner feels it's better for his business to do so. If it is, the operator is in the wrong business. If it isn't the operator needs to sit down and talk sense with the location owner.

As a distributor of soccer tables for three years, I have seen numerous instances of location owners wanting to buy their own tables. What makes a location owner want to buy his own foosball tables? One reason is he may feel that he has to if he wants to get the brand his customers want.

Some operators refuse to update to the newer more sophisticated tables in demand today. They give the location owner little choice. Some operators find out too late (like when the owner calls him to pick up his old tables) of the extent of the location owners desire for new tables. An operator's assurance that distributors will not sell to his locations is a shallow solution because we all know that if someone wants something bad enough, he will get it.

Another likely reason for the owner's decision is that he feels that he is the only one doing the upkeep. Many operators feel that all you do with a foosball table is plunk it down in a corner and collect the quarters every week. The operator never

cleans, lubricates, or levels the table. Nor does he replace worn out balls, men or bent rods.

As the location owner has more and more requests for better table conditions, he finds himself doing maintenance. In many instances, the players themselves are the ones who keep the table leveled and cleaned. Foosball is the only coin operated game where the location owner's knowledge of the product may equal and sometimes exceed the operators. This is the exception rather than the rule to be sure, but it seems an operator who allows this to happen is not really up on what should be his business.

Giving the location good foosball equipment, and performing the weekly upkeep that you would all your other games is essential to keep the location owner's foosball business. With many locations grossing \$80 to \$100 a week on foosball, it's a game you don't want to lose, so maximize your locations by keeping your locations happy. It's not that difficult and it's worth it.

Foosball Facts

April 1-2

\$1,000 E. Brunswick, NJ Foostacular, sponsored by Irving Kaye. Table—Hurricane

April 1-2

\$1,300 Niles, OH tournament, Tournament Soccer. Table—Tournament Soccer

April 1-2

\$1,700 Ashland, OR tournament, sponsored by J&M Fun Games/Time Out. Table—Tournament Soccer

April 1-2

\$5,000 Little Rock, AR tournament, sponsored by National Foosballers Association. Table—Dynamo

April 7-9

\$10,000 Birmingham, AL tourna-

ment, sponsored by SRB Distributing Table—Tournament Soccer

April 14-16

\$1,000 Minuteman 1,000, Dedham, MA, Sponsored by Robert Jones International. Table—Hurricane

April 14-16

\$10,000 Boulder, Colorado tournament, sponsored by Feyline Productions. Table—Tournament Soccer

April 14-16

\$5,000 Oklahoma City, OK tournament, sponsored by National Foosballers Association. Table—Dynamo

April 27-30

\$50,000 Portland, Oregon tournament, sponsored by Tournament

Soccer. Table—Tournament Soccer

May 5-7

\$2,000 Louisville, KY tournament, sponsored by M&M Distributing. Table—Tournament Soccer

May 13-14

\$1,000 Hartford, CT tournament, sponsored by Irving Kaye. Table—Hurricane

May 19-21

\$10,000 Indianapolis, IN tournament, sponsored by Indianapolis Vending. Table—Tournament Soccer

May 26-29

\$100,000 Minneapolis, MN tournament, sponsored by Hanson Distributing. Table—Tournament Soccer

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—**Dean McMurdie, Circle International**

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—**Bert Siegel, Segasa**

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 - Never needs lubrication
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- Eliminates the “cause” of frequent service calls . . . (Canadian coins and magnetic slugs stuck on magnets). There is NO large magnet to cause coin-jams.
- Greatly increased slug protection.
- Rejects slugs and flattened pennies.
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St. Louis, Mo. U.S.A. and Toronto, Ont. Canada

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Multi-billion Dollar Vending Industry switched to coin equipment of structural Noryl resins years ago.

Now . . . for the first time, you can profit from these superior materials.

Stamped metal coin mechanisms of the type developed more than 30 years ago, are still in use in most amusement and game machines. Yet metal coin mechanisms are as outdated today as the World War I biplane. Modern science has developed thermoplastic and thermosetting polymers with unique molecular structure that can be molded, cast, extruded and drawn. They can even be greatly strengthened by the addition of glass fibers. These materials are more efficient and more structurally stable than metal. Molded polymers like Noryl, and glass fiber reinforced polymers have replaced metal in boats, in automobiles and airplanes, in space ships, in parts for appliances and tools, in precision equipment and precise instruments requiring unchanging tolerances, to cite but a few.

Coinco pioneered the move to the use of molded resins in coin handling equipment in 1966, when it introduced the first Electronic coin changer. Coinco introduced all-Noryl Acceptors to the Vending industry over ten years ago. Today, this new material is the *preferred structural material*, by far.

The new structural materials used in Coinco's acceptors, are capable of being shaped to permanent tolerances many times more accurate than is possible with obsolete metal stampings. In addition, metal can be easily bent out of shape, but Coinco's tolerances are molded exactly *right* for the life of the Acceptor. By replacing all the old metal parts and the metal main plate, Coinco has eliminated the adjustments, too. Many adjustments were formerly required to maintain acceptable tolerances in the old metal units. The new Noryl components in the 5000 Series Acceptors can't get out of adjustment, ever. The Noryl resins see to that.

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Now You can "Welcome"
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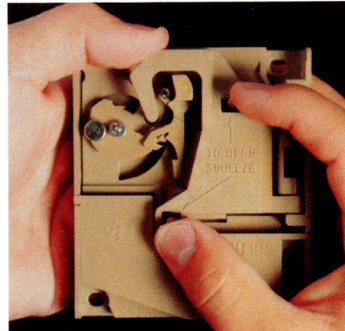
- ★ They add up to PROFITABLE dollar sales for Amusements and Games
- ★ They can't jam your coin mechanism any more . . . not with the New Coinco 5300 Acceptor
- ★ OR, if you wish, the Coinco 5301 Acceptor can *reject* Canadian quarters, along with the slugs

Gone are the days when your amusement and game machines went "out-of-service" because somebody inserted a Canadian quarter, and all the other coins jammed-up on them. That can't happen with Coinco's 5000 Series Acceptor. Remember . . . a Canadian quarter should buy a quarter's worth of music in any jukebox, or a quarter's worth of games, too. You *want* and *need* the Canadian quarters. They're all *extra profit* from here on in.

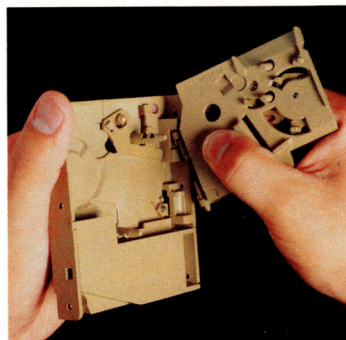
A Coinco 5000 Series Acceptor offers each operator a choice of two important options:

1. Model 5300 accepts both U.S. and Canadian quarters, while rejecting flattened penny slugs.
 2. Model 5301 accepts both U.S. and Canadian quarters also, but can be set to accept U.S. quarters *ONLY*, while rejecting magnetic coins and slugs, without jamming. (You can make the change from one to the other in minutes.)
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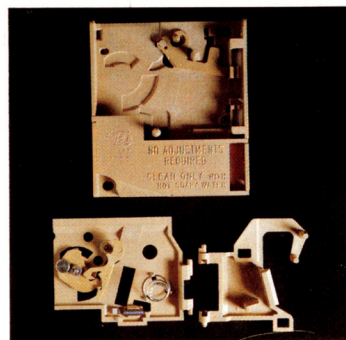
Servicing is now
. . . a **SNAP**



. . . a **SQUEEZE**



. . . and a **POP**

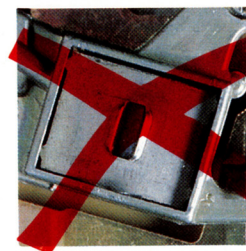


Then you clean 'em
in hot, soapy water.
That's all.

It's not a figure of speech. Servicing the Coinco 5000 Acceptor really is a "snap"!

The coin mechanism consists of four basic parts that "snap" apart in seconds for cleaning. The only servicing required for this new plastic Acceptor is an occasional cleaning with hot soapy water. The mechanism can be snapped apart and disassembled in less than 5 seconds. The parts wash off quickly and easily. Then you can snap them back together in less than 15 seconds. And washing is the only servicing you'll ever do.

THE CULPRIT IS GONE!



One of the first things you'll notice about the new Coinco 5300 Acceptor is the absence of

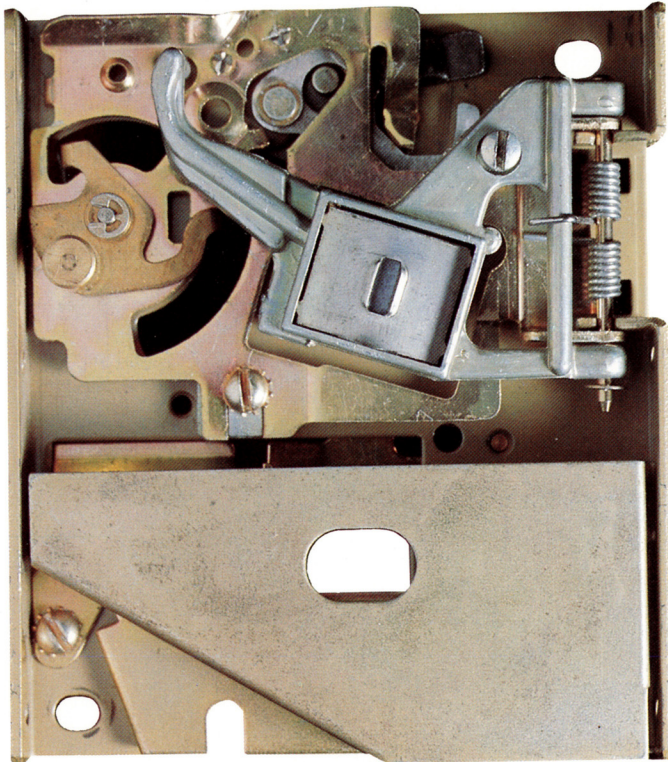
the large magnet, so familiar on the old metal coin mechanisms. *The magnet is gone.* It was engineered away. And do you know what else is gone with it? Your biggest cause of service problems: Coin-jams caused by the magnet in all old amusement and game machines.

ere. It's a beauty. And it WORKS.

Just so you can see, here's how to tell the difference:

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3. All metal frame and parts, often subject to corrosion.
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5. Delicate metal parts frequently out of adjustment.

THE ALL NEW

No-coin-jam Acceptor
(Since 1978)



1. All New Structural Materials.
2. All New Design.
3. No large magnet. Can't cause coin-jams.
4. Noryl frame and parts never corrode, never get out of adjustment.
5. You get all this for less than the cost of a service call . . . **AND IT WORKS.**

For information, call Coinco at (314) 664-5550



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Ebonite and Fischer put heads together

Ebonite and Fischer, two respected names in the billiards and games industry, have united their talents to produce an alternative to buying from the manufacturer or the regional supplier. Together, Ebonite/Fischer is offering a program for the recreation room buyer.

With the acquisition of Fischer Billiards Company completed on January 1, 1978, the combined Ebonite/Fischer lines offer one of the largest selections of family room games in the business. All of Fischer's manufacturing operations have been moved to Miami Lakes, Florida and integrated into Ebonite's facilities.

"The Ebonite/Fischer merger has given us additional stability with which to expand our research and marketing efforts," said Bill Bohn, president of Ebonite Billiards, a Fuqua Sports Company.

During 1978 Ebonite/Fischer is

establishing the company as a total family room game manufacturer.

"We're putting more emphasis than ever before on research and development efforts that target in on the types of games that people want. Games that several members of the family can enjoy together without costly and time-consuming repair and maintenance are the thrust of our present endeavors."

"During the 1977s 'foosball' or 'soccer' tables were our hottest selling games," continued Vince Greico, vice president of marketing.

Although Ebonite Billiards has investigated entering the pinball market, they have concentrated their manufacturing towards attractive, free-standing units that are not electronically-oriented. "We are not interested in video games or in games that limit fun to one person," said Bohn.

Seeburg going once, twice, three times-- sold!

After two unsuccessful attempts, Xcor International Inc. has finally sold the business and certain assets of Seeburg's Chicago-based products division.

The purchaser, Seeburg Corp., is made up of Louis J. Nicastro and members of his family. Nicastro, who is chairman and president of Xcor, will remain in that capacity for Xcor.

The transaction, which is said to be \$9,250,000, involves cash, notes, and the assumption of certain liabilities.

James J. Hughes, executive vice president of Xcor, said that a substantial loss in the last three years was attributable to Seeburg's products division and its domestic distributorship offices, all but one of which have been sold or closed. Hughes added that Xcor intends to use its approximately \$31 million tax loss carry-forwards to secure suitable

acquisition candidates.

Under the terms of the agreement between Xcor and Seeburg Corp., Xcor retains ownership of the products division's Chicago plant together with its equipment and machinery. And Seeburg will be leasing these from Xcor.

The first attempt to purchase Seeburg's products division was made in August by a group of independent Seeburg distributors. When that bid failed to materialize, a second attempt to purchase the firm was made in December by Taito America Corp., a Japanese-based company.

The transaction does not affect Xcor's other operations. It will continue to manufacture and market bottle and can vending machines, coin-operated amusement games, hearing aids, musical instruments, and operate a theater-in-the-round.



Movie tie-in

D. Gottlieb & Company, Northlake, Illinois, a Columbia-Pictures company, has introduced a new 4-player Pinball, Sinbad, using the name and artwork from the recent Columbia Pictures release, "Sinbad and the Eye of the Tiger."

Marshall Caras, Gottlieb's vice president of marketing, said, "This is our first venture into using one of our parent company's films for a promotional tie-in. We are very excited with the results. Test reports on Sinbad are far above expectations."

