

PLAY METER

Volume 5, Number 13

July 15, 1979

Doing the Copyright Grab



**AMOA
Chief Talks
About the
Copyright Law**

**What the CRT is
Doing With Those
Location Lists**

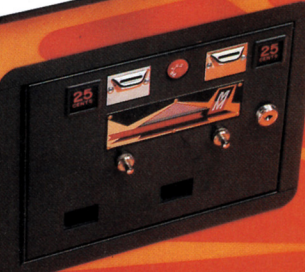
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Voted*

**And Now
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PLAY METER

Vol. 5, No. 13
July 15, 1979

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PLAY METER

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COVER: Special thanks to Operators Sales, Inc., of Metairie, LA.

From the Editor

It's been a long wait, but the Susan B. Anthony dollar coin has finally arrived. On July 3, the U.S. mint poured millions of the new coins into circulation. Coin hoarders everywhere are likely to start tucking the new dollars away for future profits, or simply as keepsakes, but, nevertheless, soon the lovely little pieces will begin finding their way into the coin slots of amusement machines all over the country. But what will happen when the first dollar coin enters a coin slot? Has the manufacturer provided a slot large enough for the coin to pass through? Phonograph coin slots have been made to accept half dollars, so they should be able to handle the smaller new coin. But what about the games? The new coin is slightly larger than a quarter and will require a larger slot. Additionally, all coin acceptors and credit functions on coin-operated pieces will have to be adjusted to handle the Susan B. Anthony.



By the end of this month, every operator should have updated his equipment to be able to take the new dollars. If you are not ready to accept the coins by then, you'll be missing a marvelous opportunity to significantly increase your revenues. So, if you have not done so already, make contact with your distributor and find out all you need to know about converting your equipment. Rest assured, the additional profits will easily justify the costs of conversion.



The advent of the dollar coin, much like the incorporation of solid state electronics, is another milestone for the amusement and music industry. Perhaps its appearance will even lead to an era of increased prosperity for all operators. The new coin may even pave the way for new game concepts, and certainly will bring about opportunities for interesting variations in pricing.

A handwritten signature in black ink, which appears to read "R.C. Lally II".

Ralph C. Lally II
Editor and Publisher



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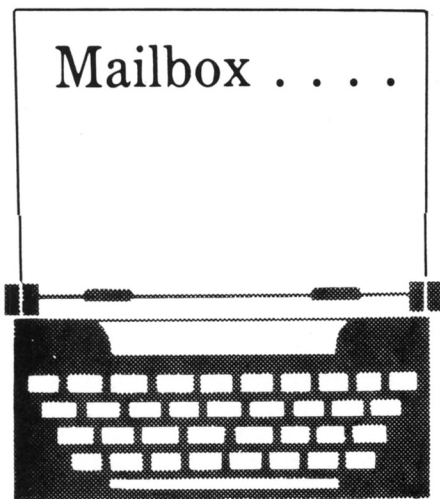
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I suppose it is typical, though, of the warped, moronic mentality of many operators in this business. Having worked as a mechanic for five years, I know.

How about an apology Dick?

Jack Guarnieri
Brooklyn,
New York

Likes to promote

Just read your article in PLAY METER on "Cleaning House."

You gave me so many good ideas. Thanks!!

I do not have an arcade but some of my street locations have as many as a dozen games. You mentioned some ideas you had about applying the league concept to pinball. I really like to promote so any more thoughts you could pass along will certainly be appreciated.

Gordon Kilgore, Jr.
Omni Games
Fairburn, Georgia

Vacation plans

In your April 15, 1979 issue, you have a picture of an arcade on the front cover, but you do not tell where the same is located.

I would be very interested in going to see this arcade. Is it possible to get information as to where it is located?

Edward Chudyk
Windsor,
Ontario

[Ed—The April cover photo captures some of the excitement at the Space Port Family Amusement Center, Lake Forest Plaza, New Orleans.]

MOM address

Please send us the mailing address of the Music Operators of Michigan as we would like to obtain copies of their advertisements on why locations shouldn't buy equipment, as was mentioned in the October, 1978 issue of PLAY METER.

W.J. Logan
Dime Electronics
Minneapolis,
Minnesota

[Ed—Music Operators of Michigan, 523 W. Ionia, Lansing, Michigan 48933. Contact: Walt Maner.]

Sick Dick?

On reading the recent "funny" news from Dick Welu, one wonders what type of sick mind could joke about the tragic events of the son of Sam.

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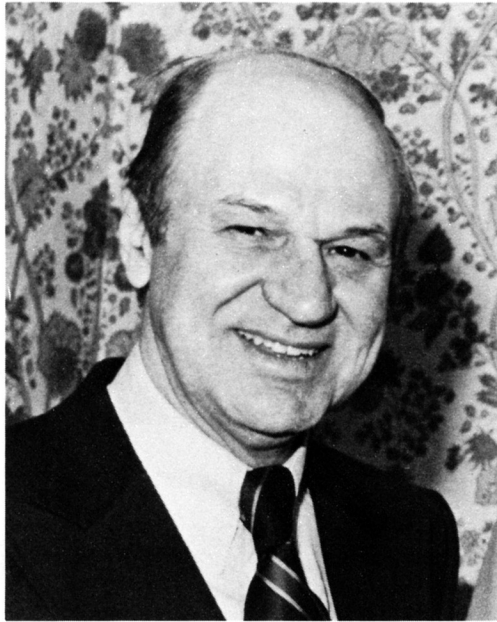
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FRED GRANGER



Coinman of the Month

There are few people who are more recognizable in the coin-op amusement industry than this month's Coinman, Fred Granger, executive vice president of the Amusement and Music Operators Association [AMOA].

But Fred doesn't seem to relish all that attention. "An executive director," he told us when he reluctantly agreed to be interviewed, "should stay in the background if he's worth his mettle. And I'm already too much in the foreground as it is."

Be that as it may, PLAY METER felt that with its comprehensive treatment of the jukebox copyright issue at hand, there was probably no other person in the industry who knows more about all the developments surrounding this volatile issue than Fred. After all, he's been plugging away in the industry's behalf for more than fifteen years.

He's spent a lot of time testifying before governmental bodies about the industry and the copyright law. He's also spent a lot of hours putting together the industry's largest trade show; and, on both counts, he's come under a lot of fire. But, as he puts it: "I've been given credit for a lot of things I haven't done, and I've been blamed for a lot of things I haven't done."

He joined the AMOA in January 1964 and has had a stabilizing influence on the association through its growing years. Before coming to this industry, he served as the executive director of the Advertising Specialty Guild for seven years. Before that he was an advertising agency account executive.

His professional career also includes a rather varied stint in the U.S. Navy as a foreign service officer. After college he became a naval officer

during World War II, serving in the North Pacific during the war as a line officer at sea. Near the end of the war, he was ordered back to Washington, D.C. and became the administrative assistant for the Navy's Advanced Technical Service Schools. He then advanced to become the administrator of the technical schools and later went on to the Navy Department where he served as the executive officer for the Secretary of the Navy, heading up a section that was preparing a list of ships lost at sea during the war. His duties at that time called for him to escort Congressmen from time to time on cruises to different Navy installations.

In 1947 when he was ready to leave the Navy, he was offered a position as assistant public relations officer in London. He accepted and became involved in the drama of the Berlin airlift. He rode some of the planes from Frankfurt to Berlin and, taking along his trusty camera, shot some historic pictures which were used in "Time" Magazine.

His wife, Maria Sancia, is Portuguese, but—Fred is quick to add—she's an American citizen now. As for Fred, he's 62 and has his eyes set on retirement in about two or three years.

It should be pointed out that Nicholas Allen, the AMOA's counsel, assisted Fred Granger with some of the legal aspects relating to questions about the copyright law.

We found our Coinman, though reluctant to attract so much attention, free with his answers. Our questions, while focusing mainly on the jukebox issue, also touched on the future direction of the national association and some aspects of the annual trade show held in Chicago.

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PLAY METER: If the AMOA had it to do all over again, do you think it would take the same course on the copyright matter?

GRANGER: Yes, I think the operators took the right course. Having been with the AMOA for fifteen years, I know quite a bit about the whole thing. I've been down to a lot of hearings. And, I can tell you, the association fought this thing very, very effectively, until it was finally overwhelmed. And then I think they took the right stand as far as agreeing to pay something.

PLAY METER: A large number of operators, however, feel they shouldn't be paying a per-box fee at all. What was it that finally made the AMOA agree to the eight-dollar fee?

GRANGER: People have been criticizing us for that, but I think that if we had not come to an agreement, the Senate subcommittee would have decided that matter for us, and it would have been higher than eight dollars. I think the eight dollars was a victory in itself, and it's something that people can live with. And I can't see it going much higher than that when they have these rate reviews because the people are not doing that well with jukeboxes. So I think the AMOA took the right course, absolutely, despite the criticism we've had because it's always easy on the outside to say it should have been done a different way. But, I can tell you, the people who are saying we shouldn't be paying anything at all are not the same people who were down there faced with the hearings. When we were told in so many words that we should get together and agree on a fee, that if we didn't do it the subcommittee might decide for us—and we might not like what they decided—we did the only thing possible. When we went down to those hearings some years ago, the fees they were throwing around were a lot higher than eight dollars. So, yes, we took the very best course possible. There's no doubt in the minds of anyone who was on the committee at the time that they would have put a much higher fee on us than that. So I consider the eight dollars a victory. Of course, nobody likes to pay fees. Nobody likes to pay taxes. Nobody likes to pay licenses. But I can tell you one thing, operators are fortunate the fee was kept down like it is. They can be fortunate that there were many years when they weren't paying any fees because of the fighting we were doing.

PLAY METER: So the AMOA was pretty much forced into taking its position on the per-box fee?

GRANGER: We could have stood back and refused to take anything and have them put something on us that we didn't want. But we felt this was the wiser of the two courses—to sit down and reason with these people—because we had some pretty good forces opposing us.

PLAY METER: But was there any question in the minds of the AMOA's leadership as to whether Congress had the constitutional right to dictate the method of copyright payment for one industry at the exclusion of all other industries?

GRANGER: We have questioned the constitution-

ality only of the issues we felt we had the best chances of winning. Challenging constitutionality is a pretty tough thing, and so we picked on things that we felt we had the best chances of winning—the hardship and burden on the operators, the location list requirement, the organization of the Copyright Royalty Tribunal. You've got to remember that Congress passes pretty much what it wants to pass.

PLAY METER: The jukebox side at least got a fair hearing on the floor of the U.S. Senate when the merits of Senator Ernest Hollings's proposed amendment were debated. [Editor's note—That amendment would have exempted jukebox operators from the jurisdiction of the Copyright Tribunal]. However, it doesn't appear as if there was any debate at all on the floor of the House of Representatives several months later when the bill was considered. Why was this?

GRANGER: Actually, by that time, the jukebox issue had been resolved. So, during that final month of passage, there wasn't anything going on. The only thing that was a live issue at that point concerned the provisions for readjusting the royalty rates, exactly what should serve as guidelines for the determination of the rates. So I wouldn't say the jukebox provisions were slighted in the House of Representatives, they had been worked out over the year. There wasn't any review of the regulation provision about access or about Tribunal regulations or the Copyright Office with respect to the filing procedures. Those things had been worked out before. There wasn't any more debate. The battle lines weren't actually drawn at that point. So there's no way you can tell why those who were against the bill were against it or why those who were for the bill were for it. In other words, there was no jukebox vote per se in the House of Representatives. After the Hollings's amendment vote, there wasn't any confrontation which involved the jukebox industry.

PLAY METER: Presently the AMOA is engaged in establishing a legal action fund to help support its court case. Can you give us some particulars on how the fund drive is doing?

GRANGER: The collections have slowed down very, very much. We're going to continue all the rest of the year, and we're going after all segments of the industry. The money is coming in now and then, and there are some people who are letting us know that they are going to send something in, but right now we're at \$53,000. Our goal, as you know, is \$250,000. We're going to need that kind of money if we plan to fight this thing all the way to the U.S. Supreme Court. For the Supreme Court battle alone, we're told it could cost us well over \$100,000. But that shows how upset we are over this location list thing.

PLAY METER: Some AMOA operators have said that the AMOA doesn't need a special legal action fund for this battle, that it should dip into its treasury to fight this court battle. What's your answer to that?

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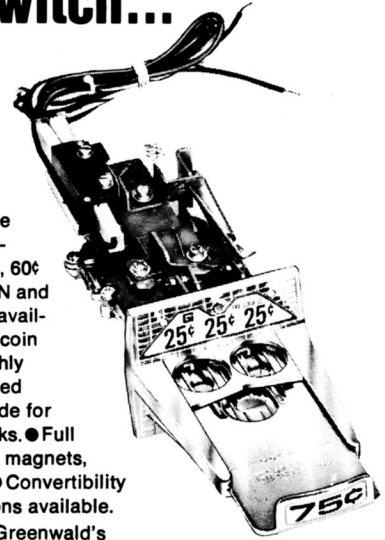
GRANGER: For many years the association didn't have any money in the treasury. It's one of the first things I got to work on when I joined the AMOA. Now, after many years we've been able to build up a healthy treasury. As far as what we have in the treasury, it's no secret. People should know what we have in the treasury. Now, I know we've been called a laid-back organization, and maybe that's true to some extent, but I take it as a compliment. We're not an organization that goes off half-cocked. We've followed conservative management methods and, as a result, have built up a good treasury. And, you're right, people have said we don't need a legal action fund now, that we've got a treasury and should pay for the court battle out of that. The fact is that if we have to do it—and it's important enough that we would—we can dip into our treasury, up to a point. But if we go too far—and there isn't any question in my mind as to this—and spend too much out of the association's treasury, it would take us years to get back up to where we are now.

PLAY METER: So you feel this would be damaging to the viability of the AMOA?

GRANGER: When you spend money out of a treasury and get yourself in a depleted condition, many times the members will take the opposite position when you go out for dues. They'll ask you why didn't you manage better to begin with. And so we've got to take that into consideration. If we weaken the national association too much—and it can happen because it happens to national associations almost every year—we'll destroy the only platform we've got from which to launch all these battles. We have to stay pretty strong because we have to be able to do things. There was a time not too long ago that the witnesses for the AMOA's side in Washington, D.C. had to pay their own expenses. We had one former association president, J. Harry Snodgrass, who had to spend about \$18,000 of his own money just to fight this copyright thing. He went to Washington to testify. He came to Chicago. And the AMOA didn't even have enough money to help him with these expenses. Now, fortunately, because of the treasury, when we go to Washington, D.C. we can call and tell the people we want that their expenses will be paid. And that's a lot different story. We spend a lot of money every year just on hearings and that sort of thing. Every time you hear about the AMOA sending some witnesses to testify at a hearing, that expense is paid out of the treasury. You can drop several thousand dollars just taking some witnesses down to Washington, and then you may have to turn around and do the whole thing again the next week. So it can't be said that we don't spend money. We've spent a lot of money in this association. We would have a whole lot more money in this association if we hadn't had to fight this legislation. And it's all been for the same purpose—to fight this legislation. Now, we've got to be careful not to weaken the national association. We feel that this court challenge is important enough, however, that we should be able to get some additional help from the industry.

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PLAY METER: But if it came down to the point where it was absolutely necessary to continue its fight all the way to the U.S. Supreme Court, would the association fund it?

GRANGER: We could do it. But, as I said, if we go too far—and I can tell you this without hesitation—the association is going to get itself in trouble. It will take it several years to get back up to where it is today. The intent right now is for us to follow this location list thing all the way to the Supreme Court, if necessary, and if we the necessary financial support.

PLAY METER: If the AMOA eventually loses its court battle, what would the association do then?

GRANGER: I'm getting a lot of feedback on this—letters, comments, and so on. I think the AMOA would probably put together a massive grassroots campaign that would be just continuous. Then it would go back to Congress. I can tell you that some of these people feel so put upon about this location list thing that I think a grass roots legislative campaign to get the law changed would be their next thing. I can tell you this for sure: Nobody plans on throwing in the sponge.

PLAY METER: If, on the other hand, the AMOA wins its location list court battle, will the AMOA be satisfied with the law?

GRANGER: Yes, I think so. There will always be an alert. We're going to have to make sure these rate reviews don't increase the fees exorbitantly. But I think if we win the location list fight and the rates don't increase exorbitantly, then the AMOA

will be satisfied with the law.

PLAY METER: There are throughout the country countless anti-pinball laws. Operators are suffering from adverse legislative action at the state and local level—many times for no other reason than that this industry has taken a bad rap. My question to you, therefore, is does the AMOA plan to get involved in other issues besides this jukebox problem?

GRANGER: Not on the state level. We've got our hands full with the copyright battle. That's why it's so important that operators support their state associations. I know that people have said the AMOA should go out there and fight some of this legislation at the state level, but there isn't any way we can do all those things. We're not big enough. We don't have that big a staff, and we can't afford a bigger staff. The national association does its job on the national level, and this takes all our energies and resources. It's up to the state associations to do the job on the state level. That's why we are constantly encouraging the development of new state associations. If something comes up on the national level later on, we would undoubtedly be involved.

PLAY METER: As you know, there have been numerous complaints about the accommodations at the Conrad Hilton Hotel for the AMOA's annual trade show. What is your response to these complaints?

GRANGER: First of all, I should tell you that it isn't my decision to have the show there. After fifteen years, I find that I get credit for a lot of



Fred Granger has been in the thick of the copyright battle for over fifteen years. Here he's shown as one of the advisors on an AMOA government relations committee. From left, Garland Garrett, Granger, Nicholas Allen, Russell Mawdsley, Fred Collins, and Ted Nichols.

“I think a grass roots legislative campaign to get the law changed would be their next thing.”

things I don't do and a lot of blame for things I don't do either. But I don't act in any dictatorial capacity. When there's a board meeting, I answer questions and give advice on technical matters. I answer questions as to whether or not a particular exhibit area could handle our show and so on. I do not set the policies as to where the show is. Now there are several people who have said the reason we're still at the Conrad Hilton is because that's where Fred Granger wants us. That's simply not true. The board of directors decides that.

PLAY METER: Why is the AMOA show still held there?

GRANGER: We went to the Conrad Hilton Hotel in 1972 because up until that time we were bouncing around inside Chicago and we caught hell from the exhibitors for that because neither of the two hotels we tried served our needs very well. It took us a couple of years to get into the Conrad Hilton Hotel, but when we finally did in 1972 everybody was satisfied. The problem was that our show kept expanding. When we first went into the Hilton, we had a very small show. We used only the East Room, and we didn't even fill that up. Then we quickly expanded into the West Room. And then we had to go up to the Continental, and that's when people really started to complain. They said we were spread out all over, that we should go to a modern facility where we could have everything in one big room. I had to try to explain to each person individually that no other hotel could handle our show either. True, the Hyatt Regency was a new hotel, but it couldn't take all our exhibits in one room either. And the Marriott wasn't even set up for conventions. It would have had to improvise everything, using ballrooms and everything. And the Merchandise Mart Plaza has a nice exhibit room, but it has only 450 rooms in the whole house, and so we would have to go somewhere else for our banquets and so on. We would have to hire buses to shuttle the convention goers back and forth, and it's the cold time of the year, and so on. Then people said we should go to something like the McCormick Place. But what they don't realize is that we're actually a hotel-sized show. We're a big show to us,

but we're too small for something like that. We have an occupancy at the Conrad Hilton of around 1100 people. So this contributes to that constant traffic on the floor because a show of our size requires that you visit the floor on several afternoons, that is if you really plan to work the show. Besides, there are advantages to our staying in the Conrad Hilton. First off, we don't feel we would improve all that much if we left the Hilton; we would lose our seniority. When you've been with a hotel for seven years, you build up a lot of privileges as far as dates. When you're in the hotel for the first time, you don't get everything you need for the special events. About a year and a half ago the story came out that the Hilton was planning to build a new Flagship Hilton Hotel in Chicago. It was supposed to be open in 1982. So the board of directors thought that, all things considered, our best move would be to stay with the Conrad Hilton through 1981 and move into the new Hilton Flagship Hotel in 1982. Now it turns out that the new hotel will be requiring almost twice as much ground space as it originally planned, but it won't open until 1983. All indications are that this new Hilton hotel is going to be a beautiful facility, and our people felt it wouldn't be very bright not to be in on that. So we're definitely going into the new Hilton in 1983, but we're open at this point as to where we'll hold our 1982 show. We're investigating New Orleans and Las Vegas, but that would be for just one year.

PLAY METER: Why does the AMOA plan to keep the show in Chicago?

GRANGER: For many years the people in the industry have felt that Chicago was the best place for the trade show because there are many factories here. Maybe that's not a good reason anymore, but that's the reason the show was there before. The board feels, though, that Chicago is still the transportation hub—you can non-stop here from about six or seven cities in Europe. And then many of the board members are worried that the show wouldn't get as large an attendance in other parts of the country. After all, we know the show is a success here in Chicago.

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Strapped!!!

By Mike Shaw



Operators are entangled in the paper work issuing out of the jukebox copyright law.

The beleaguered warrior lay nearly crushed beneath his shield. He gasped for what little air his condition allowed him to consume, then expended it on his plea. "Spare me," he begged of the towering conquerer that stood above, golden spear readied for the kill. "It is not allowed," was the only answer he could receive.

And so it seems sometimes that, though the law has been designed to protect the otherwise helpless, often, in the hands of lawmakers, the law becomes a golden spear for the

highly influential to puncture the very hearts of those less powerful.

Just as is our present conflict between the performing rights societies and the jukebox operators.

Our analogy can be extended. For the loss of the life that is being snuffed out will almost certainly lead to the demise of at least one segment of the attacking force: jukebox operators buy about half of all the 45 rpm records sold, including nearly every country and western single produced.

Each of these records carries a

"mechanical" royalty which is shuffled to ASCAP, BMI, and SESAC for dispersion to their members. Operators pay an average of more than \$500 in royalty fees in this manner. With the institution of the eight-dollar jukebox licensing fee, these payments have been doubled.

It is with these statistics in mind that PLAY METER set out to find how the average operator is faring under all these economic restrictions. Our findings were very discouraging.

Not one operator that we talked with was able to brag of increased

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“Revenues are so bad we’ve just handed over the keys.”

jukebox collections over the last three years. This is not to contend that no operators have increased their jukebox business, but the sampling is sufficient to indicate that the industry as a whole is certainly in a depressed state. New sophisticated sound systems and the advent of disco has helped to eliminate the jukebox from as popular a stance as it once maintained; the inability of operators to rise above the two-plays-for-a-quarter rate has also contributed to the recession.

The significance of these factors in light of the jukebox royalty controversy is that, in imposing the new fees, and in considering still more additions to the present fees, the towering conquerors have assumed that jukebox operation is an excess profit type of business.

Business is so bad, in fact, that a west coast industry trend is to subtract the operations from the business. Operators there, and elsewhere too, have decided to place jukeboxes for a flat fee and let the location owner handle the operation of the piece himself. “Revenues are so bad,” said one California operator, “we’ve just handed over the keys.”

When asked if they should be subject to royalties in addition to the built-in “mechanical” royalties, operators answered the PLAY METER questionnaire with a resounding no, but, interestingly enough, everyone seems to have rather fatalistically accepted the fact that the license fee is here to stay.

“Once a bureaucracy is set up, there’s no way to dissolve it,” moans a New York music man. “They have the time and money to keep it alive.”

“We made our mistake when we let them push this license fee thing through. Now we just have to stay

close enough and fight hard enough to keep things from getting worse.”

And indeed things could get worse. The eight dollar rate comes up for reconsideration in 1980, and when it does, there could be more hands reaching for a share of the jukebox operators’ surrenders. Two bills currently in subcommittee would assign a portion of the royalties to performers and even producers, and it would be naive to propose that in any way these new handouts would not have to be paid for by significant increases in licensing fees.

Aside from the strictly financial burdens, the operators have been strapped with the excessive bookkeeping which has become necessary to comply with the requirements for submitting licensing data and records of location changeovers. Almost unanimously, operators feel that this location lists rule is a typical example of “big brotherism.” (It is interesting to note that oil companies are not required to furnish location lists of where they keep their oil.)

“I believe they must want these lists for some sort of taxation purposes,” suggests a Georgian, “I just can’t believe the reasons they give us are true. To think that they need us to go through all the extra bookkeeping so that, if they ever need the information at all, they can take a few sample listings and send the society boys out to check the titles on the boxes is absurd.”

“They must have some sort of future regulation in mind,” fatalizes another. “But then who knows why the government does anything.”

“Most unbelievable,” muses a midwesterner, “is that they have created a governmental arm purely to collect money for a private business.”

Perhaps one of the most outstanding facts that ridicule all this greedy activity is that jukebox play actually promotes the product by which the songwriters, performers, producers all make their living. “We pay for the records, and then give them great public exposure,” is a sentiment commonly heard.

Although most operators speak in depressive tones of the future of the struggle to keep their businesses alive in face of increasing governmental regulation, still the spirit to continue to fight seems great. Operators that PLAY METER talked with were all anxious to contribute opinions and avid in the their intent to make their ideas known.

“There has got to be a grass roots movement to impress upon our congressmen that we are ready to fight a political fight. On the other hand, we must support the AMOA in its judicial struggle. And, most importantly, we must organize and express our views through state associations. Every state that does not have a state association (19 states don’t) should formulate one now. If the operators can’t muster the organization to get it started, then distributors should take the bull by the horns.”

“We need input and active participation in fighting this thing from every sector in our industry: operators, distributors, manufacturers.”

Apparently, with the AMOA carrying the torch, congress is soon to discover that the operators are, to paraphrase, mad as hell, and they’re not going to take it anymore. Perhaps then the beleaguered warrior’s shield will still manage to repel the golden spear and provide the battle-stricken warrior time to recover from his wounds.

“They wanted compulsory license fees.”--ASCAP’s Bernard Korman

In order to pursue the war intelligently, a soldier must understand the rationale of the opposition. So, PLAY METER talked with Bernard Korman, general counsel for ASCAP.

Korman indicated that he had “no idea” of whether or not the jukebox industry was a profitable business. “There’s not much data,” offered Korman, “but if European operators are capable of paying licensing fees of fifty to one hundred dollars, then American businesses certainly ought to be capable of so doing. Some operators now pay local fees of up to a hundred dollars a

machine.”

ASCAP and its competition see the jukebox operators as an illusive bunch. “At the hearings on licensing, we only heard testimony from small town boy scout leaders and ministers. We never saw any big city operators.”

Korman was talking freely.

“They wanted compulsory license fees; and that led to government involvement. We would prefer to deal with the operators like we deal with other people in the music business—face to face.”

1. *How many operators sent in their jukebox location lists?*
2. *Who has used the location lists for their record surveys?*
3. *Does the Copyright Tribunal think the location lists are really needed?*
4. *What were the Copyright Tribunal's expenses for 1978, and who paid them?*
5. *How much of the jukebox royalty pie is ASCAP asking for?*
6. *Was BMI really opposed to location listings?*
7. *Do operators have grounds to argue for a reduction of the \$8 per box fee?*
8. *Are there indications that Copyright Tribunal members have prejudged the per box rate review matter?*
9. *Would the Copyright Tribunal, by its very nature, have a conflict of interest when it conducts the rate review proceedings?*
10. *How would the Copyright Tribunal conduct its own survey using the location lists?*

The following article will attempt to answer those and other burning questions about the jukebox copyright law.

Warning: The Editorial Department of PLAY METER Magazine has determined that reading the following article can be hazardous to your health (especially if you have high blood pressure).

Trying to Understand the Copyright Tribunal's “Reasoning”

By David Pierson

Throughout history great men have come to the fore because of their capacities to execute giant leaps in human thought. Ptolemy, da Vinci, Copernicus, Freud, Einstein—they all ventured forth into new frontiers of thought, unafraid of the giant steps they were taking.

Most men, however, function at a somewhat slower pace. While Einstein and Company were capable of executing those “Giant Leaps for Mankind,” most men have had to settle for those less important “Small Steps for Man.”

That's to be expected.

But there's a problem in this matter, and it lies with a third class of thinkers. This group of thinkers cannot usually execute a Small Step and certainly cannot measure up to what it takes to execute a Giant Leap in the minds of men. Rather, they think at their own pace—in baby steps.

That in itself wouldn't be so bad except for one problem: For some reason, most of these baby-step thinkers end up holding governmental positions.

Such is the case with the thinkers of the Copyright Royalty Tribunal (CRT) who have pioneered such novel ideas as requiring operators to disclose the locations of all their jukeboxes.

Did you know, for instance, that, although the CRT has said location lists are absolutely essential for its purposes, a member of the CRT has said it's very possible they won't even be used?

Did you know that none of the performing rights societies has had any reason to ask for the location lists?

Or did you know that, if the CRT were finally put in a position of having to use the location lists to

conduct its own survey, it wouldn't have the slightest idea in how to go about using them?

And did you know that it's conceivable, according to at least one member of the CRT, that if the location lists aren't used after a period of years they might not even be required anymore?

In other words, the latest requirement by the CRT—that jukebox location lists are necessary for governmental purposes—is (at best) dubious since, quite possibly, the lists will end up in a file somewhere in Washington, D.C. to be used for no particular purpose except that *maybe* they *might* be necessary if all other measures fail.

It's the same kind of baby-step thinking that Nuclear Regulatory Commission members must have used when they required nuclear power plants to install back-up systems that wouldn't work for back-up systems that wouldn't work. It's better to have a half-dozen extra safeguards that don't work, they figured, than to have one which would.

Now, although the jukebox industry is suffering from all this excessive (and probably useless) regulating, it hasn't stopped the CRT from imposing its will on the industry. Despite the fact that operators have maintained that location lists are confidential in nature and, if divulged, could destroy their businesses, the CRT has taken the posture that jukebox operators should “Trust Me” with their confidential lists.

But, operators reason, the chances of any federal agency keeping *anything* confidential is about as promising as Daniel Ellsberg being named head of the CIA.

Yet, despite the dubious nature of the CRT's request for the location lists, 620 operators (out of the 3300

operators who have filed) have entrusted the federal agency with their lists.

In light of the fact that operators don't think the federal agency even has the right to make such a demand, this should indicate that—contrary to popular notions—operators are not lawless businessmen. Could other industries boast of a nearly twenty percent compliance rate with a governmental regulation that they truly feel can run them out of business within months?

It appears as if the operators, at least, have been dealing with this copyright issue in good faith. If only some examples of good faith could be demonstrated on the other side, then we might be getting somewhere.

But why does the federal government need the location lists anyway? What will they do with them? What is the CRT's view of the industry it is regulating?

These and many other questions were the reasons PLAY METER contacted Thomas Brennan, the former chairman of the CRT. Brennan, who is still a member of the Tribunal which oversees the royalties distribution, had some surprising answers to the questions we raised.

To start with, Brennan was the chief counsel of the Senate Judiciary Subcommittee. The chairman of that committee was former Arkansas Senator John McClellan who, as the jukebox industry's staunchest senatorial foe, ram-rodged through Congress the compulsory jukebox copyright law.

Our questions with Brennan, however, focused in on his own actions and those of the CRT—especially those relating to the CRT's reasoning behind the location list requirement.



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Q: What was the reason for requiring the location lists?

A: Under the Copyright Act, the Tribunal has to make determinations as to how the copyright royalties paid by jukebox operators should be distributed among various copyright owners. And, if there are disputes among the copyright owners, we have to resolve those disputes. The statute gives us authority to issue regulations whereby owners of copyrighted musical works shall have access to establishments where jukeboxes are located so they can conduct surveys and so they can justify their claims to us. We have taken the position that it is not feasible to have access unless you know where the establishment is located. We have to resolve disputes, and to do that we have to have some way of knowing where the establishments are so that we can conduct an objective survey.

Q: A large number of taverns have jukeboxes. I gather from your response then that the problem, as the CRT sees it, in conducting these "surveys" is not in finding a bar with a jukebox but in finding a bar with a licensed jukebox. Is that right?

A: For our purposes, we deal only with licensed jukeboxes because we have to distribute the copyright royalties based on performances by licensed jukeboxes.

Q: Instead of requiring operators to send in complete lists of all their locations, why didn't the CRT make a request for operators to send in partial location lists—for maybe five or ten percent of their locations. Wouldn't this have worked?

A: That point was never actually voted on because nobody on the Tribunal made that proposal. But our interpretation of the statute is that copyright owners "shall have access to establishments in which licensed jukeboxes are located." It doesn't say "shall have access to certain boxes." But what we have done, and this is somewhat a separate question, concerns the expressed confidential nature of these listings. We have said we will *never* [emphasis added] disclose directly a jukebox operator's listings to a copyright owner,* that if a copyright owner is taking a survey, he would say to us, for example, "I need twenty boxes in Manhattan, ten boxes in Brooklyn, fifteen boxes in Dallas," and that type of thing. Then

*This is a noticeable change from the CRT's original position. In October, when interviewed by PLAY METER, Chairman Brennan said that if a "blue-sky" operator were to go into the office and ask for a specific operator's location lists "he could not be denied access to them."

we would give them the required number of locations. They can't come in here and ask to see a particular jukebox operator's location list.

Q: And, in the CRT's opinion, the copyright owners wouldn't be able to get all the information they need for their surveys from partial lists of jukebox locations supplied by each operator? This can only be accomplished by getting the complete location lists from each operator?

A: We went the direction of believing that it was more effective, for scientific sampling purposes, for us to require a complete list from each operator, and then you screen the lists for survey purposes.

Q: From what I understand, the reason for the location list requirement was to help resolve the discrepancy in claims between ASCAP and BMI since ASCAP claims to have a larger share of the oldies than it does of the current records. Is this true?

A: All the copyright owners, including BMI, supported the requirement for location lists. The dispute between ASCAP and BMI concerned how much weight should be given to the results of the survey as opposed to the trade charts. BMI strongly argued that the results of the charts should more or less be decisive. Now, presumably, that was their position because they felt the result would give them a larger share than other approaches. ASCAP and SESAC felt the survey route was more useful.

Q: But what was it that convinced the Tribunal that going with the surveys would be better than going with the trade charts?

A: If a dispute should come before us—let's say between ASCAP and BMI—as to what the shares of the jukebox royalties should be, we have already adopted a policy resolution which suggests that we more or less feel the best evidence, the most accurate evidence would be the survey. Now, of course, if there is a contest, BMI will, of course, draw our attention to the trade charts. But we feel that, scientifically, the survey results would be more reliable.

Q: But, to make that an important factor, there must have been some evidence that the charts would not yield the same share of royalties. Therefore, do you know, for instance, what ASCAP's share of the oldies is as compared to its share of current records?