"We will shortly have available for distributors, and their customers, a beautiful poster from Columbia Pictures. This poster can be a real promoter for showrooms—and thousands of locations throughout the country. It depicts the fantasy and adventure of Sinbad."

"Don't be so anxious to clear up the balance sheet when that money can be used in the business"—Dr. John Malone at the Notre Dame Seminar.



Pins designed with skill in mind

Pinball machine design today is requiring more skill than luck from the player, the director of design at Williams Electronics, Inc. was quoted in a recent newspaper article in the *Chicago Tribune*.

"What really makes a game tough," Steve Kordek, top designer for Williams, told the paper, "is the degree of skill versus luck that it takes to win. Basically, games that were made ten years ago were about 50-50. Today, it's between 70 and 80 percent skill.

"Some people would like the games to be 100 percent skill," Kordek said, "but you can't do that or you'd lose too many customers. It's a very fine line we operate with. The secret of a good game is how long you can keep the ball going. You don't want it to be so long that one player hogs the machine."

Kordek also told the *Tribune*, "It's practically a prerequisite that a designer go out and watch the games being played. That way, you get a feel of what people are playing. Otherwise, you're in a shell designing for yourself...and that doesn't make a lot of sense.

"I judge a game being successful when it hits me right at the start," he added. "I don't want to play a game three or four times before it grows on me. If it's in an arcade, a customer will just move on to the next machine."

The article also quoted Roger Sharpe, author of "Pinball!", who praised the Williams games as "usually fast, with open playfields that require quickness."

The article noted that many in the pinball industry consider theme and complementary artwork to be every bit as important as the playfield for a game's ultimate success.

The backglass gets the customer to put in the first quarter, the *Tribune* stated, and the playfield keeps him feeding the machine.

Fairchild sues Mirco

Fairchild Camera and Instrument has countersued Mirco, charging that the company failed to accept delivery of programmable video games under a disputed contract between the two firms.

The counterclaim is in answer to a \$6 million antitrust and breach of contract suit filed by Mirco last November (Jan. PM, page 32).

Fairchild's answer was filed in Arizona U.S. District Court and asks for \$75,000 in damages and \$3 million in punitive awards.

Mirco had charged that Fairchild and co-defendant Alpex did not furnish 50,000 programmable video games—based on the Mirco Challenge Chip—as called for under a January 14, 1976 agreement and a modification of that contract.

Mirco charged that Fairchild entered the contract in bad faith, and that the component supplier intended to keep the Mirco game off the market.

The Fairchild countersuit charged that Mirco failed to abide by terms of the contract, and misrepresented that it would be possible to manufacture the game under the terms of the

agreement.

Fairchild said that Mirco knew that a Challenge game produced with the components called for in the contract would not meet FCC requirements for type approval.

The game could not, therefore, be manufactured, sold or shipped, the Fairchild countersuit charged.

The counterclaim also said that Fairchild "is ready, willing and able to supply to Mirco 50,000 devices using the Challenge chip.

It went on to qualify the statement saying that "Mirco has breached the agreement as modified by the modifications agreement by, among other things, refusing to accept any of the 50,000 devices it is required to purchase for \$25."

Fairchild goes on to say that Mirco signed the contract in bad faith "in an effort to create a controversy with Fairchild which could be used to force forgiveness by Fairchild of Mirco's indebtedness to Fairchild arising from other transactions."

Fairchild also accused Mirco of entering the agreement in order to obtain otherwise something of value from Fairchild "at no cost to Mirco."

Midway's three-part program

A sweeping three-part expansion of Midway's Service Program has been announced by Stan Jarocki, the company's director of marketing.

It involves the addition of more service personnel, an increase in the number and expansion of the content of service schools for operators, plus the installation of an "800" telephone number which makes it possible for game operators to place no-cost long distance calls direct to Midway's Service Department.

"The service department, under Andy Ducay, is now appropriately a division of marketing," said Jarocki; "so the expansion program is a logical step in this consolidation."

The most immediate addition to the service department at Midway is Stephen Horve, a service technician who graduated last year from Triton

College in River Grove, Illinois, where he obtained his associate of science degree in electronics engineering technology.

He will man the 800 number and will be able to give immediate answers to most service problems.

With Horve on the phone, Ducay will now be free to augment the service educational programs.

The new Midway direct service line is 800 323-7182. Illinois operators can call 1-800 942-0497. After working hours an operator will be able to leave a recorded message for prompt callback the following day.

Upon calling the number, operators may soon hear a "Service Tip of the Month" recorded message as an educational feature. The number is to be used exclusively for dispensing service information, the company stressed.

The players' viewpoint

Bally's Shindig:

By Roger C. Sharpe

Foosball has been doing it for some time and even pinball has had its fair share of "local" events, but now there's a new twist and something that opens up many possibilities for the future. The turning point was February 11th of this year and PLAY METER covered the proceedings in detail last month (March PM, page 41), but it bears a closer look since the first annual Bally Super Shooter tournament will undoubtedly spawn a *second* annual and from there who knows what will happen with pinball tournaments.

Whatever some may think, and I have heard some reactions to this point, the Bally tournament was indeed a *national* affair with over a dozen states represented by the final twenty players. Begun in early October, this "battle of the pinball wizards" lasted for five months and garnered enough publicity and positive response for the industry that the effects are still to be felt some two months later. But what about the tournament itself on the broader scale?

Well, in looking back, one realizes that the biggest problem with staging anything beyond a local event is the standardization and regulation of both the machines and the locations they're played in. Bally, with its association to Aladdin's Castles, was able to surmount this second part of the problem. In many respects, and this is a positive comment, when you've seen one Aladdin's Castle you've basically seen them all. But then this is the case with McDonalds, Burger King, and even the Holiday Inn. Pinball needs that, it really does. The age of the franchise is going to go a long way in setting one continual image in people's minds that pinball and arcades are good things. But beyond this aspect, if you're going to run a national tournament, you want to make damn sure that the environment is hopefully similar from location to location, city to city and state to state.

The games hopefully will follow this lead, although this is a more unsure variable that is less control-



lable.

But was the Bally tournament a truly national pinball tournament? Well, it was in many regards, but as some of the players told me during the final competition, what they would have liked to have seen were games from other manufacturers. Ideally, if the industry were designed in such a way that competition did not breed hostility but rather nurtured benevolent camaraderie, it could be possible to line up different machines from each of the manufacturers and stage a tournament that is mutually representative. But this is down the road.

Let's put it another way—it better be down the road, because everyone can benefit by this type of event. True, the tournament just past was a Bally thing, but the real world viewed it as part of the overall pinball phenomenon, of which Bally is only a part. So everyone benefited from the television and print media coverage.

However, this doesn't get us any closer to the core of the tournament and the conditions surrounding its ultimate success. With all the hoopla and great coverage, there were some basics that we can all learn from and also take note of. First off, let's admit (and I'll do it here) that Bally did a

great job. They really did, by pulling off something that many thought wasn't possible. A tournament of this magnitude takes the cooperation and belief on many people's parts, where egos can't get in the way and everyone is pulling for the common good.

When you think about what transpired from the very beginning, the first stages of play on the local levels and the ensuing step-ups until the finals, you had operators, distributors, and sponsors all knowing what was expected of them. In terms of the players, well, they knew what to expect, although unfortunately, many more contestants were not able to take part in the tournament. Either they found out about it too late, or were not close enough to an arcade that was taking part in the event. Thankfully, the next time around things are going to be done differently so that more people can compete and also have access to the appropriate locations. But what happened with the tourney itself?

Well, there you were Mr. or Ms. pinball player, in your local Aladdin's Castle, Carousel USA Center or Le Mans Speedway and it was a Wednesday in October. You filled out an entry form and then played

the designated game for that week. One play. One chance. That was it, unless you wanted to try it again the following Wednesday. No warm-up games. No chance to get a practice ball or anything. Did the players like this? Well, I heard a great many different opinions when I talked to some of the final twenty. They spoke of games that weren't in the best of shape at their local arcade, but more importantly, the fact that they had to play it "cold." Most felt that if you could play the game twice on any given Wednesday, and that the best score of the two plays was the one that counted, that this would have been a fairer test.

The other point that many made concerned the games themselves and the fact that locations used different models and that someone could qualify on one machine while someone else could qualify on another. Now this last point deals with only the weekly winners—the very first stage of the tournament, because further down the qualifying rounds everyone was playing the same model machine.

But if you are staging a tournament in more than one location you have to consider this factor since it can bias the outcome. I'll get into this aspect in a bit when the discussion



Could that be Roger Sharpe pulling off yet another great shot to the surprise of fellow competitor Walter Payton?

turns to the recent Philadelphia extravaganza. In the meantime, back to February 11th.

The finals, with all of its pomp and circumstance, was indeed a sight to behold and one that I am glad I had to chance to be a part of. There was something remarkable to the whole show that made me at least feel a sense of history about it. After all, it was a first and maybe even more than that, gave an indication of what the future holds.

The Friday night opening offered a chance for the players to arrive, be briefed, get interviewed for the various media, and also to practice on the games they would have to confront the next day. You could feel the tenseness a bit from almost all the players who were ready to enter under the fish-eye lens. They practiced and watched each other, trying to get a sense of the competition and also see how they were holding up themselves.

Unfortunately, the level of the games in the practice room were not the same as those on the ballroom floor where the "real" scoring was to be done. It was something that came back to me as I talked to the players.

The games were set on five-ball play. A fact that I think is important for any tournament since it gives the

player a chance to get a better feel of the machine before the game is over. But the legs on the competition games were a bit too level for most of the players' tastes. It managed to slow up play a bit and was reflected not in higher scores, but lower ones. For the first round competition, when all twenty finalists were playing, before the first cut-off, the scores ranged from 1,000,000 points to 4,000,000 points for eight games. And the eight games were done on four machines: Eight Ball, Mata Hari, Power Play, and Black Jack, which were each played two times.

Since there were twenty players this initial go-around, the play was divided by drawn number into three groups of eight, eight, and four players. Interestingly, the second group of eight players had generally higher scores. The reason may be that the environment was not conducive to pinball play. Take away the nervousness that all were feeling and even the Saturday morning start time, and you still have the flash bulbs from photographers and the bright lights of the television cameras. The players walked and played in a daze.

Talking to some afterward, I didn't understand why they didn't take their time after they had a bad ball, or why

they didn't rest more between machines? The response: "You just don't think about it, all you do is play and play and play." In hindsight, many acknowledged they should have taken their time.

But back to the playing conditions. For any event of this stature, it is unavoidable to maximize totally the potential level of play. Concentration is a key for any skilled pinball player and under this type of format, there are just too many things going on to ignore them. But then, we have entered into a different facet of the sport of pinball, and players will have to adjust accordingly. And all agreed to this fact, and realized that the relaxed atmosphere of the qualifying rounds could never be duplicated in a finals competition.

And in the final finals, with only five remaining, with names such as Winkler, Parra, Cohen, Grillo, and Lunceford, the tension was even greater. Interestingly, Ken Lunceford, the winner of the whole event, wasn't really the most consistent player in the championship round of four games on Eight Ball. But what he did do was blow everyone away with a 700,000-plus second game, that made it apparent that someone was going to need something big to keep pace.



Ken Lunceford shows his winning form in the final five competition.



Pinball anyone? How does center stage feel?



Sometimes you just wait until your number is called.

Taking a look at the averages at the end, which ranged from about 400,000-plus to just over 220,000-plus, you have to give all the players credit for surviving the hectic pace of playing pinball almost nonstop for the better part of the entire Saturday. Could it have been physically less draining, and hence a better show of skill rather than just gut perseverance? Well, both players and many at Bally feel that next year the final rounds should be held over the entire weekend, rather than jammed into one day. A sigh of relief is in order.

For me, as one of the emcees of the proceedings and also a less than

willing participant in the celebrity portion of the day's festivities, I knew it was a *long* day when, in calling off one of the player's scores, I announced "eight million, hundred thousand..." instead of the "eight hundred thousand..." Yes, it was a very long day, but one that was memorable, exciting and a helluva lot of fun.

But the first annual will turn into a *second* annual and before you know it, Super Shooters will be popping up as frequently as former Miss Americas. Of course, there won't be a swimsuit competition, but hopefully the back glass art will more than compensate.

Moving on to another event, that can probably be of more immediate interest to anyone thinking about running his own tournament, is the February 16-18 Daily News All-Star Pinball Competition held in Philadelphia. Put together by Gene Castellano, a growing editorial force in this industry (and for this industry), Frank Ash of Active Amusement and also D. Gottlieb & Company, this local product was a great example of what can be done, the mistakes that can be made, and the growing pains that any tourney will feel the first time around. With a top prize of a pinball machine (Gottlieb's Spirit of '76) and also some Cleopatra backglasses and this author's book (*Pinball!* remember?), the tournament was begun with entry blanks appearing in Gene's regular pinball feature in the Philadelphia Daily News. There was no entry fee, the Funtown chain of arcades as well the Galaxy arcades, was the location and play was done on only one model of game—Cleopatra. Players had the opportunity to compete once during the course of any given day, and from the five locations came the top players for each of the three days of competition—fifteen finalists in all.

The finals were then held on March 4th at Funtown III, with the best of Philadelphia left from the original 2,000-plus entries, which isn't bad for three days of competition. The game was set at three-ball and for the final day event, the fifteen finalists played two games, with the five highest scorers qualifying for a final two game set to see who the winner would be. And the winner was thirteen-year-old Peter Kowollik, who survived the cameras and crowd that gathered around as the tourney wound its way down to a conclusive ending.

It was a successful undertaking, that once again had some problems in terms of the game played for the finals, with the back legs jacked up a bit too high, but in time the bugs can be worked out so players can get a better shot at showing their skills.

For now, however, tournaments are here to stay and next month I'll be covering how you can set up your own local, regional, city or state affair so that you can maximize the traffic in your location and also any potential publicity. After all, if the ABC-TV news of Philadelphia can cover its event, won't someone want to cover yours?