A: With some of the commercial contracts, ASCAP for a number of years received a larger portion. I have no official information as to how long this has existed or to when it stopped or what the current

conditions are. That's not our function because those are private contracts. But as to what share of the oldies belong to ASCAP and what share belong to BMI, these are all issues that would come before us in the event of a contest between ASCAP and BMI. They are really not relevant to the particular issue of the jukebox listings.

Q: They're relevant to the point that it raises doubt as to whether it's going to make any difference in the royalty distribution.

A: But we have to approach this from a legal question as to what issue is before us in that particular proceeding, and the only issue there was how would copyright owners have access to licensed jukeboxes. And there was no dispute between ASCAP and BMI. Both ASCAP and BMI were on the same side, that location lists were necessary. So this possible clash is really not relevant. There were some side clashes, but they were not relevant to that proceeding. When we get to a dispute over ASCAP's share and BMI's share, then all these things have to be resolved.

Q: Have the royalty distributions been made for last year yet?

A: No, because that's precluded by the Copyright Act. The Copyright Act has a provision whereby the claimants are allowed to work out voluntary agreements to see if there's a controversy. And that's the stage we're in at the present time. So the Copyright Act precludes any funds until later this year.

Q: What percentage of the royalty collections is ASCAP asking for?

A: At this point they are not required to specify a percentage share. The claims during this first round are just the "bare bones" filing. They have to file with us that they are the owners of various copyrights. Now they're in the negotiating phase; and, if these voluntary agreements are not successful, then we'll ask the copyright owners to put a price tag on their claims. Under the statute, though, we are precluded from determining at this time if there is a controversy.

Q: Has anyone from ASCAP, SESAC, or BMI at this point requested a list of jukebox locations?

A: No.

Q: Then, is it possible that the location lists might not be used at all? That they might only be used if there's a contest?

A: That's correct. We're getting into a stage where there are negotiations, and it is certainly possible that it will evolve—at least for the time being—that the copyright owners will reach an accommodation where there is no controversy. Speaking strictly for myself, I think that over a period of

time, if we can divide the royalties without controversy, the Tribunal might be well advised to cut back on what we think are very modest reporting requirements. Certainly it would be appropriate after some experience to see if that point could be reviewed.

Q: You said that the survey method is the best method. But how can the survey method be more reliable than trade charts?

A: The trade charts tend to reflect recently issued records. Maybe around Christmas and holidays you might have some deviation from that, but they tend generally to reflect the records recently issued. So that's where we came out that while we couldn't brush aside the trade charts, we felt the surveys of the titles on the boxes would be of more value to us. We were asked by the copyright owners for guidance, and we took the position that we wouldn't be satisfied with just the trade charts.

Q: If there were to be a contest between the performing rights societies as to who should get what share, would the commissioners on the CRT conduct their own survey?

A: That's conceivable. That could happen. Let's say, for example, that there were a major ASCAP-BMI contest—they both come in here with

their surveys, and they were inconsistent, and there was probably a wide range of inconsistency—then we would have to go about determining how the royalties should be shared.

Q: But how would the CRT go about conducting a survey, with the location lists, I mean?

A: Very likely we would follow the very same techniques as the copyright owners follow. We would attempt to structure a scientifically valid sample and visit an adequate number of locations with licensed jukeboxes.

Q: But how do you imagine the copyright owners or the CRT are going to be able to determine which records at the licensed jukebox locations are being played? The copyright owners, according to your own rulings, cannot get access to the interiors of the boxes. They can't tell how many times each song is being played. How can that method be more scientific than trade charts which have had their polling methods refined over a period of many years?

A: These are the types of issues that will come up at the distribution proceedings. We have not had an occasion to take a position on that. I am not trying to avoid the issue, but we're having problems now with

commissioners prejudging issues. We had a case here where a FTC commissioner was precluded from taking part in proceedings because he had allegedly discussed the case in advance. All I can say is that if there is a controversy, these are the types of problems that will have to be resolved.

Q: But, for the CRT's part, how would it conduct a survey under these circumstances?

A: The statute and the history of the Act preclude any type of installation of meters, and our regulations do not even provide for the opening of the box;* so the only thing you could do would be to stand in front of the box and write down the titles and the names of the copyright owners.

Q: And how many locations would you have to visit, in each of the major market, before you'd get your sufficient sample?

A: I would really have no idea at all.

Q: If you went to just five or ten bars, for instance, that wouldn't neces-

**This also is a noticeable change from the CRT's original position. In October Chairman Brennan said the CRT would argue that it had the authority to allow access to the jukebox interiors. Now, it appears, the CRT concedes its authority has limitations.*

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sarily qualify the sample as being scientific, do you think?

A: That's certainly true. In a major market, you also get involved with the ethnic thing. But maybe we'll be spared some of these problems.

Q: But you still haven't made it clear as to how the CRT plans to resolve any controversy.

A: We were much more pre-occupied with the cable television distribution because the number of players there are considerably larger,* and the prospects for voluntary agreements are less bright than with jukebox equipment.

Q: Then there hasn't really been that much thought given to this. Is that right?

A: No, and it would be foolhardy to put much time and effort into it until we have some indications that it's necessary. The groundwork has been laid, with the location lists.

Well, you may ask, if it's "foolhardy" for the CRT to put much thought and effort into this regulation, why is it not foolhardy for them to make operators come up with location lists in the first place?

But let's all hope that the CRT will be, to use Brennan's word, "spared" from any problems in this matter of royalties distribution. After all, the commissioners on the CRT are already working under enough pressure right now. Their crushing work schedules require them to review copyright rates for jukebox operators and cable television operators every ten years. So it's easy to see why they haven't had a chance yet to tie up all the loose ends.

By the way, it was erroneously reported to the press that the CRT would deduct its operating expenses from the royalty collections; as I found out in interviewing Brennan, this is not the case.

The other governmental branch dealing with jukebox fees, the licensing division of the Copyright Office, has already deducted its own operating expenses from the royalties collected. Total jukebox royalty collections for 1978 (not counting mechanical royalties which are paid when each record is bought) were \$1,139,023.38. The licensing division deducted from that total \$150,746.86, leaving a pot of \$988,276.52.

However, when I inquired of Brennan as to the CRT's expenses for 1978, I got a shocking answer: "We have had no expenses up to this time. We haven't had to hire

anybody who wasn't otherwise employed. We are only required to deduct any expenses we incur as a result of our distribution problem. And we haven't had to hire anybody; so there have been no expenditures."

When it was pointed out to him that there had indeed been expenses for the CRT (for example, the \$47,500 annual salaries for each of the five commissioners, the salaries for each commissioner's secretary, building space, heating, office supplies, etc.), Brennan responded that these expenses are not deducted from the royalty collections.

In other words, ASCAP and Pals are getting a free ride here. It's the taxpayers who are paying for the CRT's operation, although the CRT's only functions are related to cash distributions to private businesses—that is, the performing rights societies. But those are the kinds of things that happen when government starts making hybrid (and probably unconstitutional) laws and agencies.

Then, of course, there's the CRT's other function. Every ten years it is supposed to review the per-jukebox royalty rate, and it just so happens that it's scheduled for January 1, 1980.

Up until now, operators have been conditioned to expect that a rate review means a rate increase. But operators who think like that are making a dangerous concession. This is what ASCAP and Pals want you to think. True, it looks as if ASCAP and Pals have turned the ears of the members of the CRT, but that's to be expected since the CRT members owe their jobs to the performing rights societies.

Still, that does not preclude the fact that the evidence is on the operators' side, and that evidence shows that the rate should be decreased—not increased moderately, not maintained—but decreased. And operators, most of all, should not settle for the rate staying at the same level.

The evidence is this: Jukebox collections have not kept pace with the times. Operators have been reporting for some time now that although game collections have increased dramatically in recent months, music collections have taken a dive. At best, operators report, music collections have stayed about the same. There are many reasons for this—the advent of disco being just one of them.

But the fact remains that if Congress saw eight dollars per box as a fair assessment in 1976, and collections have not increased significantly since then (remember also that the inflationary spiral since 1976 has

to be taken into consideration), perhaps the CRT would be wise to lower the per-box assessment accordingly. In fact, if the CRT chooses to maintain the eight-dollar fee, it will mean they are giving copyright owners a larger share of jukebox collections than what Congress gave them when it passed the law in 1976.

Yet despite all this, operators are realists. They realize that the wheels of government turn in only one direction and that is against the interests of private enterprise. Operators know the rate should, in fact, be lowered; but they can also see the proverbial handwriting on the wall. The CRT members are not going to seriously consider any proposal which would lower the rate.

This is where we get into a built-in prejudice in the governmental mechanism known as the Copyright Royalty Tribunal. The members of the CRT cannot review a jukebox rate increase or decrease because for them to do so would represent a conflict in interest.

Consider this: If it could be proved beyond argument that the jukebox case was valid to the point where CRT members felt called upon to eliminate the per-box assessment, it would still be highly unlikely that the CRT could make that move because the member's jobs are based upon the existence of a per-box assessment.

Can someone make the fair decision on a matter if he knows that by making that decision he is eliminating his own job? Of course not, and this is where the CRT's conflict of interest comes into play, every time they review rates.

So, with that said, here's some evidence that CRT members have already prejudged the rate reviews and are only thinking in one direction—that is, hiking the per-box assessments.

In October when I spoke with Brennan (then chairman of the CRT), I asked him "How is the CRT going to determine whether the jukebox rate should be raised or lowered or whatever?"

His reply was, "In 1980 we will conduct a rate proceeding on what the rate should be thereafter, and the decision here will be made solely on the economic evidence presented during that proceeding."

When asked what kind of economic evidence the CRT would be looking for at those proceedings, Brennan answered: "Well, ASCAP and BMI will undoubtedly argue that the value of their music to the jukebox operator is considerably greater than what is reflected in the eight-dollar per-box fee. I'm sure

*Operators of jukeboxes, however, pay more in the way of royalties than cable television operators of comparable size.

they will at that time call our attention to the average payments made by jukebox operators in foreign countries. And since I'll be judging the issue at that time, I obviously can't comment on the validity of these arguments, I can only state them as to what they'll be."

Note that there is no mention as to what economic evidence AMOA might provide.

Then, this past month—eight months after first talking with Brennan—I asked him again "What kinds of gauges is the CRT looking for to judge whether an increase or decrease in the rates is warranted?"

Brennan's answer started off fairly enough but then it started to sound like *deja vu*. Said Brennan, "We would consider such factors as the benefit to a jukebox operator of the use of the copyrighted music, the indirect benefit to the owner of the establishment, the relative share of copyright fees in terms of total business costs to jukebox operators."

Then came the remembrance of things past. Without any further questions on my part, Brennan continued, "I suppose the copyright owners will call attention to the rates that are paid in foreign countries, obviously higher than in the United States. So, basically, what it comes down to is what is a reasonable

payment for the benefit which jukebox operators received from the use of copyrighted music."

In both cases, Brennan figured the royalty fees in foreign countries would be called to their attention.

First of all, it is not a fact that jukebox operators in the United States are on any gravy train. Our immediate neighbor to the north, for instance, Canada, has no royalty assessment other than what is already being paid in mechanical royalties.

Secondly, a comparison of what fees are paid in foreign countries is about as relevant as citing human rights violations in foreign countries as the precedent for committing those same human rights violations in this country.

But those two points notwithstanding, it is more than curious that Brennan on two occasions, separated by eight months time, should say that ASCAP and Pals will probably call attention to royalty fees in foreign countries and imply that that evidence would be in their favor for hiking the rate.

It indicates that, at least in the case of Brennan, if he hasn't already prejudged the case, he's already thinking in one direction, and one direction only, a rate hike.

Consider this as further evidence:

When I asked him "If, on the jukebox side, as far as arguing on the rate review, if they were to prove that jukebox collections went down or stayed the same since 1976 when this thing was first put in, would that have the effect—"

"I'm sorry," Brennan interrupted, "but I can't discuss anything like that because it will come before me when I have to judge. I can't speculate how I might vote or respond to one issue. All I can say is that certainly these are the types of arguments that will come before us, but I can't speculate as to how much credence I would give to one or another."

One thing that seemed evident, however, was that he must have listened longer to ASCAP's side about foreign countries.

But, for the time being at least, operators should remain naive on this point about the CRT's prejudice. Operators should approach the rate hearings under the belief that their arguments for a rate decrease will be fairly heard.

After all, it has already been included in the subcommittee hearings that the rate review is not just a time to consider a rate increase. It's also supposed to be a time to consider a rate decrease—at least that's what Congress expects the CRT to do.

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PAYOUT TYPE



Who voted for the damn law anyway?

By David Pierson

Some drivers are bullish when they come to intersections. They see a red light and think it means "Charge!"

In a recent re-enactment of this unusual twist to the sport of urban bull-fighting, a pedestrian (or urban matador) who was walking with the light was hit by a speeding truck that was going too fast to stop.

As the crowd gathered around, the fallen pedestrian looked up and asked, "Did anyone get the license number?" Sadly, no one had, and the pedestrian expired right there, at the corner of Maple and Third.

"Did anyone get the license number?" It's a question a lot of jukebox operators are beginning to ask following their industry's first run-in with the federal government. They find themselves flat on their backs with regulations from a pseudo-governmental body that was the brainchild of the multi-million dollar performing rights societies and their senate mouthpieces.

The compulsory jukebox copyright law has become a volatile topic in the industry. And at the focal point of all this is the quasi-governmental body, the Copyright Royalty Tribunal (CRT). That five-member panel last September, as part of its attempt to distribute royalty collections to the performing rights societies, ordered jukebox operators to send in their jukebox location lists.

No way, many operators have responded, and they've taken their case to court. But as the federal agency attempts to extend its bounds of authority, operators, in greater and greater numbers, are beginning to ask for license numbers, who voted for the law in the first place? Who gave the CRT the authority over jukebox operators?

The answer is of course, Congress. Whether or not the law is constitutional and whether or not the

CRT's regulations are constitutional, the fact remains that the CRT was created by the U.S. Congress, and there the blame must lie.

But if we attach the blame to "Congress," and leave it at that, we really haven't isolated the germ. That's guilt by association. After all, not everyone in Congress thought the CRT was a good idea. Some of them had the foresight to see how half-baked the whole idea was.

We have all fallen victim to guilt by association at one time in our lives. Recently there was a man who, through no fault of his own, fell to this rush to judgement. He was netted in a vice raid in a house of ill-repute. When he came out—amidst all the pimps, prostitutes, and patrons (the Three P's)—the street was lit with floodlights, and television cameras were focusing in on him.

"Here comes another one of those degenerates," said one of the reporters. And the man had to bite his tongue, though he was without sin. For who would believe him if he told them he was in there just to use the telephone.

So it's important that we isolate the Three P's in that other house of ill-repute—Congress—and exempt from our rage those in there who were without sin. South Carolina's Senator Ernest F. Hollings jumps to mind here as one of the blameless ones; but there were many others like him who rose up in the jukebox industry's behalf.

The issue was clear-cut on the Senate side. On February 19, 1976, the Senate debated Hollings' amendment (Number 1395) which probably would have made the compulsory jukebox copyright law palatable for most operators. Hollings' amendment sought to freeze the jukebox copyright fee at eight dollars per box and to prohibit the newly-created CRT from exercising its authority

over the operators.

But the vote went the wrong way, 60-30, with ten senators absent from the voting.

The Hollings defeat was a personal victory for Arkansas Senator John McClellan who, as chairman of the Senate Judiciary Subcommittee, was dead-set on ram-rodging through Congress a law ear-marked for the special big-money interests of ASCAP and the other performing rights societies.

It should be pointed out that with the victory went the spoils. In this case, McClellan's subcommittee counsel, Thomas Brennan, was elevated to the position of chairman of the CRT. Surprise. Surprise. How's that for even-handed play?

So the vendetta against the jukebox industry was loosed.

But, again, the last stand for the industry in the legislature was on February 19, 1976 when the Hollings amendment was debated and voted down. If operators are looking for which Senators were on their side and which were on the side of ASCAP and Pals, they need look no further than that February 19 debate to get their license numbers.

Hollings, along with his co-sponsors of the amendment—Richard Stone of Florida, Robert Morgan of North Carolina, and Strom Thurmond of South Carolina—argued that jukebox operators were small businessmen and needed to be assured that their businesses wouldn't be buried in governmental red tape.

Hollings said that "the eight-dollar per box royalty is the heaviest rate jukebox operators can be expected to pay." He pointed out that, in comparison with cable television operators (more on the importance of cable television operators later), jukebox operators would be paying almost five times more in royalties.

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Using industry statistics as the basis for his argument, Hollings pointed out that the average operator in 1976 had sixty jukeboxes, and changed about three records per box per week. Therefore, Hollings said, operators were already paying \$500 in mechanical royalties, which is already figured into the price of the records. And the new compulsory jukebox copyright law, which was assessing them an additional eight dollars for each jukebox (for the average operator in 1976, that was sixty phonographs), added another \$480 in royalty collections for each operator. Total copyright payment for the average operator was, therefore, \$980. "The cable television operators of comparable size," argued Hollings, "will pay only \$200 total royalty under this bill."

This inequity, Hollings argued, was already too much; and for Congress to include a mechanism (the CRT) for the purpose of "reviewing" (read "raising") the operators' copyright fees was extremely unfair.

But Senator Howard Baker of Tennessee saw things differently. Baker claimed to represent the Nashville, Tennessee music constituency and, in the process, thought it perfectly all right to ignore the jukebox interests in his state. Said he: "The supporters of this amendment contend that the jukebox industry needs protection because of the imposition of a 'crushing' liability which it never had before. They claim that unless this amendment is adopted, the American consumer will be forced to pay a terrible price to hear a tune on the jukebox. None of these contentions is true. None is supported by facts. And an examination of the facts will show that it is the

small songwriter who needs protection from the huge and profitable jukebox industry."

What is noteworthy is that Baker, although a member of the Republican party, spoke more like a Democrat who saw the word *profit* as something bad.

Baker continued on the matter of inequities. "Where do the equities lie?" he asked. "Do they lie with the jukebox operators who, because of an anomaly in the law, *expropriate the property of others without payment?* [emphasis added] Or do they lie with the honest songwriter who, by the sweat of his brow and the uniqueness of his talent, makes a significant contribution to American culture and only asks a fair return for his work."

Apparently Senator Baker must have been thinking operators stole all their records and didn't pay for them like everyone else.

Arkansas Senator John McClellan then joined in the debate, on ASCAP's side. He too did not believe the eight-dollar fee to be too great a price for operators. "I have not heard any of my folks operating a jukebox going broke," said McClellan. "They do not go broke on account of a jukebox. It may be because of poor management or some other economic conditions. But a jukebox is simply that much gravy, if they have it."

Senator Hollings responded to McClellan's remarks this way: "My distinguished friend from Arkansas says it is gravy, and he is against gravy...I happen to look upon them [the jukebox operators] as legitimate small businesses, in my state, without any national organization and lawyers crowding around like ASCAP and the like that come in with

millions of dollars to impress and imprint their particular influence on every page of this bill.

"Who is going to talk for the small business operators of Arkansas and South Carolina?" Hollings asked McClellan. "I am proud to talk for them," he continued. "They are not receiving gravy. They are simply trying to hold on. They are resourceful, but they are in a heck of a squeeze."

Hollings also said that giving the CRT the right to review the copyright fees would be seriously damaging to these small businesses. "In my opinion, these small businessmen would be put at an unreasonable disadvantage compared with the copyright owners in future proceedings before the proposed Copyright Royalty Tribunal." Hollings, besides being a senator, apparently has a little prophet in him.

He said that the copyright law as it stood, with the CRT having authority over the jukebox industry, meant that operators "will come under another federal board, with another point of view, and have to hire a bunch of Washington lawyers and national organizations and the like to come in and protect themselves to keep from going out of business."

After the Senate had castrated the jukebox industry and thrown it out of its side of the House of Ill-Repute, The House of Representatives had its turn. And for its part, it almost totally ignored the jukebox industry. The battle had been lost in the Senate; and, in the House, all that was left was a conference debate as to the guidelines the CRT should use in determining future rate adjustments.

What happened was that, apparently, the full House of Representatives didn't get the word that

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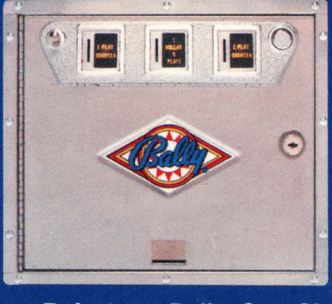
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there were some great inequities in the law as proposed. The House Judiciary Subcommittee, with Peter Rodino of New Jersey, Robert Kastenmeier of Wisconsin, Tom Railsback of Illinois, Charles Wiggins of California, George Danielson of California, Robert Drinan of Massachusetts, Herman Badillo of New York, Edward Pattison of New York, and Don Edwards of California, certainly must have known of the jukebox copyright struggle, but apparently everyone on the subcommittee was of the same mind, and so the bill was pushed through with a minimum amount of debate.

Discussion of the Copyright Royalty Tribunal centered not around jukebox operators but around the cable television operators (CATV). Representatives debated whether it was within their powers to force a royalty payment method on cable television operators. But at the end mostly everyone was in agreement that it was (the vote was 316-7).

One subcommittee member, George Danielson, even voiced the constitutional concern of whether or not Congress could stipulate a method of payment. Said Danielson: "It may seem that a compulsory license is a drastic invasion of the rights of private property. Yet when we remember that a cable system is passive in its program selection and must intercept and distribute whatever the primary transmitter transmits, then we must recognize that it is impossible and impractical for the cable system to negotiate for a license with the copyright owners."

This is an important point, and it points in the direction where the jukebox operators could have made headway in the House of Representatives. It struck them as peculiar that operators (of cable television stations) should have dictated to

them how they were to pay their royalties. But that fear of passing an unconstitutional law was allayed when the representatives realized the federal government regulated the airwaves.

That's all well and good. But the fact remains that it isn't just the cable television operators who they were besetting with this apocalyptic creature, the Copyright Royalty Tribunal.

Jukebox operators also were being affected by the law, and the simple fact remains that the federal government, while perhaps having authority to pass qualifying regulations and royalty payment methods on industries that are granted use of the federal airwaves, cannot extend that authority to include jukebox operators who don't use federally-regulated airwaves.

What was needed at that point was a member in the House of Representatives to point out that the CRT was being given authority over another industry and that though with cable television operators, the CRT might be a good idea, the compulsory license is a drastic invasion of the rights of private property of jukebox operators.

It's a subtlety which went completely unobserved apparently because members in the House of Representatives thought jukebox operators were in total agreement with the bill.

One thing which cannot be debated on the House side of the Copyright Law matter is that the bill went through like a truck through a red light. The debate on the entire copyright bill started at 10 p.m. on September 22, 1976 and went right on through in one quick session.

One congressman, Bill Frenzel of Minnesota, thought that perhaps it wasn't such a good idea to run the bill through the House so quickly, and

he mentioned so on the House floor.

He said: "I support the copyright revision bill, S.22, although I believe it is poor management on the part of our leadership to bring this complicated bill up for debate and vote at 10 p.m. The importance and complexity of the bill deserve better treatment... This bill should have been handled under an open rule with at least a full day available for debate and questions. Under these circumstances, I will vote "aye," and urge its passage and fervently hope that the sections we have not discussed adequately tonight are in good shape."

There again is an example of a member of Congress who smelled something fishy but who for some reason was not informed that there were problems, faults with the bill which cried out for attention.

One parting shot. Presently the House of Representatives is considering two bills which would extend royalty payments to performers. But that matter was being considered even in this earlier bill. Robert Drinan, a Congressman from Massachusetts, said during the "debate" on the copyright revision bill that "The performing artists also have for too long been denied the full fruits of their labor." Later on he added, "I am disappointed that the bill does not contain a provision granting a performance royalty. Performing artists have for too long been denied the full fruits of their labors."

So, the battle scheme for ASCAP and Pals is clear. Win your major concessions and come back at a later date to pick up the loose ends—like royalties for the performing "artists."

Maybe jukebox operators should consider going back to Congress themselves and picking up their loose ends too. After all, enough is enough.

What if they voted today?

When the jukebox industry had its day in Congress (February 19, 1976), the U.S. Senate voted 60-30 against the industry.

But what would happen if the jukebox industry went back to Congress and asked them to reconsider their previous action? What would happen if the Senate were to reconsider Senator Ernest Hollings's amendment to make the eight-dollar-per-jukebox assessment the absolute ceiling and to tell the Copyright Royalty Tribunal not to exercise its authority over the industry?

Well, if that very same amendment were re-introduced in the U.S. Senate today, the vote wouldn't be the same. The Senate has experienced quite a sizeable attrition rate since 1976. Senators have died, been voted out of office, gone to jail, been elevated to Vice Presidents of the United States, etc. And, now, after the dust has cleared somewhat, the vote, which was 60-30 back then, would

be 34-21 now.

That's right! ASCAP's big thirty-vote margin has shrunk to a mere thirteen votes. And, more importantly, they have lost their Senate majority. In addition, there are 38 new members who have not been faced with the jukebox-ASCAP question. And there are seven Senators who were in the Senate at the time who didn't vote on the issue.

Of course, what the House of Representatives would do is an entirely different matter, but the fact is that the ASCAP forces were without opposition in the House the first time around.

It seems to indicate that maybe operators could meet with better results if they started thinking about going back to Congress and getting the law fixed.

—By David Pierson

Congressional box score

How They Voted

Here's the complete list of U.S. Senators who voted for and against the Ernest F. Hollings amendment. A "Yea" vote in this particular vote would have exempted jukebox operators from the snares of the Copyright Royalty Tribunal. A "Nay" vote was against the jukebox industry and in favor of the performing rights societies. The Senators are identified by their political affiliations and the states they represent. Those Senators who have asterisks next to their names are no longer in office.

Yeas (Pro-Jukebox Votes)

Abourezk*
Allen*
Bumpers, Dale (D-Ark)
Cannon, Howard (D-Nev)
Chiles, Lawton (D-Fla)
Church, Frank (D-Ida)
Clark*
Culver, John (D-Iow)
Curtis*
Durkin, John (D-NH)
Eastland*
Ford, Wendell (D-Ky)
Goldwater, Barry (R-Ari)
Hatfield, Mark (R-Ore)
Helms, Jesse (R-NC)
Hollings, Ernest (D-SC)
Johnston, J. Bennett (D-La)
Magnuson, Warren (D-Was)
McGee*
Mondale*
Montoya*
Morgan, Robert (D-NC)
Nunn, Sam (D-Ga)
Proxmire, William (D-Wis)
Scott, William*
Stennis, John (D-Miss)
Stevens, Ted (R-Alaska)
Stone, Richard (D-Fla)
Thurmond, Strom (R-SC)
Young, Milton (R-ND)

Nays (Anti-Jukebox Votes)

Baker, Howard (R-Tenn)
Bartlett*

Bayh, Birch (D-Ind)
Beall*
Bellmon, Henry (R-Ok)
Bentsen, Lloyd (D-Tex)
Brock*
Brooke*
Buckley*
Burdick, Quentin (D-ND)
Byrd, Harry (Ind-Va)
Case*
Cranston, Alan (D-Cal)
Dole, Robert (R-Kan)
Domenici, Pete (R-NM)
Eagleton, Thomas (D-Mo)
Fannin*
Fong*
Garn, E.J. (R-Utah)
Glenn, John (D-Ohio)
Gravel, Mike (D-Alaska)
Griffin*
Hansen*
Hart, Philip*
Hartke*
Haskell*
Hathaway*
Huddleston, Walter (D-Ky)
Humphrey*
Inouye, Daniel (D-Haw)
Jackson, Henry (D-Wash)
Javits, Jacob (R-NY)
Kennedy, Edward (D-Mass)
Leahy, Patrick (D-Utah)
Mansfield*
Mathias, Charles (R-Md)
McClellan*

McClure*
McGovern, George (D-SD)
McIntyre*
Metcalf*
Moss*
Muskie, Edmund (D-Maine)
Nelson, Gaylord (D-Wis)
Packwood, Bob (R-Ore)
Pearson*
Percy, Charles (R-Ill)
Randolph, Jennings (D-W.Va)
Ribicoff, Abraham (D-Conn)
Roth, William (R-Del)
Schweiker, Richard (R-Pa)
Scott, Hugh*
Sparkman*
Stafford, Robert (R-Vt)
Symington*
Talmadge, Herman (D-Ga)
Tower, John (R-Tex)
Tunney*
Weicker, Lowell (R-Conn)
Williams, Harrison (D-NJ)

Not Voting

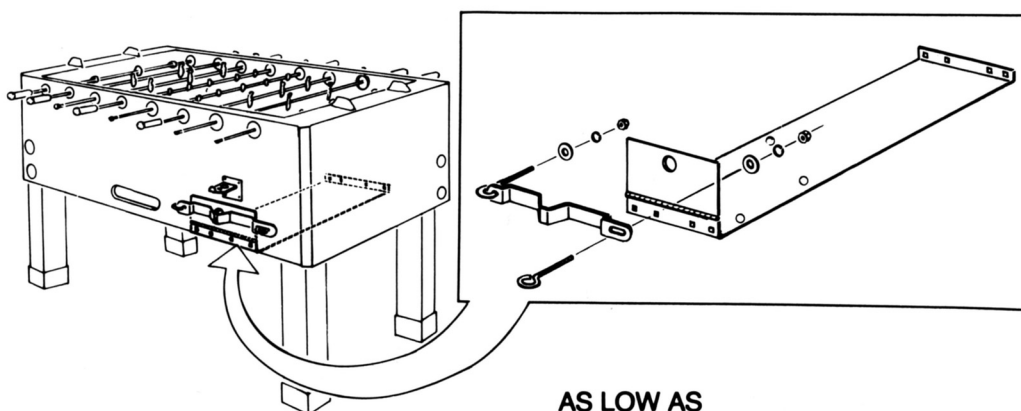
Biden, Joseph (D-Del)
Byrd, Robert (D-W.Va)
Hart, Gary (D-Col)
Hruska*
Laxalt, Paul (R-Nev)
Long, Russell (D-La)
Pastore*
Pell, Claiborne (D-RI)
Stevenson, Adlai III (D-Ill)
Taft*

For a complete list of U.S. Congressmen who voted for and against the copyright law revision, turn the page. A "Yea" vote here was against the interests of jukebox operators; but, in all fairness to the members of the House of Representatives, the jukebox issue was hardly even mentioned. Therefore, it is quite possible that Congressmen voting "Yea" might have been swayed at least to the point of adding an amendment which would have made the present law more palatable to jukebox operators. Members of the House Judiciary Subcommittee, however, should have been aware of the complications the bill presented to jukebox operators. These Congressmen are designated by the letter "J" before their names. The Congressmen are identified by their political affiliations and the states they represent. Those Congressmen who are no longer in office have asterisks next to their names.

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Yeas

Abnor, James (R-SD)
 Abzug*
 Addabbo, Joseph (D-NY)
 Allen*
 Ambro, Jerome (D-NY)
 Anderson, Glenn (D-Cal)
 Anderson, John (R-Ill)
 Andrews, Ike (D-NC)
 Andrews, Mark (R-ND)
 Archer, Bill (R-Tex)
 Ashbrook, John (R-Ohio)
 Aspin, Les (D-Ore)
 AuCoin, Les (D-Ore)
 J—Badillo*
 Baldus, Alvin (D-Wis)
 Baucus*
 Bauman, Robert (R-Md)
 Beard, Robin (R-Tenn)
 Bedell, Berkley (R-Iowa)
 Bennett, Charles (D-Fla)
 Bergland*
 Bevill, Tom (D-Alabama)
 Biester*
 Bingham, Jonathan (D-NY)
 Blanchard, James (D-Mich)
 Blouin*
 Boland, Edward (D-Mass)
 Bolling, Richard (D-Mo)
 Bonker, Don (D-Wash)
 Bowen, David (D-Miss)
 Brademas, John (D-Ind)
 Breaux, John (D-La)
 Brekinridge*
 Brinkley, Jack (D-Tex)
 Brodhead, William (D-Mich)
 Brooks, Jack (D-Tex)
 Brown, Clarence (R-Ohio)
 Broyhill, James (R-NC)
 Buchanan, John (R-Alabama)
 Burgener, Clair (R-Cal)
 Burke*
 Burke*
 Burke*
 Burlison*
 Burlison, Bill (D-Mo)
 Burton, John (D-Cal)
 Butler, M. Caldwell (R-Va)
 Byron, Beverly (D-Md)
 Carney, William (Conservative-NY)
 Carr, Bob (D-Mich)
 Carter, Tim Lee (R-Ky)
 Cederberg*
 Chappell, Bill Jr. (D-Fla)
 Clausen, Don (R-Cal)
 Clawson*
 Cleveland, James (R-NH)
 Cochran*
 Cohen*
 Collins, Cardiss (D-Ill)
 Collins, James (R-Tex)
 Conable, Barber, Jr. (R-NY)
 Conte, Silvio (R-Mass)
 Corman, James (D-Cal)
 Cornell*
 Cotter, William (D-Conn)
 Crane, Daniel (D-Va)
 D'Amours, Norman (D-NH)
 Daniel, Dan (D-Va)
 Daniel, Robert Jr. (R-Va)
 J—Danielson, George (D-Cal)
 Davis, Mendel (D-SC)
 de la Garza, E. (D-Tex)

Delaney*
 Dellums, Ronald (D-Cal)
 Dent*
 Derwinski, Edward (R-Ill)
 Devine, Samuel (R-Ohio)
 Dickinson, William (R-Alabama)
 Dodd, Christopher (D-Conn)
 Downey, Thomas (D-NY)
 Downing*
 J—Drinan, Robert (D-Mass)
 Duncan, Robert (D-Ore)
 Duncan, John (R-Tenn)
 duPont*
 Early, Joseph (D-Mass)
 Eckhardt, Bob (D-Tex)
 Edgar, Robert (D-Pa)
 Edwards, Jack (R-Alabama)
 J—Edwards, Don (D-Cal)
 Ellberg*
 Emery, David (R-Maine)
 English, Glenn (D-Ok)
 Erlenborn, John (R-Ill)
 Evans, David (D-Ind)
 Ewins*
 Fary, John (D-Ill)
 Fascell, Dante (D-Fla)
 Fenwick, Millicent (R-NY)
 Findley, Paul (R-Ill)
 Fish, Hamilton Jr. (R-NY)
 Fisher, Joseph (D-Va)
 Fithian, Floyd (D-Ind)
 Flood, Daniel (D-Pa)
 Florio, James (D-NJ)
 Flowers*
 Flynt*
 Foley, Thomas (D-Wash)
 Ford, William (D-Mich)
 Ford, Harold (D-Tenn)
 Fountain, L.H. (D-Cal)
 Fraser*
 Frenzel, Bill (R-Minn)
 Frey*
 Fuqua, Don (D-Fla)
 Gaydos, Joseph (D-Penn)
 Gilman, Benjamin (R-NY)
 Ginn, Bo (D-Ga)
 Grassley, Charles (R-Iowa)
 Hagedorn, Tom (R-Minn)
 Hall*
 Hall, Sam Jr. (D-Tex)
 Hamilton, Lee (D-Ind)
 Hannaford*
 Hansen, George (R-Idaho)
 Harkin, Tom (D-Iowa)
 Harrington*
 Harris, Herbert II (D-Va)
 Harsha, William (R-Ohio)
 Hayes*
 Hechler*
 Heckler, Margaret (R-Mass)
 Hefner, W.G. (D-NC)
 Hightower, Jack (D-Tex)
 Holt, Marjorie (R-Md)
 Holtzman, Elizabeth (D-NY)
 Horton, Frank (R-NY)
 Hubbard, Carroll Jr. (D-Ky)
 Hungate*
 J—Hutchinson*
 Hyde, Henry (R-Ill)
 Ichord, Richard (D-Mo)
 Jacobs, Andrew Jr. (D-Ind)
 Jeffords, James (R-Vt)
 Jenrette, John (D-SC)