So next time around, more input on tournament play. Until then congratulations to Bally's winner, Ken Lunceford and also the Daily News champ, Peter Kowollik. And of course, all who made it possible.

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Token Talk

Play Money

By David Pierson

There's a trend afoot these days in the arcade business, and it has to do with play money or, more appropriately, tokens.

It seems more and more of the biggest operators in the country are turning to private coinage to solve some of their problems, and the reasons they're giving for the switch deserve a close look.

At the outset, it should be noted that a token operation is still a relatively new idea in the coin machine amusement industry. After all, it's not the standard method of arcade operation today, since most arcade operators still opt for good ol' U.S. currency. But as one arcade operator who recently made the switch puts it, "I really don't want to talk about my reasons for getting into tokens because I think it's the competitive edge I have over others in this business."

Whether it is a competitive edge remains to be seen, but the fact remains that token operations today seem to be growing in the consciousness of arcade operators.

Simply stated, the reasons most given for switching to tokens are as follows: (1) facilitates price increases; (2) gives the operator better cash control; (3) discourages vandalism; and (4) facilitates promotions. Of course, there's more to the token question than just that, but let's look first at these reasons for adopting a private coinage system.

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Price increase

The basic problem with the coin machine industry is not with the machines but with the coins. The machines can be improved, the coins can't. There seems little chance that the U.S. coinage system will change itself for the convenience of the industry. So operators are faced with no middle ground between quarter-play and fifty-cent play. Few have tried to raise their prices to thirty or thirty-five cents because the resistance at this level is great. Operators recognize the more coins you make a player insert into a machine, the fewer players there will be who'll play the game. This isn't because people will think the price is too steep (after all, people are used to prices going up), but because people will need two or three coins of the right denominations to insert into the machine.

Tokens, it seems, would solve that problem for arcade operations. Operators could adjust their machines to accept tokens instead of quarters, and they could increase the value of those tokens by regulating how many a dollar would buy. For instance, by putting tokens at a value of

three-for-a-dollar, operators would stand to gain eight-and-one-half cents per play in a pinball machine. And then, of course, the tokens could be valued at maybe a dime each, and it could take three tokens to activate a game. There are several ways operators could adjust the pricing of their games in this manner.

To facilitate this price change, arcade operators would obviously have to make adjustments on their change machines so that they would dispense tokens instead of quarters. Change makers, you should note, can dispense tokens with no modification whatsoever. This leads inevitably to the second reason for switching to a private coinage system.

Better cash control

The token system gives operators better chances of cash control for the simple reason that it facilitates getting your cash every day. The usual manner for collecting money is to take it from every machine. And for many operators, this means once a week. This is made necessary in many cases because it is too time-consuming to open thirty or thirty-five machines every day. However, if the operator switched to tokens and dispensed those tokens through his change machines, he would have just one machine to open, the change machine. And that way he would have on Tuesday the money he made on Monday instead of having to wait until Friday to use it.

Also, if the change machine dispenses tokens, people couldn't use your machine to get change for a newspaper or a soft drink from a vending machine outside your arcade.

Vandalism

A third reason for switching to tokens is that since the machines are holding tokens and not real money, burglars have no incentive for breaking into the machines. What they want is the money. Therefore, by having a daily collection at one machine every day, the arcade operator would leave himself virtually immune to burglary attempts. If he wants the money, let him rob the bank where you make your night depository.

There's a second part to this reason, and that is that since burglars would not be tempted to tamper with machines filled with "play money," the machines themselves would not suffer the vandalism that comes with burglary attempts. This, after all, is usually the big problem with burglaries. It hurts enough to leave the machine as he found it. The stolen

money amounts to only a small part of the loss to an operator. Where the burglar may have stolen only thirty-five dollars from the machine, the damage he did to that machine will probably be more than that. And, of course, there's the lost revenue from the machine being on downtime.

So by removing the incentive of having money in the machines in the first place, the arcade operator makes it less likely that his machines will be vandalized. This could also pay off to the arcade operator in the form of a lower annual insurance rate.

Promotions

A fourth advantage of tokens is that it lends itself very easily to promotions. And that, after all, is the way this industry is headed.

Not only can an operator increase his prices with tokens, he can also devalue his currency if he has his own coinage system. Lounges have their "happy hours," department stores have their "sales," and restaurants have their "specials." There's something there for the arcade operator too, and tokens fit in very neatly into this plan.

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the operator could adjust his change machines to dispense maybe five tokens for a dollar, or six, or more. And just like the lounges and the department stores and the restaurants, the arcade operator won't be experiencing as great a profit during these sales periods, but he will be experiencing a pickup in the volume of business.

Other promotional ideas which could be easily tied into token operations include a trade-off with businesses in your area. The operator could give a certain number of his tokens to a local fast-food restaurant,

for instance, or a store, and that restaurant or store could tie in its own promotions with awarding tokens for buying the luncheon special or purchasing a certain item the store is trying to push. And conversely, this could be adjusted on the operator's end so that he would have coupons good for an order of french fries or a discount on a sale item at the store or whatever. Maybe it could be tied into a prize package with a tournament. It's a workable promotion idea, and it would give the operator additional customers in his store.

Then, of course, with the onset of

any tournament you may have planned, you could raise the price of your tokens since the players will be competing under "championship play."

Problems and warnings

Okay, so what are the problems with tokens?

The major problem seems to be in the area of the coin mechanisms. Some of the games have coin mechs which simply can't be adjusted to accept the tokens. This would require an initial added cost to each of those games. But normally the coin mechanisms can be modified. You might check out Coin Mechanism, Inc. of Elmhurst, Illinois which has developed a modification kit (for \$1.50) which enables arcade operators to modify their coin acceptors.

There should also be a note of warning here, and that is that operators are mistaken if they think that getting into tokens will increase their revenue. The token distributors and operators I've talked with all agree that tokens will not increase sales. Operators won't be able to increase their sales by switching to tokens. Those who think otherwise are trusting to a naivete in the player that just isn't there. These operators think the players will not know the value of the tokens, and this simply isn't true. If a player puts a dollar into the change machine and gets three tokens for his money, he is well-aware that each token is valued at thirty-three-and-one-third cents. Still, the players will be willing to play at the higher prices, but operators should be thinking about putting something back into the game for the extra revenue. For instance, if operators start making more money off each game as a result of tokens, they should consider giving five-ball games rather than three-ball games in pinball or longer playing time on the videos as compensation to the player. It's a trade-off, and operators shouldn't think that tokens are a way to bamboozle players. Instead, it might be a way for both the operator and the player to get more out of the game.

If you're looking into this area, two such token distributors you might want to contact are Meyer and Wenthe of Harwood Heights, Illinois and Osborne Coinage Company of Cincinnati, Ohio.

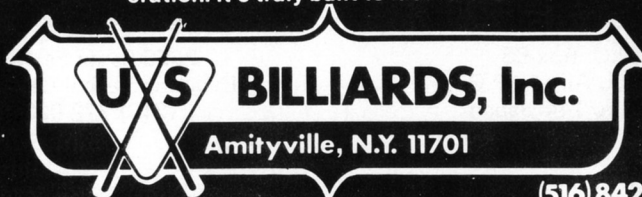
"A manager must accept the possibility that maybe he himself is not necessarily positive, that maybe he is a negative influence on his employees"—Dr. Chris Anderson at the Notre Dame Seminar.



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Common encounters

Last month we isolated trouble areas to the board, external controls, power supply, or monitor. This month we will show some of the most common problems encountered and the best fix for those problems. Many fixes can be done right on location thus eliminating or greatly reducing costly down time and its loss of revenue.

Numerous troubles with Midway's microprocessor games can be attributed to the power supply. Most of these problems are due to cold solder connections at the filter caps and on the connector. These cold solder joints can cause intermittent garbage on the screen, low voltage from one of the supplies, ripple and even no power on reset. Solder these joints and most times the problems disappear. The pins in the connector plug also can spread too far and cause intermittent problems.

Midway's games operate with three supply voltages. Measured on the Mother board edge connector to ground, these are as follows: +5 V.D.C. on pins 1+2; +12 V.D.C. on pins 3+4; -5 V.D.C. on pin 5. Gunfight, Seawolf, and Toronado Baseball also use +18 V.D.C. for the opto isolators in the input control circuits. This voltage (VLED) is present on pins 1 + 4 of the ILD-74 optoisolators thru a 560 R resistor on the game board. If any of these voltages are missing or low, repair

the power supply board.

The input control circuits of these games can best be checked with a V.O.M. and a jumper wire. Check the voltage on pins 1 + 4 of the ILD-74. (Fig. 1.) If it is missing on all of the ILD-74s it is the power supply. If missing on only one or two of the ICs it could be the pull-up resistor pak. Check for the 560 Ohms with an ohmeter—game power off. I recommend replacing the resistor pak with one made by C.T.S. P/N 750-81-R560 ohm. These paks have outlasted even individual resistors that have been replaced on some boards. For the Gunfight pak at location H-1,2 that is the highest failure, I mount the new pak on the back of the board so a good solder connection to the traces can be made. Some of these traces have been so badly burnt that jumper wires of 30 gauge wires may have to be used. But once repaired in this manner we have had virtually no repeat repairs on this problem.

Once the voltage and resistor values are good and the control still does not function, check the switch input. Pins 2 + 3 are inputs to ILD-74. If by grounding the appropriate input pin (game on) with your jumper cures the problem the switch or harness wiring is faulty. If this still does not function ground the output pin. Correct operations from this step replace the ILD-74; bad still more

extensive fault isolation in the processor circuits is needed.

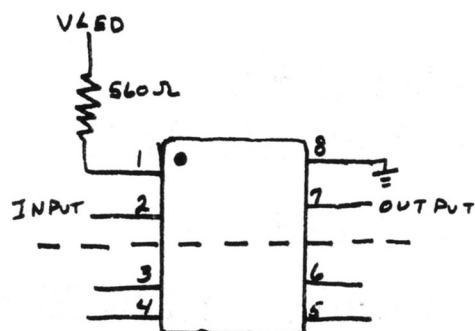
One other common problem with Midway's games are the PROM sockets on the mother board. The PROMS need to be reseated in the sockets periodically. Consistant problems here can be solved by replacing the sockets.

Many games have edge finger problems where the fingers burn off. These can be easily repaired with a piece of 18-gauge buss wire hammered flat and soldered in place. In most cases the repair can be bent around the edge of the board and soldered down on both sides of the board. The pins in the edge connector should also be scrapped clean to ensure good contact. These burnt pins contribute to no video, poor video, and ripple.

Loud buzzing in Wheels II games can be cured by removing the speaker ground from the center tap of the transformer and soldering it to ground on the power supply board. Since all the wires on the center tap are green, you will have to trace the wire from the speaker to find the correct one to move.

Atari Flyball with intermittent power up reset problems do not have the complete reset circuit that is on the schematic. A resistor, diode, and capacitor has to be added to the board to agree with the schematic.

Bad pitcher or bat control is mostly



Pins 1&4 VLED THROUGH PULL-UP
Pins 2&3 SWITCH CONTROL INPUTS
Pins 5&8 GROUND
Pins 6&7 OUTPUT

ILD-74 contains two separate circuits indicated by dashed line

of the first kind

caused by joystick problems, not the board.

A Sprint II that has "garbage" on the screen when powered up may not be a board problem. A bad coin switch is usually the cause on this game. Atari Breakout paddle problem can be cured by installing the static mod on the CD 4016 paddle control I.C. This mod was presented in a previous edition of PLAY METER. Atari's customer service department recommends replacing the 4016 IC with a CD 4066 IC. In either case the chip should be socketed for a quick on site replacement if the need arises again.

On all Atari games that use the TDA-1004 audio amplifiers, check out the diodes that rectify the 24 VAC for these amps when a TDA-1004 has to be replaced. If the diodes are shorted, the new amp will blow out also. Crazy Glue or Super Glue works well for remounting the

heat sink on the new audio amplifier.

Meadow's Cobra Gunship has a separate power supply to boost the current handling capabilities of the +5 volt supply in the monitor. The monitor supply regulates the voltage for the logic board. Bad ripple or no video condition in most cases is caused by the supply in the monitor being bad, not the board or the external power supply board.

Bad ripple on Ramtek Trivia is also caused by a bad monitor supply. The rectifier diodes for the +5 V supply should be replaced even if they read good with an ohmmeter. Trivia draws about three amps of current, the maximum that the monitor supply is capable of, so the diodes generally break down under the load of the P.C. board. Anytime a power supply is checked for correct voltage, it should be done with the supply loaded. Many bad supplies will give a good voltage reading with no load.

(Read our Power Supply article in PLAY METER Update).

Fun Games BiPlane & Tankers distorted pictures, loud noises, ripple is caused by blown filter caps or bridge assembly on the power supply. Improper reaction to joystick controls is normally a bad SN7475 at location A-4 and A-6 on the Bi-Plane memory board. All replacement parts for Fun Games are available from Electronic Amusement Service in San Francisco.

Sync problems in the new self-locking sync monitors can be caused by a poor video ground or video connection between the P.C. board and the monitor. These new monitors cannot lock on a weak video signal from the board.

These are some of the most common and frequent problems we find in video game repair. The solutions presented here should save down time and repair costs.