Johnson, Harold (D-Cal)
 Jones, James (D-Ok)
 Jones, Ed (D-Tenn)
 Jordan*
 Kasten*
 J—Kastenmeier, Robert (D-Wis)
 Kazen, Abraham Jr. (D-Tex)
 Kelly, Richard (R-Fla)
 Kemp, Jack (R-NY)
 Ketchum*
 Keys*
 Kindness, Thomas (R-Ohio)
 Koch*
 Krebs*
 Lagomarsino, Robert (R-Cal)
 Latta, Delbert (R-Ohio)
 Leggett*
 Lehman, William (D-Fla)
 Lent, Norman (R-NY)
 Levitas, Eliot (D-Ga)
 Lloyd, Jim (D-Cal)
 Lloyd*
 Long, Gillis (D-La)
 Long, Clarence (D-Md)
 Lott, Trent (R-Miss)
 Lujan, Manuel Jr. (R-NM)
 Lundine, Stanley (D-NY)
 McClory, Robert (R-Ill)
 McCloskey, Paul Jr. (R-Cal)
 McCormack, Mike (D-Wash)
 McDade, Joseph (R-Penn)
 McDonald, Larry (D-Ga)
 McEwen, Robert (R-NY)
 McFall*
 McHugh, Matthew (D-NY)
 McKay, Gunn (D-Utah)
 McKinney, Stewart (R-Conn)
 Madigan, Edward (R-Ill)
 Maguire, Andrew (D-NJ)
 Mahon*
 Mann*
 Mathis, Dawson (D-Ga)
 Mazzoli, Romano (D-Ky)
 Meeds*
 Melcher*
 Metcalfe*
 Mezvinsky*
 Mikva, Abner (D-Ill)
 Milford*
 Miller, Clarence (R-Ohio)
 Miller, George (D-Cal)
 Mineta, Norman (D-Cal)
 Minish, Joseph (D-NJ)
 Mitchell, Donald (R-NY)
 Moakley, Joe (D-Mass)
 Montgomery, G.V. (D-Miss)
 Moore, Henson (R-La)
 Moorhead, Carlos (R-Cal)
 Moorhead, William (D-Pa)
 Morgan*
 Mosher*
 Moss*
 Mottl, Ronald (D-Ohio)
 Murphy, Morgan (D-Ill)
 Murtha, John (D-Pa)
 Myers, John (R-Ind)
 Myers, Michael (D-Pa)
 Natcher, William (D-Ky)
 Nedzi, Lucien (D-Mich)
 Nichols, Bill (D-Alabama)
 Nolan, Richard (D-Minn)
 Nowak, Henry (D-NY)
 Oberstar, James (D-Minn)

Obey, David (D-Wis)
 O'Brien, George (R-Ill)
 O'Hara*
 O'Neill, Thomas Jr. (D-Mass)
 Ottinger, Richard (D-NY)
 Patten, Edward (D-NJ)
 Patterson, Jerry (D-Cal)
 J—Pattison
 Perkins, Carl (D-Ky)
 Pettis*
 Pickle, J.J. (D-Tex)
 Pike*
 Poage*
 Pressler*
 Preyer, Richardson (D-NC)
 Price, Melvin (D-Ill)
 Pritchard, Joel (R-Wash)
 Quie*
 Quillen, James (R-Tenn)
 J—Railsback, Tom (R-Ill)
 Randall*
 Rangel, Charles (D-NY)
 Regula, Ralph (R-Ohio)
 Reuss, Henry (D-Wis)
 Rhodes, John (R-Ariz)
 Richmond, Frederick (D-NY)
 Rinaldo, Matthew (R-NJ)
 Risenhower*
 Roberts, Ray (D-Tex)
 Robinson, J. Kenneth (R-Va)
 J—Rodino, Peter Jr. (D-NJ)
 Roe, Robert (D-NJ)
 Rogers*
 Roncallo*
 Rooney*
 Rose, Charles (D-NC)
 Rostenkowski, Dan (D-Ill)
 Roush*
 Rousselot, John (R-Cal)
 Roybal, Edward (D-Cal)
 Runnels, Harold (D-NM)
 Russo, Marty (D-Ill)
 Santini, Jim (D-Nev)
 Sarasin*
 Satterfield, David (D-Va)
 Scheur, James (D-NY)
 Schroeder, Patricia (D-Colo)
 Sebelius, Keith (R-Kan)
 Seiberling, John (D-Ohio)
 Sharp, Philip (D-Ind)
 Shipley*
 Shriver*
 Simon, Paul (D-Ill)
 Sisk*
 Skubitz*
 Smith, Neal (D-Iowa)
 Snyder, Gene (R-KY)
 Solarz, Stephen (D-NY)
 Spence, Floyd (R-SC)
 Steed, Tom (D-Ok)
 Steiger*
 Stokes, Louis (D-Ohio)
 Studds, Gerry (D-Mass)
 Symington*
 Symms, Steven (R-Ida)
 Talcott*
 Taylor, Gene (R-Mo)
 Taylor*
 Thone*
 Thornton*
 Traxler, Bob (D-Mich)
 Treen, David (R-La)
 Tsongas*

Ullman, Al (D-Ore)
 Van Deerlin, Lionel (D-Cal)
 Vander Jagt, Guy (R-Mich)
 Vander Veen*
 Vanik, Charles (D-Ohio)
 Vigorito*
 Walsh*
 Wampler, William (R-VA)
 Waxman, Henry (D-Cal)
 Whalen*
 White, Richard (D-Tex)
 Whitehurst, William (R-Va)
 Wilson, Bob (R-Cal)
 Winn, Larry Jr. (R-Kan)
 Wirth, Timothy (D-Col)
 Wolff, Lester (D-NY)
 Wydler, John (R-NY)
 Wylie, Chalmers (R-Ohio)
 Yates, Sidney (D-Ill)
 Yatron, Gus (D-Pa)
 Young, C.W. (R-Fla)
 Young*
 Zablocki, Clement (D-Wis)
 Zeferetti, Leo (D-NY)

Nay

Dingell, John (D-Mich)
 Goldwater, Barry Jr. (R-Cal)
 Goodling, William (R-Pa)
 Mollohan, Robert (D-W.Va)
 Paul, Ron (R-Tex)
 Staggers, Harley (D-W.VA)
 Stratton, Samuel (D-NY)

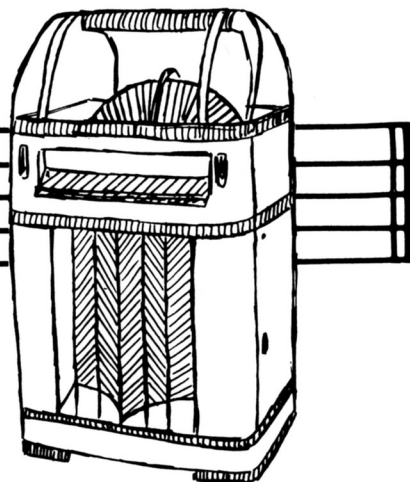
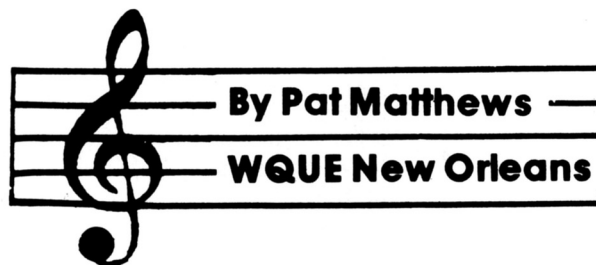
Answered "Present"

Armstrong*
 Gonzalez, Henry (D-Tex)
 Krueger*

Not Voting

Adams*
 Annunzio, Frank (D-Ill)
 Ashley, Thomas (D-Ohio)
 Bafalis, L.A. (R-Fla)
 Beard, Edward (D-RI)
 Bell*
 Biaggi, Mario (D-NY)
 Boggs, Lindy (D-La)
 Broomfield, William (R-Mich)
 Brown, George Jr. (D-Cal)
 Brown*
 Burton, Phillip (D-Cal)
 Chisholm, Shirley (D-NY)
 Clancy*
 Clay, William (D-Mo)
 Conlan*
 Conyers*
 Coughlin, Lawrence (R-Pa)
 Daniels*
 Derrick, Butler (S-SC)
 Diggs, Charles Jr. (D-Mich)
 Esch*
 Eshleman*
 Evans*
 Forsythe, Edwin (R-NJ)
 Giaamo, Robert (D-Conn)
 Gibbons, Sam (D-Fla)
 Gradison, Willis Jr. (R-Ohio)
 Green*
 Gude*
 Guyer, Tennyson (R-Ohio)

Haley*
 Hammerschmidt, John (R-Ark)
 Hanley, James (D-NY)
 Hawkins, Augustus (D-Cal)
 Hebert*
 Heinz*
 Helstoski*
 Henderson*
 Hicks*
 Hillis, Elwood (R-Ind)
 Hinshaw*
 Holland, Ken (D-SC)
 Howard, James (D-NJ)
 Howe*
 Hughes, William (D-NJ)
 Jarman*
 Johnson, James (R-Col)
 Johnson*
 Jones*
 Jones, Walter (D-NC)
 Karth*
 LaFalce, John (D-NY)
 Landrum*
 McCollister*
 Madden*
 Martin, James (R-NC)
 Matsunga*
 Meyner*
 Michel, Robert (R-Ill)
 Mills*
 Mink*
 Mitchell, Parren (D-Md)
 Moffett, Anthony (D-Conn)
 Murphy, John (D-NY)
 Neal, Stephen (D-NC)
 Nix*
 Passman*
 Pepper, Claude (D-Fla)
 Peyser, Peter (D-NY)
 Rees*
 Riegle*
 Rosenthal, Benjamin (D-NY)
 Ruppe*
 Ryan*
 St. Germain, Fernand (D-RI)
 Sarbanes*
 Schneebeli*
 Schulze, Richard (R-Pa)
 Shuster, Bud (R-Pa)
 Sikes*
 Slack, Jihn (D-Wash)
 Smith, Virginia (R-Neb)
 Spellman, Gladys (D-Md)
 Stanton, J. William (R-Ohio)
 Stanton, James*
 Stark, Fortney (D-Cal)
 Steelman*
 Steiger*
 Stephens*
 Stuckey*
 Sullivan*
 Teague*
 Thompson, Frank Jr. (D-NJ)
 Udall, Morris (D-Ariz)
 Waggoner*
 Weaver, James (D-Ore)
 Whitten, Jamie (D-Miss)
 J—Wiggins*
 Wilson, Charles (D-Cal)
 Wilson, Charles (D-Tex)
 Wright, James Jr. (D-Tex)
 Young, Don (R-Alaska)
 Young*



Nostalgic names offer new numbers

Music is starting to pour in, just like the summer rains that have beset the "city that care forgot." And, as a result, we've got some dynamite product this time around!

VENGEANCE—Carly Simon—Elektra E-46051-A

Carly gets by with a little help from some friends—and she doesn't even need it. She has hubby James Taylor on background vocals, and a producer by the name of Arif Mardin (who's had a few winners in his day). The song is powerful, with whining electric guitars opening the tune and appropriately setting the stage for the familiar vocalizing of Ms. Simon. She sings rather blunt lyrics with a vengeance ("...I'll be damned if I give an inch 'til I get even"). It's sort of a combination of or salute to, if you will, all of her previous hits. It's what we call in the biz a **MONSTER**. And this classification always gets a 10 out of 10.

YOU ANGEL YOU—Manfred Mann's Earth Band—Warner Brothers WBS 8850

Bob Dylan penned it and once again MMEB applies a very stylish sophistication to a previously dull rendition. Synthesizers, crossing and weaving, kick the record off and set the mood. That mood develops into

a rollicking, fun-filled, toe-tapping tune which is stretched into a nonsensical love song. The theme of the song is "if this is love then give me more and more." As mentioned, it's stylishly done with, of course, very recognizable vocals and a typical Manfred Mann abrupt ending (a la "Blinded By The Light"). This is their first strong record in quite sometime, and the lp, *Angel Station*, is already doing quite well. Give this one an 8 out of 10.

AFTER THE LOVE HAS GONE—Earth Wind & Fire—Columbia 3-11033

Now that "Boogie Wonderland" has established itself, Maurice White has decided it's time to make us all dance closer together. This is a beautiful ballad. Excellent vocals and harmonies as only EW&F can sing 'em fill this vinyl from start to finish. The melody line is "timeless" and it's one of those tunes that you just can't get out of your head once you've heard it. You listen and you say to yourself "where have I heard this before?" Of course you haven't, but it's one of those songs that you can't listen to only once. Because it's rated a 10 out of 10, you'll be hearing this one for a long time to come.

IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT

AGAINST ME—Bellamy Brothers—Warner Brothers WBS 8790

The title is a song in itself. The record is a smash and a half. The Bellamy Brothers are trying to shake the jinx of not having a major success since their first, "Let Your Love Flow." You say, "Oh now I remember those Bellamy Brothers." Well the title of their latest album is *The Two And Only*, and that should give you a good indication of where their heads are. The song is a combination of "Margaritaville" and Lone Star beer rolled into one. It's country, crisp, clean (yes, even the lyrics), and certain to get a lot of attention and cross-over appeal. Rates a 7 out of 10 with me.

DO IT GOOD—A Taste of Honey—Capitol P-4744

Surprise, surprise! Capitol Records finally sent me some product! I'm glad I'm not old with a heart condition, because I certainly would not have lived to tell about how stunned I was to receive anything from this immortal label. But I can't blame A Taste of Honey for that. Boogie oogie oogie on me.

This release is a funky little disco number featuring a great rhythm section and dynamite vocals with some nifty chord changes in mid-verse (something that goes way beyond your run-of-the-mill disco

The records are rated as follows: 10 out of 10 = Top 10 peak; 9 out of 10 = Top 20 peak; 8 out of 10 = Top 30 peak; 7 out of 10 = Top 40 peak; 5 or 6 out of 10 = Somewhere in Top 100; 4 or less = Forget it, loser, break in half.

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beat your head
against this...

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PLAY METER

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504-282-0261**

PLAY METER TOP 25

1. **SHINE A LITTLE LOVE**—Electric Light Orchestra—Jet***
2. **RING MY BELL**—Anita Ward—Juana
3. **BAD GIRLS**—Donna Summer—Casablanca
4. **BOOGIE WONDERLAND**—Earth Wind & Fire & Emotions—ARC (Columbia)***
5. **GOLD**—John Stewart—RSO
6. **CHUCK E'S IN LOVE**—RICKIE LEE JONES—Warner Brothers
7. **SHE BELIEVES IN ME**—KENNY ROGERS—United Artists
8. **THE LOGICAL SONG**—Supertramp—A&M
9. **HEART OF THE NIGHT**—Poco—MCA***
10. **WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN**—Dr. Hook—Capitol
11. **DANCE THE NIGHT AWAY**—Van Halen—Warner Brothers
12. **SHAKEDOWN CRUISE**—Jay Ferguson—Asylum***
13. **HOT STUFF**—Donna Summer—Casablanca
14. **DO IT OR DIE**—Atlanta Rhythm Section—Polydor
15. **DAYS GONE DOWN**—Gerry Rafferty—United Artists***
16. **I CAN'T STAND IT NO MORE**—Peter Frampton—A&M***
17. **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—Philadelphia International
18. **MINUTE BY MINUTE**—Doobie Brothers—Warner Brothers
19. **GETTING CLOSER**—Wings—Columbia***
20. **MAKIN' IT**—David Naughton—RSO
21. **MAMA CAN'T BUY YOU LOVE**—Elton John—MCA
22. **DOES YOUR MOTHER KNOW**—ABBA—Atlantic***
23. **I WAS MADE FOR LOVIN' YOU**—KISS—Casablanca
24. **WEEKEND**—Wet Willie—Epic
25. **ONE WAY OR ANOTHER**—Blondie—Chrysalis***

***Previously reviewed by PLAY METER

ditty). It's an "inviter." The lyrics invite you to get up and dance, which happens naturally as you do it again with this sensational all lady troupe. 8 out of 10. Do it!