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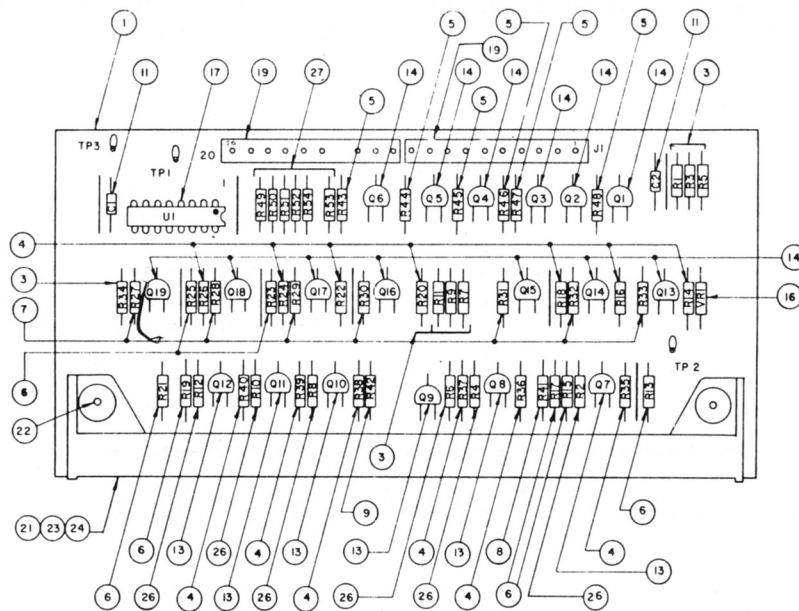
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TECHNICAL TOPICS

Bally's memory combination

By Bernie M. Powers

AS-2518-21 DISPLAY DRIVER MODULE



A1: DISPLAY DRIVER MODULE
COMPONENT PARTS LIST

ITEM	QTY.	REFERENCE DESIGNATION	BALLY PART #	DESCRIPTION
1	1		P-2948-296	P.C. Board, M-645-392
3	7	R1, R3, R5, R7, R9, R11, R34	E-105-226	Resistor, 100K Ω
4	13	R14, R16, R18, R20, R22, R24, R26, R35, R36, R37, R38, R39, R40	E-105-227	Resistor, 300K Ω
5	6	R43, R44, R45, R46, R47, R48	E-105-228	Resistor, 9.1K Ω
6	7	R13, R15, R17, R19, R21, R23, R25	E-105-229	Resistor, 1.5K Ω
7	7	R27, R28, R29, R30, R31, R32, R33	E-105-230	Resistor, 1K Ω
8	1	R41	E-105-231	Resistor, 39K Ω
9	1	R42	E-105-271	Resistor, 240K Ω
10				
11	2	C1, C2	E-586-65	Capacitor, .01 MFD
13	6	Q7, Q8, Q9, Q10, Q11, Q12	E-585-32	Transistor (2N5401)
14	13	Q1, Q2, Q3, Q4, Q5, Q6, Q13, Q14, Q15, Q16, Q17, Q18, Q19	E-585-33	Transistor (MPS-A42)
16	1	VR1	E-598-7	Zener Diode, 110V
17	1	U1	E-620-38	I.C. Decoder
18				
19	2	J1	E-715-11	10 Pin Wafer Pin Connector
21	1	DS1	E-680	Digital Display Panel
22	2		M-1836	Hi-Lo Screw, W/H
23	1		P-2399	Display Mounting (Top)
24	1		P-2399-1	Display Mounting (Bottom)
26	6	R2, R4, R6, R8, R10, R12	E-105-287	Resistor, 2.2K Ω
27	6	R49, R50, R51, R52, R53, R54	E-105-242	Resistor, 20K Ω
28	As Req'd			Wire Jumper

NOTE: INTERCHANGEABLE WITH AS-2518-15

The memory combination that you will find in Bally's Power Play flipper is as follows: U2 had E724-25 and U6 has the same utility chip used in previous games, E720-20.

The jumper requirements for the strapping are as follows:

- E1-E2 Yes
- E3-E4 Yes
- E6-E7 Yes
- E8-E9 Doesn't matter
- E8-#10 Doesn't matter

The late model electronic flippers have a new coin micro switch installed. This new switch has gold plated contacts. The new switch number is AS2744-9. The old micro switch AS2744 is still useful on Bally's mechanical-type flippers. However, the new one, AS2744-9, is interchangeable and can also be used on mechanical games.

There is also a new look on two of our printed circuit modules. The basic change is to single side foil on the display driver module. The new boards also carry a new part number: Display Driver was AS2578-15, now is AS25218-21.

Solenoid driver/voltage regulator was AS2518-16, now is AS2518-22.

This in no way affects the interchangeability of the board; they are still completely interchangeable between Bally games. They merely look less congested—which makes them easier to read the printed information for faster troubleshooting.

There were three significant changes on the display board, neither of which changes any functions or interchangeability:

1. The test points (test points on Bally games are a loop of wire protruding from the board and labeled "TP" followed by a number). TP1 and TP2 were moved. TP1 (+ 190VDC) was moved to the front of the board (closer to the display panel (E680) itself). This is to prevent the accidental probing at this test point.

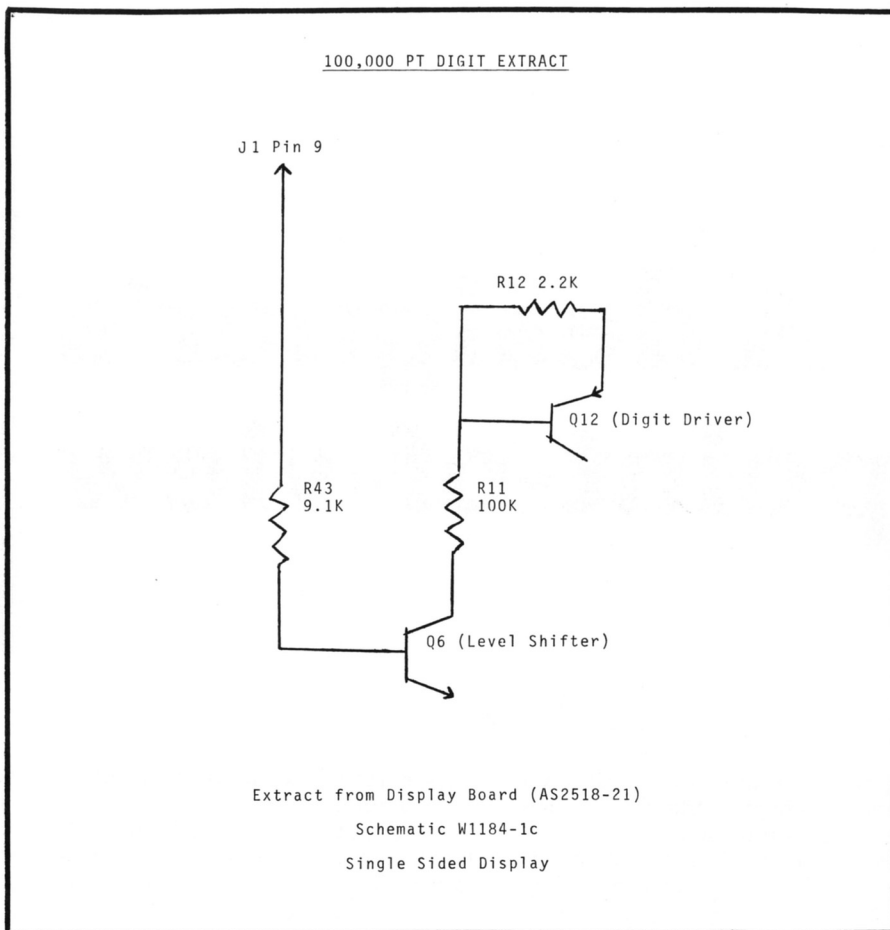
2. The level shifter base resistors were re-numbered. They were R2, 4, 6, 8, 10, and 12. They have been renumbered, respectively, R48, 47,

46, 45, 44, and 43. The value of the resistor 9.1K has remained the same. Note the extract of a portion of the 100,000-point digit schematical representation. The base resistor of the level shifter (Q6) is now R43; on the schematics for AS2518-15, it would be R12.

A note should be added to F.O. 560: "BALLY Electronic Pinball Games Repair Procedure." Page 45, Symptom II of the Display Driver Module Component Replacement reads: "Use A1D1 probe junction of base resistor (R2, 4, 6, 8, 10 or 12, as appropriate) and connector." It should read "... (R2, 4, 6, 8, 10, or 12, on AS2518-15; or R48, 47, 46, 45, 44, or 43 on AS2818-21 as appropriate)..."

3. The third change was to add a 20K resistor between U1, the decoder, and the edge connector J1, on the display segment BCD data, display latch strobe, and display blanking lines.

This caused a change in the use of AID on Symptom VI, page 46, on F.O. 560. With the new modules AS2518-22, with the resistor, it should read: Use AID 1 Probe address inputs to U1 pins 2, 3, 4, and 5 on resistors R49, 50, 51, and 52 between the resistor and connector J1.



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A designer's point-of-view



Steven Kordek

In the constant conflict of men against machines, Steven Kordek plays an important role.

Kordek, head designer of pinball games for Williams Electronics, Inc. in Chicago, has been involved in almost 1,000 games since he started working for Genco Manufacturing Company more than 41 years ago. He has personally designed about 400 games, which also includes numerous arcade pieces.

What is the one thing both designers and players look for in a

pinball game? According to Kordek, it's "something new."

"The search for something different and exciting is the challenge facing every designer," he says. "A game must play fast enough to hold a player's interest and test his skills. If it has a contemporary or popular theme, so much the better. Above all else, the game must provide amusement.

"Most of my ideas come from watching people play the machines," he says. "Thirty or forty years ago,

we'd go to taverns and pool halls to watch players in action. Now we see teenagers and entire families with their children playing everywhere—in laundrettes, shopping center arcades, bowling alleys, and special amusement arcades. In general, there's a friendlier spirit of competition."

Inspiration for a new game also can come from a backglass design theme or an idea from a newly laid-out playfield, Kordek says. It can take several months to a year for a game to develop from the first design sketches to the actual production and operation of the game in the field.

The most important stage in the developing process is the whitewood model, and this could last anywhere from days to several weeks.

In the "whitewood" stage, the game's playfield is laid out in rough form, with holes redrilled and replugged until the designer is satisfied that each new feature is placed just right to produce the desired results, he explains. Once the game "feels right," and plays to the satisfaction of all concerned, then the artwork is started, sample models are produced and then field tested in locations around the world. Williams introduces between four and eight new games each year.

The art of placing thumper-bumpers, targets, flippers and roll-over buttons in the right places for maximum play action and test of skill also involves a play time limit. If a game plays too long, the player becomes bored, Kordek says. The time element is most important since this relates to the amount of money a



It takes several months to a year for a pinball game to develop from the first design sketches to actual production and distribution. Here, *Hot Tip* from Williams, passes through final inspection before delivery.

machine on location can bring in during its playing cycle. Most games, he said, can be played in approximately two minutes.

What are some changes this veteran designer has noticed over the years? For one thing, he feels that today's player is more sophisticated and wants greater control over the game than earlier players who relied more on chance and luck.

"Today our games are designed with a 70 to 75 percent skill factor," he says, "compared to early games where the chance of winning was equally divided between skill and pure luck."

Today's player, for the most part, is younger than his earlier counterpart, and games are in more diversified locations, states Kordek.

As to which game has been his favorite over the years, Kordek coyly replies, "The last game I designed is my favorite. I then try to make the next one better."

"Probably my all time favorite is Genco's Triple Action," he says. "I designed that game in 1947 and it was introduced at the Coin Machine Show in January 1948. It was the hit of the show, and it was the first time that the flippers were placed at the bottom of the game. They have been there ever since."

Another Kordek gem was a gun game which he designed in 1952 and for which he acquired one of his numerous patents. He explains, "The object of the gun game was to shoot down a rolling ball. When it was hit, it suddenly disappeared from view as if it had been shot. This action was obtained by the use of a mirror and a combination of contact arrangements."

His interest in space travel themes are reflected in games like Freedom 7, Skylab, Space Odyssey (a two-player game) and its four-player counterpart, Space Mission. The two latter games are based on the theme of a hookup in outer space between the United States' "Apollo" and Russia's "Soyuz" during July of 1975.

So that the artwork on the back glass would be authentic, Kordek obtained photos and drawings of the two spaceships from the National Aeronautics and Space Administration.

In a race against the calendar, the game was designed before the hookup took place, field tested, and produced within months after the successful venture in space. The final art work turned out so authentic and spellbinding that the glass is a classic today and is in great demand for

display purposes.

"The majority of our games are sent abroad," says Kordek. "As long as we continue to recognize the playing styles of people in other countries and continue to design games that satisfy not only the players in this country, but also meet the demands of those abroad, we will continue to produce winners."

Certainly, many years ago, Kordek could not imagine he'd be traveling to foreign lands to study the pinball habits of players of all ages. The knowledge gained from these numerous trips has provided a library full of new ideas and suggestions for many years in the future.

As for the future, Kordek feels that solid state games provide the challenge to today's engineer.

"Such progress as a computerized 'memory box' provides holding features impossible to provide with electro-mechanical games in the two- or four-player games," he states. "Now, features can be retained from one turn to the next so that several players can continue to hold their individual features from turn to turn."

"With today's technological advances, obtained from the space program, almost anything is possible. All it takes is a little planning," says Kordek.

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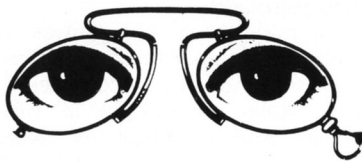
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A large helping...

Well, so far it looks like it's going to be a very good year for pinball. Tournaments aside, the games are looking and playing better which should please player and operator alike. Solid-state machines are firmly entrenched it seems in every arcade, and where once they stood out, they now blend in...It is remarkable how quickly things change. Anyway, the news this time around concerns everyone's next game, which of course, is always better than the previous models, and in some cases the manufacturers are right.

My frustration stems from the fact that I had my car stolen and for over three and a half months was content in hearing about the many new machines, but didn't have the opportunity to try them first hand. Did I say frustration? It was, admittedly, agony. But my Grand Prix found and \$1600-plus for damages later, I was able to venture out to the arcades this past week and behold the new wonders.

It was a treat coming face to face with Gottlieb's **Sinbad**, which, if nothing else for many people who thought that this company was in a decline, should prove to reaffirm their strength in the marketplace because, indeed, this machine—the company's second solid-state effort—is a real winner. And next month I'll give it an in-depth review, but for now, suffice it to say that if you haven't seen this four-player or tried your hand at it, do so. You're in for a real good pinball experience. Another game that will find its way into these pages will be the much-hyped **Big Town** from Playmatic which has Barry F. raving about the potential of this slick looking Spanish effort.

And if these aren't enough, there's Bally's luscious **Mata Hari** which is going to break a lot of hearts just by looking alone, and when it comes to play, this game is going to be testing the skills of many avid pinball players. Add to this Stern's **Stars**, which is a departure in design for this manufacturer as well as graphic treatment and you can see that the line-up is getting stronger and stronger as the peak summer season rapidly approaches.

For this month, it's a chance to see

a potpourri of games that feature a variety of design, graphics and play action renditions. It's time for no "fooling," and should get you right up to date on what's happening in the world of pinball which is well, alive and very, very active. So let's get down to cases and see if you agree with this reviewer's views on some of this spring's issues.

Atari's MIDDLE EARTH

Maybe it's only fitting to begin this month's onslaught with the fourth edition in this manufacturer's stable of pinball machines. Still wide, still with its distinctive sound, this four-player offers some different action than its three predecessors.

PLAYFIELD: **Middle Earth** is really two games in one, with its top half set-up and bottom half counterpart that really doesn't give a player too much time to rest. Far different than **Airborne Avenger** which more or less conformed to a rather standard format, **Middle Earth** begins its play from the right lane with less than a full arc. In fact, the top is utilized here for a thumper bumper at the head of the field, two targets at the base of the upper plastic, and a roundabout at the top left side. Move back to the right side and a bank of five drop targets are ready for some "easy" pickings off of the two top flippers which are just to the right of the center.

Across from the drop targets, at the left side, there's another thumper bumper as well as two targets neatly placed against the rubbers. A bit below this is a spinner and then, what is really the bottom portion of the game, a bank of five more drop targets. A long rebound rubber slopes down to the left flipper, while at the right is a lane set-up that includes a roll down to the right flipper and an outside lane just above this. An angled spinner is also at the right just above this.

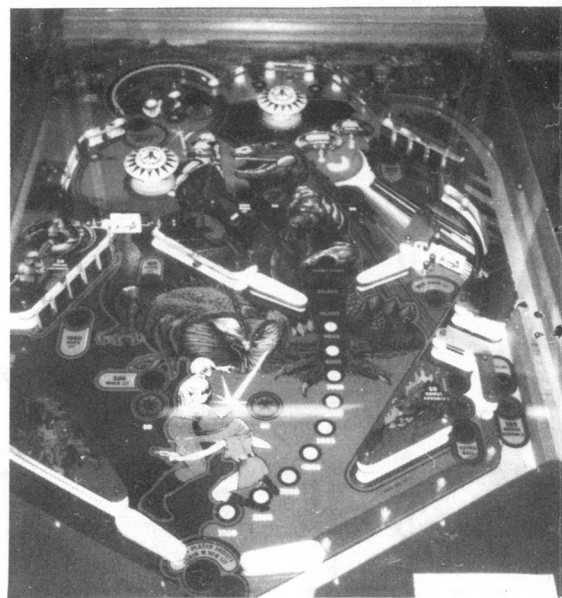
Rollovers also come into play with one at the bottom arc of the roundabout, two just above the top set of flippers, two just above the bottom set of flippers and one in the right flipper lane. These are important as you'll find out in the analysis.

ANALYSIS: Different players are going to play **Middle Earth** different-

ly, which may sound like a logical statement for any pinball machine, but in this case it's especially true. The opening onto the playfield from the plunger can be played a number of ways, either hard, soft or



Atari's MIDDLE EARTH



in-between. The first way will get the ball over to the left thumper bumper area which can mean some immediate points. The soft approach is a finesse play to the top right flippers with the hopes of a shot to the drop

six on a half-shell

targets. The last alternative will get the ball somewhere in the middle of the field and can mean a quick drop to the bottom of the field.

Since the field is segmented, play can be rather disjointed. Bonus buildups occur from hitting down the drop targets, with one full bank falling causing the right flipper lane to light for a possible extra ball (three-ball play). The rollovers I mentioned earlier are locked into the double bonus if you can light the five of them on the field.

Cradling the ball seems to be less than wise for the play on this game, not only because it can be risky at the top and also the bottom right flipper, but also because the lessened velocity further slows down the play which isn't too speedy to begin with.

The bottom right kicker is a goodie for getting out the left bank of drop targets, but the big thing on **Middle Earth** is to stay on top and not in the middle. In fact, the key angles for players is going to be from the bottom back up to the top either through the spinners at either side or precariously through the top set of flippers.

The problem with **Middle Earth** regarding the design of the field is that there is a degree of difficulty in succeeding that goes beyond the average player's capabilities. There are too many ways for the ball to drain even when a "skilled" shot has been made. Aiming for between the top set of flippers can mean a ball caroming off the flippers once the flipper buttons are released. Even trying to save the ball on the slightly less than level bottom right flipper can mean a lost flip as is the visual perception of the bottom flipper alignment which is parted wider than it initially appears.

In fact, there are no real "gimmes" from the bottom right flipper. Trying for a backward flip to the right spinner may not offer enough power and velocity to be worthwhile, and trying for the left spinner off the tip can be a devastating loser down the left side. The best placement is to try for the through-the-top-flippers-shot and pray that the ball is going to make it.

KEY SHOTS: You're going to see a lot of players get burned on this

game which may or may not be a turn-off for repeat play since the machine is unforgiving. But the key shots are going to be through the top flippers from the bottom flippers and many tries for the roundabout and thumper bumpers from the top set of flippers. One of the problems on **Middle Earth** is that you can hit the targets head on and they won't always drop, so nudging may be more useful in some cases.

GRAPHICS: Tolkien in all of his infinite wisdom never saw his hobbits in a lost world such as this, but then Atari didn't expect to be surprised by Bally's **Lost World** at the past AMOA. So you have the birth of a new name without the images of Bilbo Baggins, Frodo, Brandybuck, Celeborn, the Dark Lord, Gandalf and all the rest. But the artwork is striking as it is and the color process seems to have been refined so that the colors are truer and brighter.

PLAY: Even with the frequent house-ball, **Middle Earth** can probably sustain play as a three-ball game, although I would be curious to see how it could pull with the extra two balls. Speaking of which, the limits if you're on add-a-ball should be around the 40,000 and 60,000 point level. It's fair and a figure that I've computed from playing myself and watching others play. The special sounds that the game emanates at 100,000 is nice although the level isn't hit too frequently in my neck of the woods. For free-play territories, try the game out at about 60,000 and 90,000. It should be just enough for players to miss, but also keep them coming back for another piece of the good earth.

RATING: ##3/4

Gottlieb's STRANGE WORLD

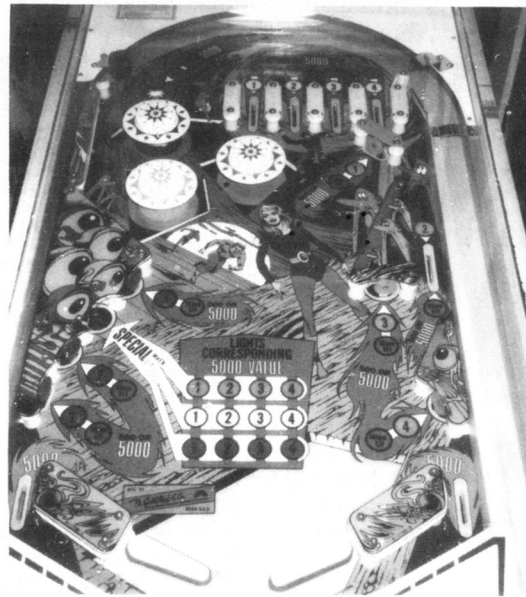
Everyone seems to have "lost" or "strange" worlds on their mind these days and this single-player captures a zany kind of surrealistic feeling and also some good off-balance play. Unfortunately, with all of the excitement surrounding the recent release of **Sinbad**, a game may find itself lost in the shuffle, hopefully, not this game, though, which has enough to offer to stand on its own.

PLAYFIELD: The action begins

with four lanes that are spaced just to the right of center, similar to **Vulcan's** set up. A new wrinkle is the number 4 lane at the right which also funnels the ball down a right side alleyway and is also butted by



Gottlieb's STRANGE WORLD



another target at the base. Moving back to the top left, a green rollover fronts a three thumper bumper arrangement that makes getting back to the top of the playfield from the flippers a very precise chore.



The middle is wide open with the sides containing the action at the bottom of the field. At the left three targets are nicely balanced by a reasonably difficult to get kick-out hole which can spell specials when it's lit. The right side offers a fronting target at the foot of the alley and also a lower side target just above a rebounding rubber and flipper arrangement that is a departure from the more conventional bottoms on the recent games.

ANALYSIS: Another machine that features basic pinball play begun truly with Cleo in its second rebirth, on **Strange World** it's a number grid that graces the center of the playfield and sends back memories from a Gottlieb small flipper model, 4 Square. Here, the object is simple. Just get the yellow, white and green 1s-2s-3s and 4s. This then lights the targets for 5,000-point values as well as the difficult left side kick-out hole.

Since the format is in single-player form, the build up of action and features can mean initial low scores, but higher point totals on the last balls. The bottom rebounding rubbers don't offer too much bounce but there is enough to nudge the ball to a good position on the flippers. From flippers, it's a hard proposition to get through the bumpers back to the top, but not an altogether impossible task. Also helping this top area along is a long kicker at the right and a shorter version at the left bottom of the thumper bumpers.

KEY SHOTS: Obviously, the numbers are everything on this game, but much of the play is going to include trying to get back to the top. Not only are there the four lanes (and hence, four numbers) but also the play can at least get away from the open middle for a breather. Next, will be the shorter side shots and very important to this machine, if you want to maximize play on it, is to make sure the game is level so that balls floating down from the '2' or '3' lane aren't straight drains. Check this to make sure you're giving your players a chance for some play.

GRAPHICS: For Gottlieb, the look, texture and tone is beginning to take shape if you look at the styling on **Vulcan**, **Fire Queen**, **Sinbad**, and even **Cleopatra** in some respects. **Strange World** offers splashes of color and depth, plus a little zaniness (the eyes have it) for a motif

that is out of this science-fictionalized world.

PLAY: Single-player games for the most part and with very few exceptions, are five-ball games pure and simple. Or, put another way, if the play isn't there to sustain the extra play then the machine isn't worth the bother anyway. Here, the play is there with an inherent build-up in action, with each ball feeding upon the results of the previous one. So don't try to double up features and numbers with the reduced play. Instead give the player a chance. Also, if you're on free-play, with the 100,000-point light, this level is good for the first play, with 140,000 and then 170,000 nicely spaced for additional free plays. On add-a-ball I'd lower it a bit to 80,000 for the first ball, then 120,000 and finally 170,000 points.

RATING: ### (with an extra 1/4 built into the rating because it's a one-player game...part of a dying breed that should really be appreciated for what it has to offer the avid pinball player.)

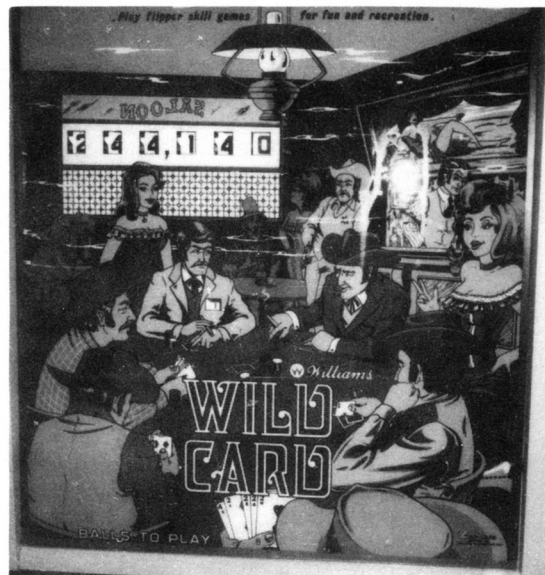
Williams' WILD CARD

How about another single-player? This time around from Williams and an effort that I think is one of their best compared to recent games from this manufacturer. In fact, since many operators and distributors are anti-one-players (not the pinball players mind you), it's a shame since they'll probably walk right by this game and give up on it without even giving it the chance it really deserves. So read on and find out what I think.

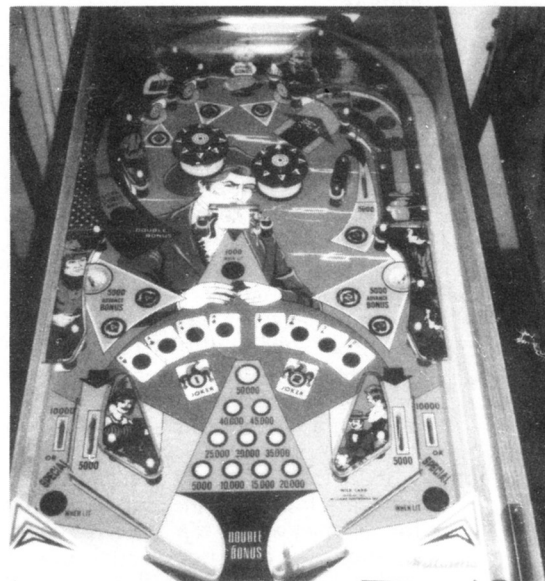
PLAYFIELD: The action starts with a kick-out holed centered in a very small top arc area. Move down, and you're in the major scoring area with two bulls-eye targets at the left, one at the right just above a wide opening kick-back kicker lane that controls bonus point build-ups as well as the special. At the center of all this are two thumper bumpers with the right one slightly below the left. At the right of this set-up there's a short little roll-over lane.