LOW BUDGET—The Kinks—Arista AS 0409

This song is actually the flip side of "(I Wish I Could Fly Like) Superman," however it's the title cut of Ray Davies and company's next lp effort. Raymond Douglas, always one to be able to poke fun at himself and the world around him, does it this time with all sorts of examples. For instance, he buys his trousers on sale. He wears a 34 waist, but he buys size 28 because they're on sale. The lyrics are timely, what with out-of-sight inflation and all. It's jolly good fun to listen to, plus it kind of eases the pain of not being able to afford anything anymore. It gets a 7 out of 10, and its success will depend on what the big budget record company decides to do with it.

SINCE I DON'T HAVE YOU—Art Garfunkel—Columbia 3-10999

The first time I received a copy of this particular record, I listened to it and then shoved it to the side, thinking of it as only a contractual necessity for Mr. Garfunkel, since it was, of course, *another re-make*. Since then, I've gotten several re-issues and have noticed it's getting some airplay on MORs and secondaries. Hmmmmm, I said. Maybe this record has some merit. It does. It's beautifully arranged—replete with lush strings and excellent over-dubbing. Even Lenny Welch would stand up and take notice. Michael Brecker shines on tenor sax in the bridge. Give Art a 7 out of 10.

WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox TC-2403

Here's a newcomer to the music scene and when I tell you she's got a stranglehold already, you had better believe it. Strong rhythm and blues is what this record is all about. Stephanie is a package of energy and sounds like all the great R&B ladies you've ever heard rolled into one. It's definitely got the feel and the hooks to make it go. Superbly orchestrated and produced, this record takes Cheryl Lynn a step further. Go with it. 9 out of 10.

WORTH A LISTEN

FOUND A CURE—Ashford and Simpson—Warner Brothers WBS 8870

SIMPLY JESSIE—Rex Smith—Columbia 3-11032

LET ME HEAL THE BRUISES—Tavares—Capitol P-4738

Ace AMUSEMENT Co.

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"Wow! The centerfold in this month's issue of Play Meter is that Super Dyno Computerized Pinball Machine-- and what a nice set of flippers she has!"

Owe taxes to Uncle Sam?

Ask the collection division for help

A "Final Notice Before Seizure" signifies that the Internal Revenue Service has declared your account delinquent and sent it to the district office for forcible collection. If you cannot pay the tax liability, or if you believe the bill is a mistake, call the IRS office listed in the notice, and ask to speak to a revenue officer.

This person can correct errors, and can help you if you are in financial trouble. However, IRS help in hardship cases is voluntary. The agency is not obligated to make things easier for you. It is legally authorized to collect your debt within ten days after it notifies you that the liability is due and owing.

If you need assistance, you must ask for it. In all cases, make sure that any agreements you make with the IRS are in writing.

Types of IRS assistance: (1) The collection division may arrange installment payment plans for any individual who is a first-time delinquent, if the amount owed is not too high (how high is high? the IRS keeps this a closely guarded secret).

The installments can be paid monthly, but you must pay your bill in full by the time your next return (if income taxes) is to be filed. This program does not apply to delinquencies such as social security or taxes withheld from employee's wages, but even here, you can make arrangements for payments if you show good faith and the IRS thinks that it would best serve your workers if you stayed open and not throw them out of work.

If your tax bill is higher than the dollar limit, you may still be able to arrange installment payments. How-

ever, you will have to fill out a detailed financial statement (listing assets and showing living costs) and present good reasons for not paying in full immediately. You will also have to convince the revenue officer that you will faithfully carry out any agreement you make.

(2) You may be able to make installment payments by giving the Internal Revenue Service a series of post-dated checks.

(3) If you are in serious financial difficulties (especially due to circumstances beyond your control) the IRS may be willing to postpone collection until your situation improves. Here too you will have to justify your position by the filing of a financial questionnaire.

(4) You have a right to complain to higher collection officials, if you disagree with the revenue officer about installment payment arrangements or having collection of your debt postponed.

How do you go about complaining to collection division supervisors? First, find out if the person dealing with your case is a revenue representative (office branch) or a revenue officer (field branch). Next, check under Internal Revenue Service in your local telephone directory for the number of the IRS collection division.

If the number is not given, call the IRS toll-free number for this information. Finally, contact the collection division, and ask for the names and telephone numbers of either the office or field branch supervisors, depending on where your case is being handled.

If the field branch is handling your

case, ask for the names and telephone numbers of the following officials: group manager; chief, field branch; and chief, collection division.

If the office branch is handling your case, ask for the names and telephone numbers of the following officials: chief, revenue representative section; chief, office branch; chief, collection division.

Should these officials not be available, or do not help you, contact the district director. Explain the problem and each step you have taken to solve the delinquency. If this contact is made by mail, send a certified letter with a return receipt requested.

Once you have contacted higher authorities, you may get them to stop the seizure while you work out some arrangements to pay. The district director may order your property returned to you if he believes that this will make it easier to collect the tax due.

It is a known fact that a truck for transportation, machines for productivity, etc. will better enable a delinquent taxpayer to pay if it is used in business and not sitting in an IRS garage awaiting sale.

If all else fails, contact your representatives in Congress—your senators and representatives—and ask for their help.

Note: The information contained herein was supplied by Public Citizen Research Group, PO Box 14198, Ben Franklin Station, Washington, DC, 20044 where additional information can be obtained.

Play Meter Pop Singles Chart

July 14 1979	June 30 1979	Weeks on chart	
1		5	12
• 1 SHE BELIEVES IN ME - KENNY ROGERS - United Artists 1273			
2		4	12
• 2 HOT STUFF - DONNA SUMMER - Casablanca 978			
3		1	16
• 3 REUNITED - PEACHES & HERB - Polydor 14547			
4		9	12
• 4 JUST WHEN I NEEDED YOU MOST - RANDY VAN WARMER - Bearsville 0334			
5		10	12
• 5 THE LOGICAL SONG - SUPERTRAMP - A&M 2128			
6		12	10
• 6 WE ARE FAMILY - SISTER SLEDGE - Cotillion 44251 (Atlantic)			
7		2	18
• 7 SHAKE YOUR BODY (DOWN) - THE JACKSONS - Epic 50656			
8		3	12
• 8 LOVE YOU INSIDE OUT - THE BEE GEES - RSO 925			
9		16	7
• 9 MINUTE BY MINUTE - THE DOOBIE BROTHERS - Warner Brothers 8828			
10		20	10
• 10 I WANT YOU TO WANT ME - CHEAP TRICK - Epic 50680			
11		24	7
• 11 BAD GIRLS - DONNA SUMMER - Casablanca 988			
12		22	10
• 12 MAKIN' IT - DAVID NAUGHTON - RSO 916			
13		18	12
• 13 ROCK 'N' ROLL FANTASY - BAD COMPANY - Swan Song 70119 (Atlantic)			
14		21	10
• 14 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN - DR. HOOK - Capitol 4705			
15		25	7
• 15 BOOGIE WONDERLAND - EARTH, WIND & FIRE WITH THE EMOTIONS - ARC 10956			
16		23	10
• 16 YOU TAKE MY BREATH AWAY - REX SMITH - Columbia 10908			
17		28	10
• 17 CHUCK E'S IN LOVE - RICKIE LEE JONES - Warner Bros. 8825			
18		26	14
• 18 RENEGADE - STYX - A&M 2110			
19		6	14
• 19 LOVE TAKES TIME - ORLEANS - Infinity 50006 (MCA)			
20		11	12
• 20 DISCO NIGHTS (ROCK FREAK) - G.Q. - Arista 0388			
21		35	7
• 21 SHADOWS IN THE MOONLIGHT - ANNE MURRAY - Capitol 4716			
22		37	7
• 22 GOLD - JOHN STEWART - RSO 931			
23		29	14
• 23 HOT NUMBER - FOXY - Dash 5050 (TK)			
24		27	10
• 24 IF LOVING YOU IS WRONG - BARBARA MANDRELL - MCA 12451			
25		30	10
• 25 GOOD TIMIN' - THE BEACH BOYS - Caribou 9029 (CBS)			
26		8	12
• 26 DEEPER THAN THE NIGHT - OLIVIA NEWTON JOHN - MCA 41009			
27		39	7
• 27 ONE WAY OR ANOTHER - BLONDIE - Chrysalis 2336			
28		40	7
• 28 DOES YOUR MOTHER KNOW - ABBA - Atlantic 3574			
29		41	7
• 29 DANCE THE NIGHT AWAY - VAN HALEN - Warner Bros. 8823			
30		36	10
• 30 GET USED TO IT - ROGER VOUDOURIS - Warner Bros. 8762			
31		44	5
• 31 RING MY BELL - ANITA WARD - Juana 3422 (TK)			
32		45	5
• 32 AIN'T NO STOPPIN' US NOW - MCFADDEN & WHITEHEAD - Phila Int'l 3681			
33		46	5
• 33 I CAN'T STAND IT NO MORE - PETER FRAMPTON - A&M 2148			
34		47	5
• 34 DO IT OR DIE - ATLANTA RHYTHM SECTION - Polydor 14568			
35		17	10
• 35 HONESTY - BILLY JOEL - Columbia 10959			
36		15	10
• 36 BOOGIE WOOGIE DANCIN' SHOES - CLAUDJA BARRY - Chrysalis 2313			
37		13	10
• 37 AIN'T LOVE A BITCH - ROD STEWART - Warner Bros. 8810			
38		49	7
• 38 SHINE A LITTLE LOVE - ELECTRIC LIGHT ORCHESTRA - Jet 5057 (CBS)			
39		18	12
• 39 OLD TIME ROCK 'N' ROLL - BOB SEGER - Capitol 4702			
40		52	5
• 40 IS SHE REALLY GOING OUT WITH HIM - JOE JACKSON - A&M 2132			
41		53	5
• 41 UP ON THE ROOF - JAMES TAYLOR - Columbia 11005			
42		54	5
• 42 DAYS GONE DOWN - GERRY RAFFERTY - United Artists 1298			
43		53	5
• 43 GEORGY PORGY - TOTO - Columbia 11005			
44		56	5
• 44 MAMA CAN'T BUY YOU LOVE - ELTON JOHN - MCA 41042			
45		50	7
• 45 IT MUST BE LOVE - ALTON MCCLAIN & DESTINY - Polydor 14523			
46		48	7
• 46 DANCIN' FOOL - FRANK ZAPPA - Zappa 10 (Mercury)			
47		51	7
• 47 SHAKEDOWN CRUISE - JAY FERGUSON - Asylum 46041			
48		58	5
• 48 WEEKEND - WET WILLIE - Epic 50714			
49		59	3
• 49 GOOD TIMES - CHIC - Atlantic 3584			
50		60	3
• 50 SUSPICIONS - EDDIE RABBITT - Elektra 46035			
51		61	3
• 51 LIGHT MY FIRE - AMII STEWART - Ariola 7753			
52		64	3
• 52 GETTING CLOSER - WINGS - Columbia 11020			
53		57	5
• 53 GO WEST - THE VILLAGE PEOPLE - Casablanca 984			
54		69	3
• 54 HEART OF THE NIGHT - POCO - MCA 41023			
55		63	3
• 55 YOU CAN'T CHANGE THAT - RAYDIO - Arista 0399			
56		31	24
• 56 KNOCK ON WOOD - AMII STEWART - Ariola 7736			
57		43	18
• 57 HE'S THE GREATEST DANCER - SISTER SLEDGE - Cotillion 44245 (Atlantic)			
58		72	3
• 58 IF I SAID YOU HAD A BEAUTIFUL BODY - THE BELLAMY BROS. - W.B./Curb 8790			
59		70	3
• 59 LEAD ME ON - MAXINE NIGHTINGALE - Windsong 11530 (RCA)			
60		65	5
• 60 MARRIED MAN - BONNIE TYLER - RCA 11630			
61		67	5
• 61 MARRIED MAN - BETTE MIDLER - Atlantic 3582			
62		68	7
• 62 DON'T EVER WANNA LOSE YOU - NEW ENGLAND - Infinity 50013 (MCA)			
63		71	3
• 63 (FLY LIKE) SUPERMAN - THE KINKS - Arista 0409			
64		73	3
• 64 SINCE I DON'T HAVE YOU - ART GARFUNKEL - Columbia 10999			
65		74	3
• 65 IF YOU CAN'T GIVE ME LOVE - SUZI QUATRO - RSO 929			
66		75	3
• 66 PEOPLE OF THE SOUTH WIND - KANSAS - Kirshner 4284 (CBS)			
67		62	3
• 67 SATURDAY NIGHT, SUNDAY MORNING - THELMA HOUSTON - Tamla 54297			
68		-	1
• 68 LONG LIVE ROCK - THE WHO - MCA 41053			
69		-	1
• 69 I WAS MADE FOR LOVING YOU - KISS - Casablanca 983			
70		-	1
• 70 THE MAIN EVENT/FIGHT - BARBRA STREISAND - Columbia 11008			
71		-	1
• 71 WE'VE GOT LOVE - PEACHES & HERB - Polydor 14577			
72		-	1
• 72 THE DEVIL WENT DOWN TO GEORGIA - CHARLIE DANIELS BAND - Epic 50700			
73		-	1
• 73 MY SHARONA - THE KNACK - Capitol 4731			
74		-	1
• 74 VENGEANCE - CARLY SIMON - Elektra 46051			
75		-	1
• 75 (YOU REALLY) ROCK ME - NICK GILDER - Chrysalis 2332			

Don Williams

“It Must Be Love”

MCA 41069

John Conlee

“Before My Time”

MCA 41072

Conway Twitty

**“I May Never
Get to Heaven”**

MCA 41059

**This triple play
presented by
MCA Country**

Play Meter Country Singles Chart

July 14 1979	June 30 1979	Weeks on chart			
• 1	AMANDA—WAYLON JENNINGS—RCA 11596	8	7	39	IF LOVING YOU IS WRONG—BARBARA MANDRELL—MCA 12451 20 23
2	IF I SAID YOU HAD A BEAUTIFUL BODY— THE BELLAMY BROS.—W.B./Curb 8790	2	14	40	WHERE DO I PUT HER MEMORY—CHARLEY PRIDE—RCA 11477 14 18
3	SAIL AWAY—THE OAK RIDGE BOYS—MCA 12463	3	14	41	WHAT IN HER WORLD DID I DO—EDDY ARNOLD—RCA 11537 35 12
4	WHEN I DREAM—CRYSTAL GAYLE—United Artists 1288	7	12	42	YOU'VE GOT SOMEBODY—VERN GOSDIN—Elektra 46021 36 14
5	RED BANDANA—MERLE HAGGARD—MCA 41007	9	12	• 43	FAMILY TRADITION—HANK WILLIAMS, JR.—Elektra 46046 55 5
6	NOBODY LIKES SAD SONGS—RONNIE MILSAP—RCA 11553	10	10	• 44	WHO WAS THE MAN WHO PUT THE LINE IN GASOLINE— JERRY REED—RCA 11638 57 5
7	IF I GIVE MY HEART TO YOU— MARGO SMITH—Warner Bros. 8806	11	7	45	WHEN A LOVE AIN'T RIGHT—CHARLY MCCLAIN—Epic 50706 53 7
8	SHE BELIEVES IN ME—KENNY ROGERS—United Artists 1273	1	12	46	SIMPLE LITTLE WORDS—CHRISTY LANE—LS 172 (GRT) 54 7
• 9	YOU'RE THE ONLY ONE—DOLLY PARTON—RCA 11577	24	7	47	(TOUCH ME) I'LL BE YOUR FOOL ONCE MORE— BIG AL DOWNING—W.B. 8787 56 5
• 10	SHADOWS IN THE MOONLIGHT—ANNE MURRAY—Capitol 4716	25	7	48	LYING IN LOVE AGAIN—BROWN & CORNELIUS—RCA 11532 5 14
11	DOWN ON THE RIO GRANDE—JOHNNY RODRIGUEZ—Epic 50671	4	18	49	JUST LONG ENOUGH TO SAY GOODBYE— MICKEY GILLEY—Epic 50672 26 16
12	I'M THE SINGER—TANYA TUCKER—MCA 41005	15	14	50	WHAT A LIE—SAMMI SMITH—Cyclone 100 (GRT) 21 18
13	YOU FEEL GOOD ALL OVER—T.G. SHEPPARD—W.B./Curb 8808	22	10	• 51	COCA COLA COWBOY—MEL TILLIS—MCA 41041 66 3
14	TWO STEPS FORWARD—SUSIE ALLANSON—Elektra/Curb 46036	23	10	• 52	PICK THE WILDWOOD FLOWER—GENE WATSON—Capitol 4723 67 3
15	JUST LIKE REAL PEOPLE—THE KENDALLS—Ovation 1125	16	10	53	DELLA & THE DEALER—HOYT AXTON—Jeremiah 1000 58 3
16	SOLITAIRE/ARE YOU SINCERE—ELVIS PRESLEY—RCA 11533	18	12	54	THERE IS A MIRACLE IN YOU—TOM T. HALL—RCA 11568 59 5
• 17	IF LOVE HAD A FACE—RAZZY BAILEY—RCA 11536	29	10	55	WORLD'S MOST PERFECT WOMAN— RONNIE MCDOWELL—Epic 50696 61 7
• 18	I DON'T LIE—JOE STAMPLEY—Epic 50694	28	10	56	BREAKIN' IN A BRAND NEW BROKEN HEART— DEBBY BOONE—W.B./Curb 8814 60 7
19	LAY DOWN BESIDE ME—DON WILLIAMS—MCA 12458	6	16	57	DOWN TO EARTH WOMAN—KENNY DALE—Capitol 4704 62 7
• 20	(GHOST) RIDERS IN THE SKY—JOHNNY CASH—Columbia 10961	32	7	58	TILL I GAIN CONTROL AGAIN—BOBBY BARE—Columbia 10998 63 5
• 21	YOU CAN HAVE HER—JONES & PAYCHECK—Epic 50708	33	7	59	I'LL NEVER LET YOU DOWN—TOMMY OVERSTREET—Elektra 46023 64 7
22	SEPTEMBER SONG—WILLIE NELSON—Columbia 10929	13	12	60	RHYTHM GUITAR—THE OAK RIDGE BOYS—Columbia 11009 65 3
23	ROCKIN' MY LIFE AWAY—JERRY LEE LEWIS—Elektra 46030	31	10	61	WASN'T IT EASY BABY—FREDDIE HART—Capitol 4721 68 3
• 24	I CAN'T FEEL YOU ANYMORE—LORETTA LYNN—MCA 41021	38	7	62	LIBERATED WOMAN—JOHN WESLEY RYLES—MCA 41033 69 3
• 25	SPANISH EYES—CHARLIE RICH—Epic 50701	39	7	63	YOURS—FREDDIE FENDER—Starlite 4900 (CBS) 70 3
• 26	PLAY TOGETHER AGAIN—BUCK OWENS—Warner Bros. 8830	42	7	64	THAT'S THE ONLY WAY TO SAY GOOD MORNING— RAY PRICE—Monument 283 (Merc.) 71 3
27	ME & MY BROKEN HEART—REX ALLEN, JR.—Warner Bros. 8786	27	12	65	LOVE ME LIKE A STRANGER—CLIFF COCHRAN—RCA 11562 72 3
28	MY MAMA NEVER HEARD ME SING— BILLY 'CRASH' CRADDOCK—Capitol 4707	12	10	66	SLIP AWAY—DOTTSY—RCA 11610 73 3
• 29	SAVE THE LAST DANCE FOR ME— EMMYLOU HARRIS—Warner Bros. 8815	44	5	67	FOREVER ONE DAY AT A TIME—DON GIBSON—MCA 41031 74 3
• 30	NADINE—FREDDY FENDER—Columbia 10973	45	5	68	CALIFORNIA—GLEN CAMPBELL—Capitol 4715 75 3
• 31	SUSPICIONS—EDDIE RABBITT—Elektra 46035	47	5	69	THE DEVIL WENT DOWN TO GEORGIA— CHARLIE DANIELS BAND—Epic 50700 - 1
• 32	BARSTOOL MOUNTAIN—MOE BANDY—Columbia 10974	48	5	70	HEARTBREAK HOTEL—WILLIE NELSON & LEON RUSSELL—Columbia 11023 - 1
33	STEADY AS THE RAIN—STELLA PARTON—Elektra 46029	34	10	71	JUST WHEN I NEEDED YOU MOST—EIANA—Elektra 46061 - 1
34	SINCE I FELL FOR YOU—CON HUNLEY—Warner Bros. 8812	43	7	72	DON'T LET ME CROSS OVER—JIM REEVES—RCA 11564 - 1
35	SWEET MEMORIES—WILLIE NELSON—RCA 11465	30	18	73	ALL AROUND COWBOY—MARTY ROBBINS—Columbia 11016 - 1
36	DON'T TAKE IT AWAY—CONWAY TWITTY—MCA 41002	19	19	74	REUNITED—LOUISE MANDRELL & R.C. BANNON—Epic 50717 - 1
37	THE GAMBLER—KENNY ROGERS—United Artists 1250	37	37	75	HERE WE ARE AGAIN—THE STATLER BROS.—Mercury 55066 - 1
38	NO ONE ELSE IN THE WORLD—TAMMY WYNETTE—Epic 50722	46	5		