Move over to the left side and the almost customary lane is there sans spinner, as was the case on **Big Deal**. Here, however, the lane controls a double bonus value when lit, and the spinner is at the center of the field for a less than easy shot. At

mid-field, on the left and right are two kick-out holes with the same degree of difficulty for either side as was the case on **Rancho**, **Hot Tip** and **Argosy**. A conventional steeper Williams variation of the Gottlieb



Williams' WILD CARD



bottom finishes off the playfield.

ANALYSIS: Obviously, with a name such as **Wild Card**, this game has got to be dealing some action from the old deck. And it is, with the card action being aces, deuces, and jokers. The object? Just get the bulls-eye targets, kick-out holes and

you're all set to get them out again, and last but not least, the roll-over lane. The jokers tell you if you're through the "deck" once or twice similarly to the indicator on **Big Deal**. So it's fairly simple action but many of the shots have to be well played off the flippers as well as neatly nudged off the bumpers. With bonus values building by increments of 5,000 to a top level of 50,000 points, so that the six-digit scoring is more than possible. And once again, as is the case with any one-player machine (or a multi-player with *memory* such as **Eight Ball**) there's a build-up of action and sustained play from one ball to the next.

KEY SHOTS: Although everyone loves spinners, the one on **Wild Card** is really only good if you're trying to get back to the top the hard way. The side roll-over lane at the right (2 of clubs) is better for the left flipper, while the left side lane is better for the right flipper. In fact the center is fairly open, so players will be spraying their shots more to the sides. The target at the left lane for double bonus will probably be a primary area as will the top right side kick-back kicker. But nothing means nothing unless the targets are made, so in truth, the best shots are going to have to be aimed in the "right" direction.

GRAPHICS: It's the old west and the stakes are a lot higher and more serious than **Hot Tip** or even **Rancho** although it seems that the same artist has done all three games. The color is okay, although it isn't that striking or as vivid as it could be. In fact, out of the major manufacturers, Williams seems to be the one most behind-the-times artistically. It doesn't have to be blatant and flashy as a Bally game, but there should be some graphic representation that we are indeed in the 70s and not the 1960s. But then, pinball art is *pinball art* no matter what forms it takes.

PLAY: Although there's really only six target areas on **Wild Card**, the fact that you have to complete the circuit twice bumps up the "real" total to twelve. I've played the game as a three ball, but think that it has the action to more than sustain five-ball play. In fact, you'll probably increase the play of the game by offering the extra balls. Good limits for the machine that would be fair to

both operator and player would be 320,000 for the first level, 450,000 and 600,000 points for free-play areas on a five-ball game. If your mind is set for three ball adjust it down to 250,000 for a first then 400,000 and 550,000. On add-a-ball, **Wild Card** could also pull well with these latter limits.

RATING: ###¹/₄ (once again, an extra ¹/₄ for a single-player machine that's a goodie with build-up in action)

Williams' LUCKY SEVEN

Yet another effort from this company, **Lucky Seven** is the four-player solid-state version, although a two-player electro-mechanical model is also available. And I guess "jackpots" are staging some kind of a comeback with Playmatic's very successful **Speakeasy** leading the rebirth now followed by this Williams' effort and also a game to be reviewed right after this one—Sonic's **Cherry Bell**. With modifications the principle's the same, but let's look at the way Williams attacked the issue.

PLAYFIELD: Four lanes start the action for both the solid-state and electro-mechanical versions with only the scoring being the real difference between the two, but I'll get to that later. For now, suffice it to say that not only do you build up bonus from the top lanes but the three to the right control the reel values as well, which are recessed just under the center of the playfield.

A spinner is at the right with a bulls-eye target at the left of the field on the other side for advancing bonus. Two thumper bumpers, oppositely off-balance from what the set-up was on **Wild Card**, finishes off the top. Move down the sides and you'll find two star drop targets (one on either side) and a target bank at the middle of the field. Another bulls-eye target is at the left just above the Gottlieb bottom which is a bit more rounded than the angular renditions one comes to expect from Williams.

ANAYLSIS: The secret to beating this machine is simply to go for the reels from the top lanes to the center targets; all the action is predicated on capitalizing on whatever set-up is there. Clovers, diamonds, horse-shoes and 7s. And this is also where the difference between the two

games comes into play (solid-state and electro-mechanical). With the former, the scoring is far lower, in fact, a digit is missing.

The playfield pictured is the electro-mechanical version where the



Williams' LUCKY SEVEN



lit spinner is 1000 points and not 100 and where the bonus advance moves up by increments of 5,000 to a top of 50,000 rather than the solid-state version which moves up by increments of 3,000 to a top of 30,000 points. Even the reel values are markedly different, since players are

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rewarded points for hitting specific set-ups whether it be three of a kind such as three 7s for the special or extra ball variations and even the double bonus value which is determined by a left reel clover and the proper center and right combination.

With the scoring being this dissimilar, the game shows that Williams may be taking a very definite turn when it comes to solid-state since they also decreased board values on **Hot Tip**. This second effort on the company's part at least shows a trend for them. Anyway, whatever the values, the drop targets (one on either side of the center reel area) control the points on the reel when both are hit. That's the action really, very center oriented with a spinner shot that isn't that easy to make a majority of the time.

KEY SHOTS: Although the game can get boring as an add-a-ball machine (really, an extra ball machine since add-a-ball multi-players are a misnomer), it may prove me as wrong as I was with Playmatic's **Speakeasy** which had such a prosperous existence. The play is a bit sluggish however, and one gets the feeling that Williams might just try a different direction for their solid-state efforts. The rebounding isn't sharp and true, nor is the speed that can be generated from the flippers compared to the action on Stern, Bally or Gottlieb solid-state pins.

However, the key is in the center, although the key shots are going to be for the drop targets; from the left flipper, the spinner in order to get back to the top lanes and from the right flipper, a sweep up to the top left side near the thumper bumper. As a last focus, the center can be rewarding and deadly depending upon how precise the shot is aimed. Another final word may be in order concerning the level of the game since if it is off line the ball rolling down from the spinner will be a drain and it should fall near the left flipper tip and through the flippers completely.

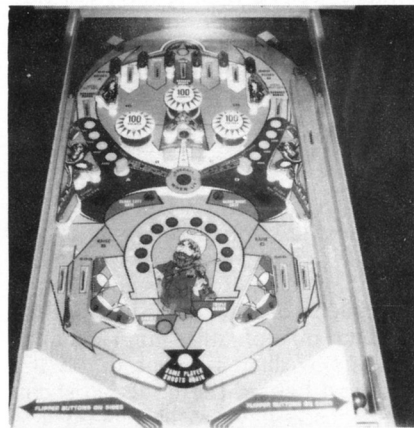
GRAPHICS: Once again, although the artwork is passable, in this case it doesn't even match the luster of something such as **Satin Doll**, plus I question the taste of what looks to be a stripper going through her motions. The impact just isn't there, and it falls flat next to the many bright games on the market today.

PLAY: The game is a three-ball

through and through and shouldn't even be considered for five-ball play since there isn't enough variety on the field to sustain the extended play. For free play, try a lower limit of about 180,000 points (for solid-state), 270,000 and 400,000 points, which isn't too bad for add-a-ball areas either, although you may want to bring down the last limit to 350,000. As an electro-mechanical game, you can comfortably add



Sonic's **CHERRY BELL**



100,000 points and still keep a good level of play.

RATING: ##

Sonic's **CHERRY BELL**

This Spanish manufacturer hasn't yet shown any murmurs of solid-state, but they have been heaping on different types of play action from **Cannes** to **Mars Trek** to **Butterfly** and now **Cherry Bell**. This four-player also offers a variation on the "reel" theme, without the reel. And



the game isn't too bad.

PLAYFIELD: Begin with a three-lane set up with an automatic double bonus down the middle lane if lit. The right hand lane handles bonus points while the left lane lights the two thumper bumpers just below. To the right and left of the bumpers are two recessed targets and then one moves to the middle of the field where everything really is.

At the middle is a three kick-out hole set-up which lights everything from triple bonus to extra ball lane to specials. For something similar in design look back to Recel's **Criterion 75** which also utilized this type of multi-feature. Just above and to the right is a kick-out hole which plays on the same premise as the **Cannes** upper right kick-out hole, where out-hole bonus points can be collected while the ball is still in play, thus increasing the potential scoring of any given ball. To balance this right hand shot, the left side offers a shot back up to the top, sans spinner.

Move back to mid-field at the sides and you'll find two targets on either side which advance bonus and also control specials when lit. Just to the middle of these and fronting the kick-out holes are two big red rollovers which also advance bonus points. The bottom, although wide in the middle is a variation from the norm with a short kicker at the left and a narrow shortened lane down to the flipper. At the right, two outside lanes offer a choice before the ball drains, with a long kicker leading down to the flipper.

ANALYSIS: Although the kick-out holes hold off the hope for increased values, the play on the game, with its Spanish flipper sweep, doesn't allow for a full angle on the stroke so that hitting straight on may be a problem. In fact, the center kick-out hole when it is made can be a straight drain if the direction of the kick isn't checked. The collect bonus is nice since it can mean double bonus points if the top lane is hit when lit. The only problem may be if the triple bonus points are lit, because hitting in the hole will negate the value accrued and leave you trying to build it up again. The other thing in terms of the flippers is to make sure that they're "loose" enough. At the arcade I played this machine at the game came in with flippers that were really weak until they were loosened up a bit.

KEY SHOTS: For the left hand flipper the best shot is going to be for the kick-out hole to collect the bonus unless there is triple bonus registered. When this is the case the best place is going to be to go to the middle. From the right flipper the long sweep back up the left and to the lanes can mean a breather as well as more points from the top. Nudging is in order at both the top and bottom, with the former providing three alternatives depending upon which lane you want to go down. And from the lane and into the thumper bumper, it's fairly easy to get back up with a well-timed jab.

At the bottom with such a narrow lane at the left, time and patience is important since a too physical approach is going to lose the ball. The right side is the same although by the time you reach the lanes you're going out anyway and it's a choice for the extra ball, if the inside is lit, or just 500 points from the outside lane.

GRAPHICS: The artwork is less brilliant and striking than such efforts by Sonic as **Mars Trek** and is even a little flat although the line-up of Can Can girls is less than level in build. Again, much as is the case with Williams, maybe this motif is just too "precious" and simplistic to succeed in today's market. The over-use of red is okay and is really the only thing that catches the eye until you get closer to the game.

PLAY: **Cherry Bell** is a good three-ball game, especially with the infinite bonus point possibilities and the fact that if you can't get the shots down in that space of time, the two extra balls aren't going to help. For point levels, on free play a 350,000 start should be fine followed by 500,000 and 700,000 points. When it's extra ball time in add-a-ball territory try a 280,000 start followed by 400,000 and 600,000 points. This should more than sustain the six-digit scoring.

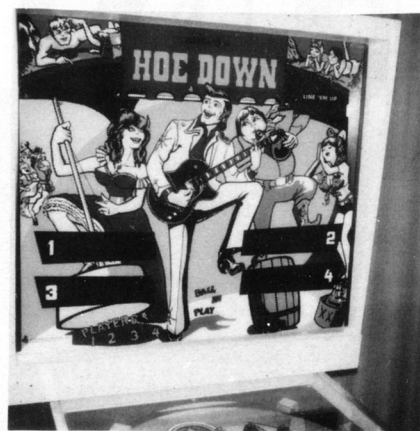
RATING: ##

Allied Leisure's HOE DOWN

An update of Super Picker which featured the likeness of Roy Clark, country and western star, **Hoe Down** was shown at the AMOA along with another pin that garnered a great deal more attention and interest—**Getaway**, which was reviewed in this column at the end of last year. This

effort harkens back to the same design characteristics of **Thunderbolt** and **Dyn O' Mite**, although it's infinitely better than the latter in play appeal. And before I get to the review of this game, a moment out to wish the best of good fortune to this company based in Florida and an expression of sorrow for their personal tragedy and the hope that all will be well in the future, sincerely.

PLAYFIELD: Five lanes begin the



Allied Leisure's HOE DOWN



action with side rollover alley spaced to the left and right. A triangular thumper bumper formation is at the center just below the middle lanes, with the center bumper butting a target. Get to the middle and the Allied Leisure yellow block drop target is spaced, with four in attendance and two fronting the center target, while the other two are blocking the path to the roll-over alleys. At the sides and farther down, two recessed targets stand, and the bottom is the same as on **Dyn O' Mite** with the open gate from the

outside lane into the inner lane for access to the flippers.

ANALYSIS: The key to this game is to get down the drop targets once so that it's double bonus then again for triple bonus, but unless you have the bonus point it doesn't mean a thing and that's where the targets (middle and sides) come into play along with the rollover alleys. Of course, going for these can bounce up the wrong target at the wrong time which is a definite Allied Leisure feature on all of their machines.

There is some good nudging in the thumper bumper area and wide enough lanes for access back up if a well-timed jab is done. The bottom

may seem a little sluggish since the AL flipper has never been the more sturdy feeling or powerful thing around, but it does get the job done and appears a bit longer than conventional flippers on other machines. The big thing though, is that building up the bonus is a slow and exact science that demands some skill and perseverance on player's parts.

KEY SHOTS: The best thing to go for is actually the center target once you've gotten the ball down to the flippers since it offers extra point values above and beyond the other targets. The drop targets are next in line for attention with the outer ones

being the key to getting better access to the outside alleys in order to get back to the top. The play may not always be the swiftness, but there's enough to aim for, with timing being an integral part, to make any of the gets less than "gimmes."

Some backhand flips may also be in order if it's only one target between the player and a bonus multiplier especially because passing shots are a near impossibility. Another nice touch is the skill from the plunger on the last ball in play where an extra ball is rewarded if the ball goes down the lit center lane. All in all, there's more than enough from top to bottom to sustain interest and provide a challenging play.