The Bases Are Loaded

**DAVE &
SUGAR**

"Stay
With Me"

PB-11654



**CHARLEY
PRIDE**

"You're My Jamaica"

PB-11655



RCA
RECORDS
NASHVILLE

**JIM
REEVES**

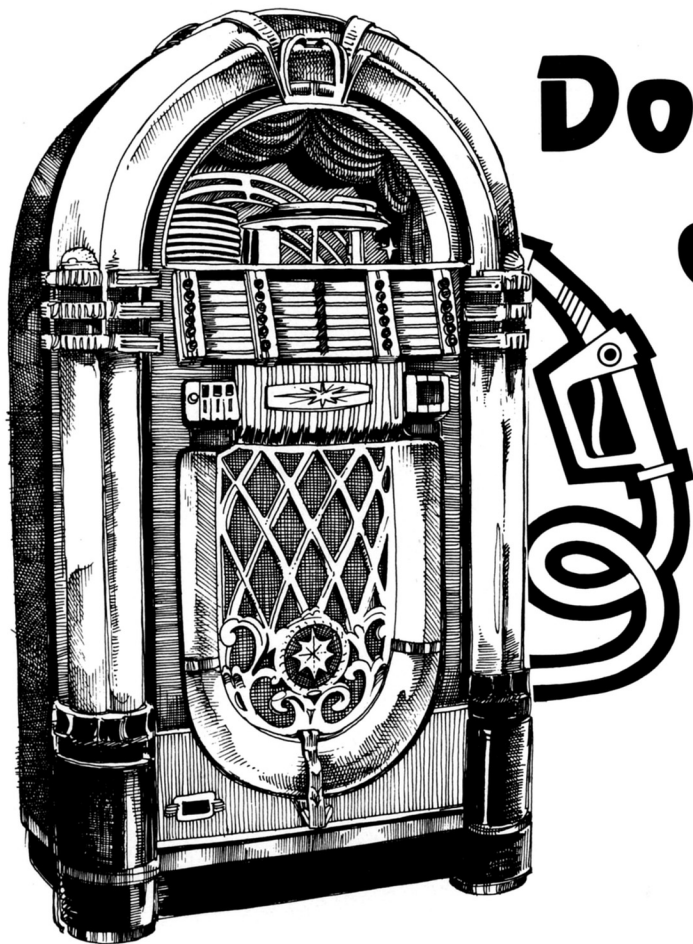
"Don't Let Me
Cross Over"

PB-11664

Country's Winning Team On RCA Records

Play Meter R&B Singles Chart

July 14 1979	June 30 1979	Weeks on chart			
• 1	AIN'T NO STOPPIN' US NOW - MCFADDEN & WHITEHEAD - Phila. Int'l. 3681	13	12		
• 2	HOT STUFF - DONNA SUMMER - Casablanca 978	15	9		
• 3	WE ARE FAMILY - SISTER SLEDGE - Cotillion 44251 (Atlantic)	14	9		
4	REUNITED - PEACHES & HERB - Polydor 14547	1	16		
5	I WANNA BE WITH YOU - THE ISLEY BROS. - T Neck 2279 (CBS)	7	12		
6	GOOD GOOD FEELIN' - WAR - MCA 40995	8	12		
7	YOU CAN'T CHANGE THAT - RAYDIO - Arista 0399	10	14		
8	DISCO NIGHTS (ROCK FREAK) - G.O. - Arista 0388	2	18		
9	DANCE WITH YOU - CARRIE LUCAS - Solar 11482 (RCA)	11	12		
• 10	ANYBODY WANNA PARTY - GLORIA GAYNOR - Polydor 14558	20	10		
11	SHAKE YOUR BODY (DOWN) - THE JACKSONS - Epic 50656	5	23		
• 12	RING MY BELL - ANITA WARD - Juana 3422 (TK)	26	7		
• 13	BOOGIE WONDERLAND - EARTH, WIND & FIRE WITH THE EMOTIONS - ARC/Col 10956	27	7		
• 14	IF YOU WANT IT - NITEFLYTE - Ariola 7747	30	7		
• 15	SHAKE - THE GAP BAND - Mercury 74063	31	7		
16	BUSTIN' OUT - RICK JAMES - Gordy 7167 (Motown)	19	10		
17	LET ME BE GOOD TO YOU - LOU RAWLS - Phila. Int'l. 3690	48	7		
18	NIGHT DANCIN' - TAKA BOOM - Ariola 7748	21	10		
• 19	YOU GONNA MAKE ME LOVE SOMEBODY ELSE - JONES GIRLS - Phila. Int'l. 3690	48	7		
• 20	MUSIC BOX - EVELYN 'CHAMPAGNE' KING - RCA 11586	29	7		
21	IN THE MOOD - TYRONE DAVIS - Columbia 10904	4	18		
22	HOT NUMBER - FOXY - Dash 5050 (TK)	3	18		
23	SATURDAY NIGHT, SUNDAY MORNING - THELMA HOUSTON - Tamla 54297	24	12		
24	KNOCK ON WOOD - AMII STEWART - Ariola 7736	17	23		
25	IT MUST BE LOVE - ALTON MCCLAIN - DESTINY - Polydor 14532	6	18		
26	I'M A SUCKER FOR YOUR LOVE - TEENA MARIE - Gordy 7169 (Motown)	34	7		
• 27	BAD GIRL - DONNA SUMMER - Casablanca 988	40	5		
• 28	TURN OFF THE LIGHTS - TEDDY PENDERGRASS - Phila. Int'l. 3696 (CBS)	41	5		
29	BOOGIE WOOGIE DANCIN' SHOES - CLAUDJA BARRY - Chrysalis 2313	36	7		
30	LOVE YOU INSIDE OUT - THE BEE GEES - RSO 925	9	12		
31	CROSSWINDS - PEABO BRYSON - Capitol 4694	23	12		
32	SATURDAY NIGHT - T CONNECTION - Dash 5051 (TK)	18	12		
33	DANCER - GINO SOCCIO - RFC/Warner Bros. 8757	12	14		
34	DON'T GIVE IT UP - LINDA CLIFFORD - Custon 927 (RSO)	37	7		
35	STAR LOVE - CHERYLN LYNN - Columbia 10907	28	18		
• 36	DO YOU WANNA GO PARTY - KC & THE SUNSHINE BAND - TK 1033	51	7		
37	FEEL THAT YOU'RE FEELING - MAZA - Capitol 4686	22	18		
• 38	WHAT 'CHA GONNA DO - STEPHANIE MILLS - 20th Century 2403 (RCA)	54	5		
• 39	WHEN YOU WAKE UP TOMORROW - CANDI STATON - Warner Bros. 8821	53	5		
• 40	IT'S TOO FUNKY IN HERE - JAMES BROWN - Polydor 14557	55	5		
• 41	CHASE ME - CON FUNK SHUN - Mercury 74059	56	5		
42	IN THE NAVY - THE VILLAGE PEOPLE - Casablanca 973	32	18		
43	I (WHO HAVE NOTHING) - SYLVESTER - Fantasy 855	16	14		
44	I DON'T WANT NOBODY ELSE - NARADA MICHAEL WALDEN - Atlantic 3541	33	18		
• 45	GOOD TIMES - CHIC - Atlantic 3584	67	3		
• 46	MEMORY LANE - MINNIE RIPPERTON - Capitol 4706	68	3		
• 47	I'LL NEVER LOVE THIS WAY AGAIN - DIONNE WARWICK - Arista 0419	73	3		
• 48	THE BOSS - DIANA ROSS - Motown 1462	74	3		
49	JAM FAN - BOOTSY'S RUBBERBAND - Warner Bros. 8818	57	7		
50	READY OR NOT - HERBIE HANCOCK - Columbia 10936	58	7		
51	HE'S THE GREATEST DANCER - SISTER SLEDGE - Cotillion 44245 (Atl.)	45	21		
52	ANY FOOL COULD SEE - BARRY WHITE - Unlimited Gold 1401 (CBS)	39	12		
53	I WANT YOUR LOVE - CHIC - Atlantic 3557	46	21		
54	DOUBLE CROSS - 1ST CHOICE - Gold Mine 4019 (Salsoul)	62	10		
55	EYEBALLIN' - HEATWAVE - Epic 50699	63	5		
56	SAY WON'T 'CHA - CHOCOLATE MILK - RCA 11547	64	5		
57	FIRST TIME AROUND - SKY - Salsoul 2087 (RCA)	65	5		
58	CAN'T SAY GOODBYE - BOBBY CALDWELL - Clouds 15 (TK)	66	5		
• 59	AFTER THE LOVE HAS GONE - EARTH, WIND & FIRE - ARC/Col. 11033		1		
• 60	CRANK IT UP - PETER BROWN - Drive 6278 (TK)	72	3		
• 61	I'VE GOT THE NEXT DANCE - DENIECE WILLIAMS - ARC/Col. 10971	75	3		
• 62	WE'VE GOT LOVE - PEACHES & HERB - Polydor 14577	-	1		
• 63	WINNER TAKES ALL - THE ISLEY BROS. - T Neck (CBS)	-	1		
• 64	DANCE 'N' SING 'N' - LTD - A&M 2142	-	1		
65	I WILL SURVIVE - GLORIA GAYNOR - Polydor 14508	48	25		
66	I GOT MY MIND MADE UP - INSTANT FUNK - Salsoul 2078 (RCA)	38	23		
67	SUPERMAN - HERBIE MANN - Atlantic 3547	42	14		
68	GO WEST - VILLAGE PEOPLE - Casablanca 984	69	3		
69	I CAN TELL - CHANSON - Ariola 7743	59	10		
70	TRUST ME - D.J. ROGERS - ARC/Col. 10963	-	1		
71	FIRECRACKER - MASS PRODUCTION - Cotillion 44254 (Atl.)	-	1		
72	FOUND A CURE - ASHFORD & SIMPSON - Warner Bros. 8870	-	1		
73	HAVE A CIGAR - ROSEBUD - RFC/W.B. 8807	-	1		
74	WHY LEAVE US ALONE - FIVE SPECIAL - Elektra 46032	-	1		
75	AIN'T NOTHIN' I CAN DO - TYRONE DAVIS - Columbia 11035	-	1		



**Don't be
caught
on empty**

**Fill up with
RCA Premium**

**Evelyn "Champagne" King
"Out There"**

RCA PB 11680

**Maxine Nightingale
"Lead Me On"**

Windsong CB 11530

**Triumph
"Hold On"**

RCA PB 11569

**RCA
Records**



Consensus

Country Play Meter

- 1 SHE BELIEVES IN ME - KENNY ROGERS - United Artists 1273
- 2 AMANDA - WAYLON JENNINGS - RCA 11596
- 3 IF I SAID YOU HAD - BELLAMY BROS. - W.B./Curb 8790
- 4 IF LOVING YOU IS WRONG - BARBARA MANDRELL - MCA 12451
- 5 SAIL AWAY - THE OAK RIDGE BOYS - MCA 12463
- 6 YOU'RE THE ONLY ONE - DOLLY PARTON - RCA 11577
- 7 I DON'T LIE - JOE STAMPLEY - Epic 50694
- 8 BARSTOOL MOUNTAIN - MOE BANDY - Columbia 10974
- 9 RED BANDANA - MERLE HAGGARD - MCA 41007
- 10 THE GAMBLER - KENNY ROGERS - United Artists 1250
- 11 DON'T TAKE IT AWAY - CONWAY TWITTY - MCA 41002
- 12 (GHOST) RIDERS - JOHNNY CASH - Columbia 10361
- 13 SHADOWS IN THE MOONLIGHT - ANNE MURRAY - Capitol 4716
- 14 PLAY TOGETHER AGAIN - BUCK OWENS - Warner Bros. 8830
- 15 YOU FEEL GOOD - T.G. SHEPPARD - W.B./Curb 8808

Pop Looking Ahead

- 1 MORNING DANCE - SPYRO GYRA - Infinity 50011 (MCA)
- 2 HOT SUMMER NIGHTS - NIGHT - Planet 45903 (Elektra)
- 3 AFTER THE LOVE HAS GONE - EARTH, WIND & FIRE - ARC/Columbia 11033
- 4 SAD EYES - ROBERT JOHN - EMI/America 8015
- 5 AMANDA - WAYLON JENNINGS - RCA 11596
- 6 LAST OF THE SINGING COWBOYS - MARSHALL TUCKER BAND - Warner Bros. 8841
- 7 LETS GO - THE CARS - Elektra 46063
- 8 GOODBYE STRANGER - SUPERTRAMP - A&M 2162
- 9 I'LL NEVER LOVE THIS WAY AGAIN - DIONNE WARWICK - Arista 0419
- 10 HIGHWAY SONG - BLACKFOOT - Atco 7105

R&B Looking Ahead

- 1 I JUST KEEP THINKING ABOUT YOU BABY - TAT VEGA - Tamlia 54299
- 2 DOING THE LOOP DE LOOP - LENNY WILLIAMS - MCA 41034
- 3 UNDERCOVER LOVER - DEBBIE JACOBS - MCA 41039
- 4 RADIATION LEVEL - SUN - Capitol 4713
- 5 MARRIED MAN - BETTE MIDLER - Atlantic 3582

Pop Play Meter

- 1 HOT STUFF - DONNA SUMMER - Casablanca 978
- 2 BAD GIRLS - DONNA SUMMER - Casablanca 988
- 3 SHE BELIEVES IN ME - KENNY ROGERS - United Artists 1273
- 4 REUNITED - PEACHES & HERB - Polydor 14547
- 5 THE LOGICAL SONG - SUPERTRAMP - A&M 2128
- 6 I WANT YOU TO WANT ME - CHEAP TRICK - Epic 50680
- 7 JUST WHEN I NEEDED YOU MOST - RANDY VAN WARMER - Bearsville 0334
- 8 SHAKE YOUR BODY - THE JACKSONS - Epic 50656
- 9 GOLD - JOHN STEWART - RSO 931
- 10 WE ARE FAMILY - SISTER SLEDGE - Cotillion 44251
- 11 LOVE YOU INSIDE OUT - BEE GEES - RSO 925
- 12 AIN'T LOVE A BITCH - ROD STEWART - Warner Bros. 8810
- 13 LOVE TAKES TIME - ORLEANS - Infinity 50006
- 14 YOU TAKE MY BREATH AWAY - REX SMITH - Columbia 10908
- 15 I CAN'T STAND IT NO MORE - PETER FRAMPTON - A&M 2148