GRAPHICS: The difference between **Hoe Down** and **Getaway** is night and day, with this motif just a bit too countrified for my tastes, but then I think this game was done before **Getaway** so no explanations are necessary. It may just be "honky" enough to succeed with its corn yellow, but for my tastes the artwork is just too flat and unappealing.

PLAY: Line 'em up is back for match play on a game that is indeed well-suited for three-ball action. There's more than enough for this limit of play and five-ball may just be stretching the point a bit too much. For limits, if it's free-play, try a first level of 100,000 which should break most players backs, then soothe it a bit with a 140,000 and 160,000 point break down. On extra-ball, you should be safe with 70,000 to begin, then a nudge to 100,000 and a final of 130,000 points. Just make sure the game is leveled and playing true for the players and adjust accordingly.

RATING: ##

Well, unbelievably that's it this time around. And something you've probably noticed for the first time in the Corner and what will be a regular part of the reviews to come in the future is the scoring limits which is an idea that many of you have expressed in your letters to the editors and myself. Let me know what you think of the numbers and if they're feasible for your neck of the woods.

And remember next time I'll be leaping into May with a barrage of the biggies—**Sinbad**, **Mata Hari** and **Big Town**—which you've been hearing so much about, as well as some others now that my car is fixed and if they find their way to the east coast so that I can get my flipper fingers on them. Until then, as usual, be well and prosper...and "yes" to some mail I've been getting—there are still some hardcovers of **PIN-BALL!** left, just drop me a line if you want one.

PLAYMETER, April, 1978

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Tournament Table's contemporary look is enhanced by rich wood grain side panels. The unique new table top is a tough, scratch resistant acrylic surface that has no joints or seams, so that accidental spills and other foreign matter cannot penetrate to the inside of the game. The top of the table lifts easily for service accessibility. The table is designed to be either free standing or to fit against the wall, and its attractive design will complement any location decor.

Every time the "game select" button is pressed, each one of the twelve games appears sequentially on the monitor along with the name of the game for easy identification and selection. For each game the option button can be used for one of three special functions. The "Catch" option holds the ball on the paddle; the "Whammy" option makes the ball go faster; and the "Jump" feature makes the paddles jump. These special options add excitement and challenge to each of the Tournament Table sports games.

Painting the town

Playmatic's solid state four-player pinball game, Big Town features three flippers and a wide open playfield.

Playing features include a double bonus for dropping one bank of targets and a triple bonus for knocking down both banks of drop targets. There is also an extra ball feature which is activated when the ball enters the kick-out hole when the light is lit. And also an extra ball can be picked up when the light is lit and the ball enters the bottom left lane.

Replays can be awarded for dropping the two banks of targets twice, by scoring more than replay total of points, or by dropping targets AA-BB and CC-DD and then picking up the specials by entering the lower right hand lane.

The backglass depicts teenagers out on the town against the backdrop of the city at night. The playfield is mostly red and the backglass largely black and blue.

Universe Affiliated International is Playmatic's exclusive importer for the United States and Canada and the pinball manufacturer's exclusive representative for Japan.



Bases loaded

Midway has introduced a new baseball game, Extra Inning.

Extra Inning, a one- or two-player game, has two new key features. The first bonus special, which inspired the name of the game, enables players to earn a bonus inning through skillful play. The word M-I-D-W-A-Y is spelled out across the outfield. As the players safely hit to each field, they light up the word as the ball lands in the area of the letters. When players have hit safely to all fields and have completely lit the word Midway, they get an extra inning of play.

The second key attraction of the game is the Special Bonus Scoring Feature. The word Special lights up on the playfield at random intervals signifying that the next pitch offers a bonus score. If the player gets any safe hit while the special feature is lit, the scoring is doubled.

Another unique feature of Extra Inning is the "easy-hard" switch which is set at the option of the operator. In the "easy" mode, the player lights up the letters in sets of two rather than individually. He also gets a double score for any kind of hit up to a home run while the bonus light is on. When the switch is set at "hard," however, the player must light up M-I-D-W-A-Y with six hits, one for each letter. In addition, he must hit a home run to double his scoring when the Special light is on.



Clowns for cocktails

Midway Manufacturing has released its video game, Clowns, in a cocktail table model.

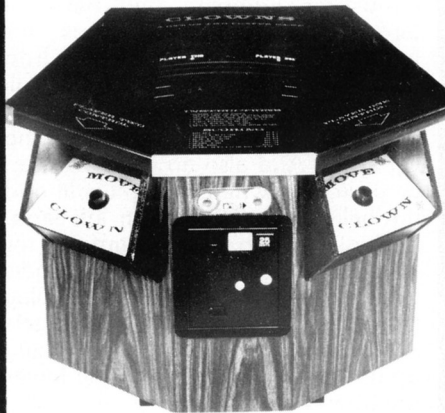
"The success of the Clowns upright in locations throughout the United States and Europe prompted our decision to offer this high income producing game in a cocktail table cabinet," said Stan Jarocki, Midway's marketing director.

The unit is a one- or two-player game in which the players bounce a figure off a seesaw to break colored rows of balloons. For each bounce off the seesaw and twenty points for breaking each yellow balloon, fifty points for each blue balloon, and 100 points for each green balloon. For breaking a complete row of yellow, the player earns 200 bonus points, 500 bonus points for the green row and 1,000 bonus points for the blue row.

The number of jumps allowed each player during the game is adjustable at three, four, or five. Players can earn a bonus jump when their score reaches 3,000 or 4,000 points; this is also adjustable on the part of the operator. The awarding of a free game is left to the discretion of the operator.

Clowns has a 19-inch solid state monitor, dual controls, and electronic musical sounds that have proven to be a delight to all players.

Game pricing is fully adjustable with a multitude of choices. It also incorporates Midway's microprocessor logic system with built-in Rom and Ram testor.



Sky pilot

Players pilot their own combat jet with Atari's new Sky Raider. There is fast action as they release missiles over a bombing run to hit oil tanks, electrical towers, bridges, buildings and enemy aircraft. This exciting new one-player video game allows players to become an adventurous combat pilot of Sky Raider.

The three-dimensional visual effects attract players to view the moving terrain and try their skill. The speed and direction of the aircraft is maneuvered with realistic steering controls. The difficulty of the targets determines their score, ranging from 350 points for hitting an electrical tower to 800 points for hitting enemy aircraft. The high score is displayed on the screen to intensify the challenge of hitting as many targets as possible in the time allowed.

Optional extended time can be set at two different levels for 60, 80, 100, or 120 seconds game time as an added incentive for high replay. Players young and old will fly into action with Sky Raider.

Sky Raider is built for combat. Atari's Durastress tested solid-state construction will cover many thousands of miles of tough play. The game is shipped in a new stress-tested container to alleviate any potential damage in transit. The easy-access self-test switch inside the coin door allows for simplified troubleshooting and checking of circuitry, switches, and controls. The remote volume control is also just inside the coin door for easy adjustment to location needs.

Walking eyes?

Gottlieb has introduced a new single-player electro-mechanical flipper game called Strange World.

Twelve rollovers and numerous fixed targets light numbers in the indicator grid. Making 1,2,3,4 of the same number lights the kick-out hole for specials.

Lighting all the ones, twos, threes, and fours lights the color-matching targets and rollovers for 5,000-point scoring.

The game comes equipped with Gottlieb's 100,000-point light (scoring can go as high as 199,990 points).

The graphics feature other worldly figures, such things as walking eyes. And both the backglass and playfield have an eye-catching splash of colors—red, orange, purple, yellow, blue, green, and brown.



Outta sight!

Taking its cue from the recent box office hits, Star Wars and Close Encounters, Stern Electronics has launched its own outer space pingame.

Stars, a new solid state four-player flipper game, introduces several new innovations on its playfield.

There are two spinning targets which accumulate scoring values that are raised by hitting either stationary targets or drop targets. Two sets of drop targets, on either side of an open lane leading back up to the top of the playfield, allow the player to obtain a double or triple bonus and an extra ball.

The new pingame, which will be produced after Stern completes its present production run of Stingray, is available for inspection at all Stern's distributors.

Sinbad the Sailor Man

In connection with the new movie from Columbia Pictures, "Sinbad and the Eye of the Tiger," Gottlieb has introduced a new four-player solid state pinball game called Sinbad.

The four-flipper game has a multiplier bonus scoring which can multiply scoring two, three, four, or five times. One white, two red, three purple, and four red drop targets light the multiplier value and light top rollovers for high scoring, extra balls, and replay scoring.

Hitting all drop targets immediately scores bonus and resets all targets. Bonus scores up to 75,000 points.

The solid state control system is by Gottlieb/Rockwell. Graphics for the new machine come from the new movie spectacular.





Lady Luck

Williams Electronics, Inc.'s new solid state Lucky Seven, the only pinball game on the market to feature a high-scoring lineup of three, colorful spinning reel symbols on the playfield, currently is in full production at the firm's Chicago manufacturing plant.

Among Lucky Seven's playfield features are four top rollovers, a right spinner lane, left and right drop targets, three center targets which activate the reel symbols, two left advance targets to score 1,000s and left and right bottom rollovers to advance bonus, score 1,000s and light the spinning lane to score 100s.

The unique reel symbols provide scoring opportunities up to 30,000 points as well as double bonus, extra ball and special. The newest Williams flipper game also includes a match feature.



Show time

Movie Hut is the modern coin-operated cartoon theater which occupies only 2 feet by 5 feet.

Cartoons are shown via a self-contained cartridge which activates when a quarter is deposited in one of two coin slots. Six Hollywood films of approximately 3½ minutes each are shown in color and sound. The projector system is entirely self-contained and permits instant changing of film cartridges and easy maintenance.

Movie Hut is sturdily constructed of white Formica MCP trimmed in red, and features a roof of high impact cyclolac plastic. It is durable for outside locations.



Sizzling action

Sizzling action on a glamorous playfield is a good description of Bally's new four-player flipper pinball game, Mata Hari.

The kickout hole at top of the playfield adds 3,000 to the score and also doubles, triples, and multiplies the bonus by five, as the ball is repeatedly shot into the hole, during play of each ball.

Twin banks of drop targets add 50,000 to the score as do out rollovers when lit, and are also the key to one of two ways to score specials.

The second way to score specials is the new A-B skill feature. Lit A-B is scored and A-B light advances to next value when ball contacts both A and B rollovers. A-B value starts at 1,000, advances through 2,000, 3,000, 4,000, 5,000 to extra ball and special.

Land of the Pharaohs

What Cleopatra is for the four-player set, Pyramid is for the two-player set.

This two-player version of Cleopatra features a playing scheme where players try to hit correspondingly colored drop targets and rollovers to light bonus value indicators. Each half of the double bonus indicator is lit by the ball going into left and right kick-out holes.

Making all colors in rollover sequence or hitting all five drop targets down and all rollover colors out lights side star targets to score replays.

Side kick-out holes spots colors in rollover sequence. Flippers, pop bumpers, and kicking rubbers are powered by a full-wave direct current rectifier which provides fast playboard action.

Red, green, and blue are the predominant colors on the game.



Tool organizer

Platt Luggage has introduced a new way to carry and store large numbers of tools and parts conveniently and efficiently.

The rugged catalog case is combined with a unique molded pallet.

The inside is divided into three sections for Platt's tool pallets and new three level tool and parts tray.

Platt's patented soft/molded construction gives the user the rugged construction of a molded case with the good looks of a soft case.



Playboard Simulator



D. Gottlieb & Company has announced that it now has available for delivery to its distributors, the Gottlieb Playboard Simulator.

The Gottlieb Playboard Simulator is the first generation of test equipment for Gottlieb electronic pinball games. The simulator checks the entire electronic system in the solid-state pinball machines.

By isolating the playboard or the front door from the rest of the system, you can isolate any malfunction—and it can be determined whether a problem is in the electronic or the electrical-electromechanical section of the game.

The Simulator is compact, lightweight, has a functional carrying handle, and with it, is supplied a simple, step-by-step instruction manual.



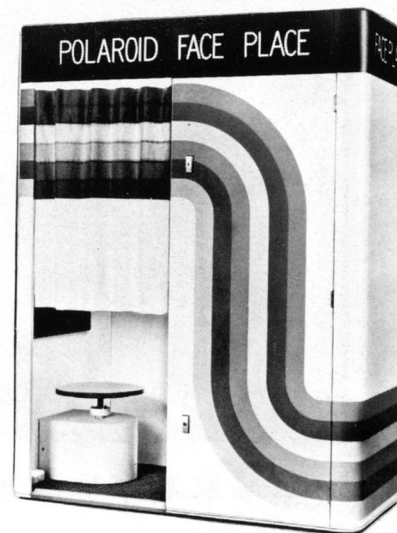
Say 'Cheese'

A newcomer to arcades is Polaroid's Face Place, a rainbow-striped, fully automatic photo vending machine. Equipped with professional studio lighting, Face Place delivers a portrait in brilliant color seconds after a person poses.

The eye-catching booth is made of white, molded plastic with an illuminated header on all sides. Face Place operates on regular 110 V.A.C.: it uses instant SX-70 film so no chemicals or plumbing are involved.

Taking a picture is simplicity itself and so is maintaining the unit, which is designed for years of trouble-free, profitable use.

Arcades from Massachusetts to California report excellent consumer acceptance of the new instant color photos. Says Al Feldman, owner of Treasure Island in the \$80 million Omni shopping center complex (Miami): "Face Place has been doing fabulously. The reaction is terrific—we've been selling 1,200 pictures a week at \$1 each. If I were to put up an arcade anywhere, I'd put one of these in all of them."



ON THE MOVE...

Alden Rosbrook

Alden Rosbrook has been appointed vice president of marketing for Venture Line Inc.

Rosbrook was the executive vice president of sales for Canada Dry



Alden Rosbrook Les Morgenstern

Bottling Company of Rochester, New York. Since moving to Arizona, he has had extensive experience in all phases of manufacturing and marketing of video vending machines.

Rosbrooks' immediate goals will be to increase the sales of Venture Line's conversion kit both nationally and in the foreign market. He will be selling three new games which the Arizona firm is now introducing—Acrobat, Super Bowling, and Casino Royale.

Les Morgenstern

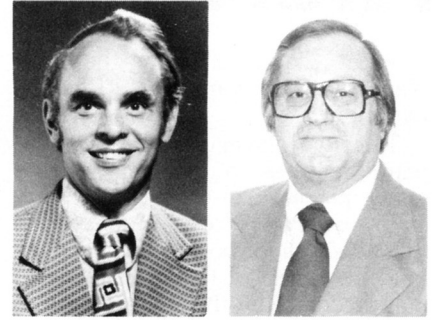
Les Morgenstern, former product manager for Motorola Semiconductor Group, has joined Mirco, Inc. as materials manager.

A veteran of more than eighteen years in the electronics field, Morgenstern will be responsible for purchasing, production control, material control, and personnel supervision for Mirco.

Morgenstern was with Motorola eleven years in a variety of assignments, including product manager, product marketer, and engineering manager. Previously, he was with Westinghouse Molecular Electronics Division in Baltimore, Maryland, and

ITT Semiconductors and Intel Corporation, both of Palo Alto, California.

A graduate of Georgia Tech with a B.S. degree in Physics, Morgenstern also attended Arizona State University and several training programs offered by Motorola.



Gene Linstrom Robert Griffith

Gene Linstrom

Gene Linstrom has been appointed vice president of research and

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development for Ebonite Billiards and Games, a Fuqua Sports company. According to William R. Bohn, president, Linstrom will be responsible for all research and development efforts, new products and quality control.

Prior to joining Ebonite Billiards and Games, Linstrom served as vice president-operations for Fischer Billiards. Gene Linstrom has a total of twenty years experience in manufacturing having held positions as design engineer, manufacturing engineer, product evaluation manager and service director.

Linstrom worked for the Brunswick Corporation in the areas of bowling products and billiard related products for fifteen years.

He received a BS degree in mechanical engineering from the University of Michigan.

Dick Gilger

Dick Gilger, the former manager of the Columbus branch of Shaffer Distributing, has joined the marketing division of Cleveland Coin and will be headquartered in Columbus, Ohio.

His appointment became effective March 1, and Gilger will be directly involved with formulating the marketing program in both the sales and leasing division.

Joe Stone, a marketing sales executive for Cleveland Coin was appointed marketing coordinator for branch operations.

Robert Griffith, a corporate vice president continues in his present position while assuming additional responsibilities in administrative plant management and continuing customer service.

In addition to the above marketing changes, Ron Gold, president, announced three personnel changes in the accounting division.

Ron Gold further stated, "A company must reflect the times and in an industry as viable as the coin machine industry. We are merely reflecting the changes that are evolving within this dynamic industry. Service schools and technical aid programs are being reassessed to be certain that the operator is kept in tune with the changing times. We are looking for our many factory suppliers to complement our efforts in being responsive to the operators needs."

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machines don't get grimy; after all, a person who puts a quarter into a machine is entitled to a quarter's worth of play, and the machine should be clean for him and function properly. But many operators are hurting us all because they do not run clean stores. Their equipment looks bad, and other people suffer because it reflects upon the entire industry.

PLAY METER: How often do you shop out your machines?

PANITZ: Continuously. Once the playfields start looking dirty, they are cleaned continuously. And the insides of the machine are also cleaned continuously. We have the men at the stores do the cleaning themselves.

PLAY METER: Where do you find your managers?

PANITZ: We advertise for them. We try to get, whenever possible, a family man because I feel that sometimes he has a little better understanding of younger people. We also have younger people helping out in the stores because we feel that they can relate to the youth coming into the stores.

PLAY METER: Besides being a family man, what else are you looking for in your manager applicants?

PANITZ: Our managers should have managerial ability in another field of endeavor because not everyone is going to come from the same field. Of course, it's a plus to find someone with technical expertise, but I can't set those parameters when hiring because someone may be a good mechanic and a poor manager. If we can get someone who is both a good mechanic and a good manager, then

that's a plus for us. But you can't hold out for that because a mechanic is a mechanic, and he's interested in fixing machines. There could be a storeful of people with problems, and he could be spending his time behind a piece.

PLAY METER: Apparently you cater to a young age group, as opposed to some arcade locations which have gone for the older adult customers.

PANITZ: We try to appeal to the young adult, but we get a cross-section of families in our malls. In all our amusement centers, we put in kiddie rides. Even though they might not earn as much as pinball, we feel we need that exposure. And then, to cater to the parents, we always put in something like a biorhythm machine or a computer quiz or another type of game like that. Also, the kiddie rides are usually in the front of the store. We also have the video equipment in the front of the store, and that helps us entice adults. Sometimes with the mall's permission, we can put machines in the mall. And we find that machines like cartoon huts work best there.

PLAY METER: What are your usual working hours?

PANITZ: All hours. If a mall is open from ten to ten, then we're open from ten to ten. Where we have our own strip centers, we usually go from eleven to eleven. Of course, when the mall closes, you close unless there are facilities such as a theater there in which case we might be able to stay open an hour after the rest of the mall closes.

PLAY METER: What is your policy on refunds?

PANITZ: We give it to them, absolutely. We put

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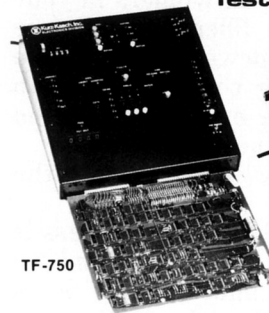


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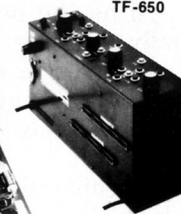
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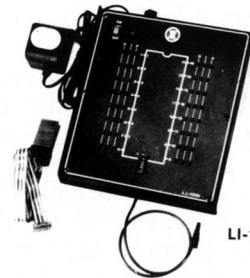
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the money in the machine for them. Then, if it still doesn't work, and they don't want to play another game, we'll give them their money back. There again, though, I think tokens will help us in that control too.

PLAY METER: Do you have change machines or do your people dispense change?

PANITZ: We have change machines. And now that we're going to tokens, we'll be programming our change machines to give them.

PLAY METER: Do you lease any equipment?

PANITZ: No, we tried it, but because of our ability to keep equipment and move it around, it doesn't pay for us to lease it. It works for many people, I know. But it doesn't necessarily work for us.

PLAY METER: Besides having X number of pinball machines and X number of arcade pieces, is there any type of machine or table game that is an absolute must for arcade operations?

PANITZ: That's one of the things we've been kicking around because of the initial cost factor. Cost doesn't necessarily mean you're not going to buy it. If you can take advantage of it and use it in more than one spot, then it can be good for you. But if I'm going to invest \$6,000 or \$8,000 in a piece of equipment and then can't get it into a discount store when I'm finished using it someplace else, where am I? Square footage in mall locations is around 2,000 square feet, and that means if I have a huge piece in there and it takes up the space of three games, how better off am I? Does it book three times as well? You're paying X number of dollars per square foot; so space becomes very valuable. So I feel sometimes that I'd be better off buying three \$2,000 machines than one \$6,000 piece. At least that way I have the advantages of three players. Sure, many times on the big piece you may be able to get the fifty-cent play initially, and then you have to go down to your quarter. But as far as games like pool or air hockey or foosball—I don't think there's a required piece like that that's an absolute must for an arcade. Something people should realize, however, is that you can't have all winners in your store, you have to have some fillers too because when you're slow, it'll be the newer pieces or the ones that are visually exciting that are going to book for you. But when you're busy, it makes no difference what you've got in there.

PLAY METER: What are your feelings about the advent of solid state?

PANITZ: The exciting thing about this business is that we're getting into all this solid state, and we have to learn it. The computer age is a youth-oriented age. Therefore, I think youth should be an important factor in this business today. I'm not saying the older guys aren't good because some of them can adapt quite readily to logic; but today you have to think differently, you have to be able to approach the problem differently.

PLAY METER: Are you expecting to see the cost of solid state equipment come down?

PANITZ: I don't know why it should come down. Nothing else has ever come down before. Have you ever seen the price of anything that has had its price come down? I can't really be naive and feel that it's going to come down. At this point, if it stays the same, I'd be happy. Then if it could only get better as far as quality, I'd be ecstatic.

PLAY METER: How would you appraise the quality of equipment that's coming out right now?

PANITZ: We're not happy with it. I think there's a lack of pride in workmanship. We have a lot of trouble with pieces right out of the crate. I'm not singling out any manufacturer because I think it's a basic weakness in all manufacturing. And I'm not just talking about American manufacturing. The Europeans and Japanese are no better when it comes to this. Manufacturers just don't do it right. There's no reason why we should open a machine and spend literally three, four hours searching down a cold solder joint. It's unfair. With the prices we pay and the cost at which we have to keep our people, we can't have a piece tied up because of cold solder joint. I don't think all these problems are a result of solid state because we've had problems with the electro-mechanical also. And I can't say it's just in the amusement machine industry, because we have it also in automobiles and appliances. It's just gotten to be a way of life.

PLAY METER: Do you think that manufacturers' move towards service schools is a step in the right direction?

PANITZ: That's a positive step, yes. But until just a few years ago, we had no input from them at all. Now I think they have come to the realization that they have got to give us help.

PLAY METER: What would you like to see done as far as the manufacturing of the equipment is concerned?

PANITZ: Number one, I would like to see a better metering control. Number two, a sensible approach to a cashbox, something that is more secure and also has a greater capacity because we don't open the machines every day and collect. But of course now that we are going to tokens, that doesn't become a problem for me any more. And number three, a realistic approach on fixing these things. They do break. And we are only human, and we do not have little midgets that go around. We have to get into them and service them. But there's no reason for somebody who has been making machines to come up with a terrible coin mech because then we're at their mercy. What's the sense in having a metering device that can be disconnected by the mechanic? After all, why put a meter in? Why put a cash box in that only holds \$120. Is that all the confidence they have in their machines? Or why is it that on some of these machines you literally have to be a magician to get into it to fix it, or your guy needs four hands. This is a gripe that we have as people in the business, but I don't think enough is being done about it. Even some guys who have been making games for quite some time suddenly come up with innovations that are terrible. Sure, I believe change is great, but let's make it a good change. I realize you're going to make some blunders, but maybe a little more research will show up some of these problems. I think manufacturers would be smart if they came out to the people who live with these problems all of the time and not just test them with a distributor. They should go to the people who have to live it and breathe it. Sure, maybe some of the comments they'll get will be far out, but maybe they could pick up information from us. A little bit on that score is coming, but not enough.

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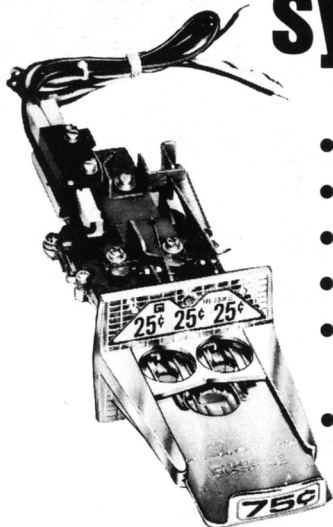
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PLAY METER: Your complaint seems to be that you don't think the games are being tested enough.
PANITZ: Right. I realize they have to make equipment, but I do believe there must be some sort of meeting halfway. At this stage down the line, we should be more sophisticated. Yet, still the basic gripes of a coin door and the problems of banging a door to start games keep cropping up. And then there's the grounding so the games don't start by static electricity.

PLAY METER: What else do you feel manufacturers should do to help you with your equipment?

PANITZ: They should give us ammunition to fix our equipment. Feed us schematics. Feed us materials, at least then if we have somebody in our shop who is capable of doing it, this would give us the opportunity to do it rather than us having to call them and having to do the whole thing over the phone. I'm not saying we can fix everything, but at least we should be given a fighting opportunity. There's no reason for me to send the board back if I have the people here to fix it. They should tell us where to get the chips. They don't have to make everything a mystery to us. We're in the dark and, let's face it, if I have a hot piece that's down for two weeks, I'm going to be mad as far as that manufacturer is concerned. We have to get our return back because of the type of equipment coming in today and the cost of it.

PLAY METER: How do you decide what games you're going to buy for your arcades?

PANITZ: We usually buy one of each anyway, one of every game that comes out unless it's from a Mickey Mouse operation. I'm talking here about both pinball and video. If someone comes out with a game that looks too similar to something we already have, then maybe we'll stay away. But we'll buy almost every new pinball that comes out, and we'll buy almost every new video from a reputable manufacturer. And then if it proves to be successful, we'll purchase even more. But there again, with every new piece that comes out, the price goes up fifty or one hundred dollars; so you have to be a little careful.

PLAY METER: Do you feel that for the extra money, you're getting more play appeal?

PANITZ: Yes and no. At first, it's like anything else. It's new, it's novel, it's exciting. And many times a new piece will come in and do good, but many times at the expense of an older piece. So that's one of the tricks of the trade because we have to keep infusing our businesses with new blood, which is the new equipment. If you don't, there's a tendency to get into a rut; and the only difference between a rut and a grave is the sides. This rut is the great problem we're facing today because of the high cost of equipment. Where before if I had five or six or ten stores that would be good enough stores, I'd buy five or six or ten pieces. But today with the costs being so high, I have to be a magician and juggle a little bit. The priority is different because if I buy five or ten pieces at \$1,500 or \$2,000, I've only got so much to work with. It's true I would like to have a hot piece in all my locations, but then where am I in six months?

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