R&B Play Meter

- 1 BAD GIRLS - DONNA SUMMER - Casablanca 988
- 2 WE ARE FAMILY - SISTER SLEDGE - Cotillion 44251
- 3 REUNITED - PEACHES & HERB - Polydor 14547
- 4 I WANNA BE WITH YOU - THE ISLEY BROS. - T Neck 2279
- 5 HOT STUFF - DONNA SUMMER - Casablanca 978
- 6 YOU CAN'T CHANGE THAT - RAYDIO - Arista 0399
- 7 RING MY BELL - ANITA WARD - Juana 3422
- 8 SHAKE YOUR BODY (DOWN) - THE JACKSONS - Epic 50656
- 9 DANCE WITH YOU - CARRIE LUCAS - Solar 11482
- 10 DISCO NIGHTS - G.Q. - Arista 0388
- 11 MUSIC BOX - EVELYN 'CHAMPAGNE' KING - RCA 11586
- 12 KNOCK ON WOOD - AMII STEWART - Ariola 7736
- 13 BUSTIN' OUT - RICK JAMES - Gordy 7167
- 14 GOOD GOOD FEELIN' - WAR - MCA 40995
- 15 TURN OFF THE LIGHTS - TEDDY PENDERGRASS - Phila. Intl. 3696

Country Looking Ahead

- 1 TILL I CAN MAKE IT ON MY OWN - ROGERS & WEST - United Artists 1299
- 2 I LOVE HOW YOU LOVE ME - LYNN ANDERSON - Columbia 11006
- 3 SOMEDAY MY DAY WILL COME - GEORGE JONES - Epic 50684
- 4 LET'S TRY AGAIN - JANIE FRICKE - Columbia 11029
- 5 ALL I WANT & NEED FOREVER - VERN GOSDIN - Elektra 46052

Musicians rally to support H.R. 997

(Performers' royalty legislation in subcommittee)

Victor Fuentealba, president of the American Federation of Musicians, is urging "a grass roots effort by musicians in every area of the United States" on behalf of legislation which would establish a performance royalty. The AFM, a branch of the AFL/CIO, is an internationally powerful labor organization which counts nearly all working musicians in its ranks.

In the union publication's front page article, Fuentealba points out that "Congress is in session and the outlook for passage of our priority legislation—performance royalty—has never been brighter."

In rallying support for the bill, H.R. 997, union leadership is requesting musicians to write "more than once" to their Representatives and Sena-

tors. Such communication is necessary, according to Fuentealba, in order to combat tough opposition from broadcasters who would be hardest hit by the new law.

Interestingly, although Fuentealba refers to the prospects for the law as "brighter than ever" in his opening paragraph of the article, he contends, just three short paragraphs later, that "unless our people make their voices heard, our chances are slim."

H.R. 997 is currently being looked at by the House Judiciary Subcommittee. The committee is headed by Robert W. Kastenmeier, a democrat from Wisconsin. Other members are: Romano L. Mazzoli (D-KY), Robert T. Mastui (D-Calif.), Abner J. Mikva, Jr. (D-IL.), George E. Danielson

(D-Calif.), Lamar Gudger (D-N.C.), Thomas Railsback (R-Ill.), Carlos J. Moorhead (R-Calif.), and Harold S. Sawyer (R-Mich.). Danielson introduced the bill.

Meanwhile, the AMOA is urging its members to participate in a similar grass roots effort, but, of course, in opposition to H.R. 997. The AMOA suggests that, in order to be persuasive, a letter to your congressman should be a "straightforward letter carrying an appeal of earnestness that commands the interest and respect of legislators. It is especially helpful if you can state how the bill would affect you and your community. A legislator must decide how to vote on hundreds of bills at each session, and he needs and wants your help in telling him how these bills would affect his district."



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Licensing at '78 pace, collections under \$1 million

Jukebox licensing is progressing at about the same rate as last year, according to statistics released by the licensing division of the U.S. Copyright Office. Chief Susan Aramayo tabulated collections for 1979 to date at \$991,956.76. This figure represents 121,720 certificates that have been issued. (At eight dollars a certificate, these figures obviously do not compute, but the Copyright Office has no explanation for the discrepancy.)

In 1978, the licensing arm of the Copyright Office issued about

140,000 certificates and netted \$1,139,023.38 in collections. Collections expenses were slightly more than \$150,000 leaving slightly less than \$1,000,000 to be dispersed to the performing rights societies.

In an effort to get a better response in 1979, "we sent renewal forms in November to all who had registered their machines for 1978," says Aramayo. "But, apparently, that didn't help; because we're about even with last year—maybe just a little ahead."

Texas convention reviews year of agreeable legislation

The stars of the music and amusement industry shone big and bright deep in the heart of the Texas operators' convention June 7-9. This year's "work and play" convention drew more than 200 participants and an impressive list of speakers, including AMOA executives Wayne Hesch and Fred Granger.

James Teele of the Texas State Technical Institute in Waco gave precise instructions on reading and understanding service manuals, and Dr. Chris Anderson from the University of Notre Dame delivered a seminar on management. But the most discussed topic of the convention dealt with the very organization of Texas operators.

Texas operators' lobbyist Judge Bob Hughes headed a discussion of recent successes with the legislature, successes that serve as an excellent example of what can be accomplished by a hard-working state association.

In fact, the Texas association has done such a good job in communicating its wants and needs to the state government that Tennessee and Massachusetts sent representatives to observe the convention proceedings.

The State of Texas regulates the

amusement and music operators through the Texas Amusement and Music Commission, an office that was created ten years ago around the input of the state's operators. This year Texas House Bill 1470 would have abolished that Commission and surrendered the fate of the operators to the whims of the Comptroller's Office. But through the coordinated efforts of MOT, the bill was defeated by a 73-60 vote.

Additionally, legislation which would keep municipalities from setting exorbitant local fees was passed by the House and the Senate and needs only to be signed by the Governor to become law. Such a law would keep counties, cities, etc. from charging more than half the amount the state charges as a licensing fee. This, of course, would prohibit localities from pricing operators out of business.

The MOT also solidified plans to re-write its constitution and to stage a state-wide pool tournament.

The tournament finals are scheduled for next March or April and will not likely be held in Austin. John Lewis of Dynamo has agreed to furnish twelve pool tables for tournament play and a home table as a prize.

Lomborg deceased

Sonny Lomborg, a 30 year sales management veteran, died June 16 at the Miami Heart Institute in Miami Beach, Florida. Sonny was well known to the coin machine industry as the "gentleman salesman" during a career with Rowe in Richmond, New Orleans, and Miami. He had been with Coin Vending International since 1978.

Mr. Lomborg was 62 years old.

Services were held June 18 in Chicago where most of his family resides.

Atari schools

Atari has set the schedule for its upcoming two-day seminars on video and pinball troubleshooting and repair. The upcoming month's offerings are:

July 23-24...Houston, Texas
(H.A. Franz)

July 26-27...San Antonio, TX
(Allcoin)

July 30-31...Phoenix, AZ
(Rowe)

Aug. 2-3...Los Angeles, CA
(C.A. Robinson)

Aug. 6-7...Chicago, IL
(Empire)

Aug. 9-10...Grand Rapids, MI
(Empire)

Aug. 13-14...Indianapolis, IN
(Empire)

Aug. 16-17...Green Bay, WI
(Empire)

Aug. 20-21...Dayton, OH
(Monroe)

Ellis dies

Veteran operator Howard N. Ellis died June 2 of a heart attack. Mr. Ellis had been active in the coin-op business for more than 31 years, serving an area in and around Omaha, Nebraska.

Howard Ellis was a past president of the AMOA and was a hardworking contributor to his community, active in the Florence Masonic Lodge, the North Omaha Community Club, and the Coin Operated Industries of Nebraska.

Mr. Ellis is survived by his wife, Fritzie, and a large family, including three daughters, two sons, and fourteen grandchildren.

Play Meter Equipment Poll

Here are the July results of PLAY METER's subscriber survey ranking pinball and video games. Only arcade responses are listed. Rankings are compared with games' standings in last month's poll.

Top Pins

JULY	JUNE	JULY	JUNE
1. FLASH/Williams.....	2	(tie) CHARLIE'S ANGELS/Gottlieb	12
2. PLAYBOY/Bally.....	1	(tie) PHOENIX/Williams.....	9
3. SUPERMAN/Atari.....	8	13. (tie) POKERINO/Williams	14
4. STAR TREK/Bally.....	4	(tie) SIX MILLION DOLLAR MAN/ Bally.....	16
5. LOST WORLD/Bally.....	3	15. DISCO FEVER/Williams.....	13
6. EIGHT BALL/Bally.....	4	16. CLOSE ENCOUNTERS/Gottlieb	16
7. SUPERSONIC/Bally.....	7	17. CONTACT/Williams	20
8. SINBAD/Gottlieb.....	6	18. (tie) MATA HARI/Bally	5
9. COUNT-DOWN/Gottlieb	15	(tie) SOLAR RIDE/Atari.....	18
10. (tie) HERCULES/Atari.....	—	(tie) DRACULA/Stern	19

Top Videos

JULY	JUNE	JULY	JUNE
1. SPACE INVADERS/Midway	1	6. STAR WARS/Cinematronics	3
2. FOOTBALL/Atari.....	2	7. (tie) NIGHT DRIVER/Atari.....	9
3. SPRINT II/Atari.....	5	(tie) SEA WOLF/Midway.....	8
4. STAR FIRE/Exidy.....	4	9. VIDEO PINBALL/Atari.....	—
5. STAR HAWK/Cinematronics.....	6	10. LEMANS/Atari.....	—

The PLAY METER subscriber survey of pinball and video games will be a regular feature in subsequent PLAY METER publications. If you would like to join readers currently participating in the survey, simply fill out the coupon below and return it to PLAY METER.

Please print legibly

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COMPANY NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

N. B. Please make sure you print your name legibly on the return address portion of the survey card; otherwise, it might be impossible for PLAY METER to send you survey cards in the future.

Industry faces semi-conductor shortage

Supplies of semi-conductors are very tight, and becoming tighter. That's the word from producers such as Fairchild, Texas Instruments, and Motorola, who are rationing supplies of the circuits most in demand, mainly those known as Schottkys and large memory parts known as 16K RAMS.

The shortage is expected to peak during the summer months, but it could be three years before the problem is completely solved.

While demand is outstripping supply, semi-conductor producers are unable to deliver on orders within reasonable periods of time. For some companies the time between taking

an order and delivery has grown to 52 weeks. Industry-wide, the average is 18 to 24 weeks. Under conditions of normal demand, lead time averages only three to six weeks.

In an effort to cope with the shortages, many producers are expanding operations. Texas Instruments will increase its capital spending this year to \$415 million from the \$311 million it spent on new plant facilities in 1978. Motorola expects to spend \$200 million this year, which is \$54 million more than it spent in 1978. A large part of that money will go to increased semi-conductor production.

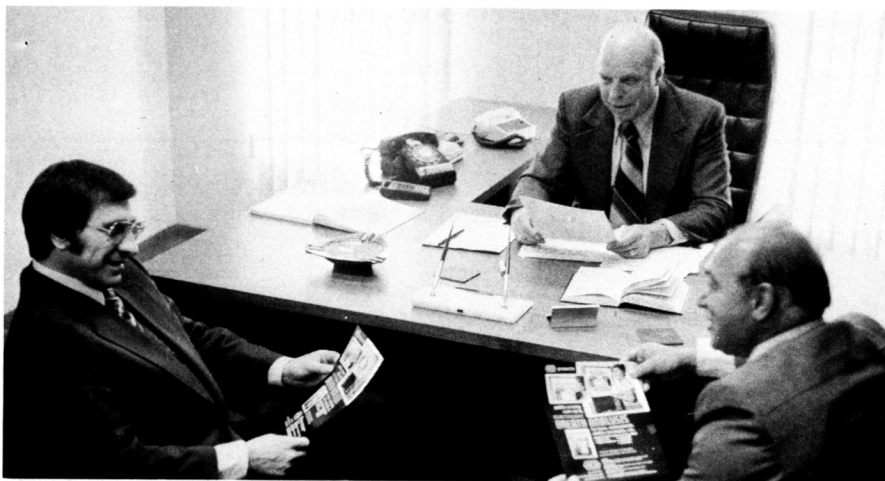
Dollar coin acceptor is here

Bally Pinball Division is introducing the Susan B. Anthony \$1.00 coin acceptor on *Paragon* and *Kiss*, its newest production model flippers.

"We are pleased to be able to offer a variable vending pricing structure to operators," said Tom Nieman, director of marketing for Bally's Pinball Division. "It is a feature that has been discussed by the operators for some time, and now that the government is releasing the Susan B. Anthony Dollar, we want to be ready."

"The addition of the one dollar coin chute to the existing two quarter chutes affords the operator the income potential from the dollar coin without having to sacrifice either quarter chute. To our knowledge *Kiss* will be the first game manufactured using the new coin and having a three-chute front door," said Nieman.

A kit (#547) will be available from Bally's service department to convert past Bally electronic models to three coin entry.



Alcohol Countermeasure Systems, manufacturers of the Coin-op II, an electronic breath analyzer, has elevated Art Emmett (left) and Norm Foster (center) to vice president positions. The new v-p's discuss future sales plans with Pete Petropoulos, who has recently begun contributing his efforts to the company as consultant.

Stern named Fellow

Gary Stern, president of Stern Electronics, has been named to the National Society of Fellows of the National Jewish Hospital/National Asthma Center (NJH/NAC) for 1979.

The NJH/NAC is an acclaimed treatment center for persons from throughout the United States suffering from asthma, tuberculosis, emphysema, chronic bronchitis and other respiratory diseases and immunological disorders. Opened in 1899, the pioneering medical center, located in Denver, Colorado, treats patients without regard to race, creed, or ability to pay.

Membership in the NJH/NAC National Society of Fellows is comprised of individuals, foundations, and corporations whose significant annual contributions merit recognition. Income from memberships open and sustain new avenues of biomedical research and patient care. Private support generated from throughout the United States accounts for 54 percent of the total NJH/NAC annual income.

Mart advances

Carol J. Mart has been moved up from assistant to manager of advertising and sales promotion at Bally, it was announced by Ross Scheer, director of marketing.

Mart was with WLUP-FM radio in Chicago as an account executive before joining Bally in 1978. Prior to that, she had worked on the Bally account for several years as an account executive with Bally's former advertising agency.

As promotion chief, she will be responsible for all corporate, pinball, and gaming equipment advertising.

ETC catalog

Electronic Tool Company has assembled a multi-page tool kit catalog for the field service repair and installation industry. The items in the catalog have application to the electronic, electro-mechanical and mechanical industries. Special sections are devoted to medical electronics, instrumentation and the computer industries.

Vectorbeam sold

Cinematronics has bought out Vectorbeam—lock, stock, and patents. According to board chairman Jim Pierce, Cinematronics has rained a “substantial amount of cash” on Larry Rosenthal for the Vectorbeam plant in Union City, California, as well as Rosenthal’s patents covering the Vectorbeam principle.

Pierce views the Vectorbeam deal as one of a series of expansion moves Cinematronics has planned for the immediate future.



Tom Stroud, Jr. Paul Jacobs

As the changeover materialized, the proud new owners bestowed the presidency of their acquisition on Cinematronics’ officer Tom Stroud’s son, Tom, Jr., who has indicated that the most immediate effects of the purchase on the market would be the increased production of Cinematronics’ game *Starhawk*. Higher than expected demand for the game will be fed by expanding production to the Vectorbeam plant.

“However,” says deposed Vectorbeam president Paul Jacobs, “I don’t believe they’ll keep the Union City plant open very long.”

Jacobs, and sales manager Hal Watner, were unsuspecting victims of the sale. “I was surprised,” said Jacobs. “I was not aware that Larry had been talking to the Cinematronics’ families. But I’m not in the least bitter. They (Cinematronics) were looking to promote Tom and David Stroud, and there was just an excess of executives.”

Apparently the sale came together when Larry Rosenthal tired of the demands of his position. “Larry was getting a little bit nervous,” continued Jacobs. “He’s an engineer, not a businessman.” And Cinematronics was all too happy to take those unwanted burdens off Rosenthal’s shoulders, along with his patents.

Rosenthal, who’s most noted accomplishment to date is his invention *Space Wars*, will be available to Cinematronics for technical consultation.

Amusement Emporium fattens catalog

The Amusement Emporium, one the industry’s major parts suppliers, is now distributing its latest and largest parts catalog.

The catalog is an expansive one, ranging over 340 pages and disseminating information on over 8,000 parts. The book includes, as did past issues, parts lists for billiard and pinball pieces, but where it goes beyond past Amusement Emporium catalogs is in offering new sections on electronic components, jukebox items, and Atari parts. With these additions, the new catalog is covering 3,000 parts more than the catalog it is replacing.

The first printing of the catalog is now being disbursed to Amusement Emporium customers. Anyone who does not receive a copy can easily obtain one simply by request. There is no charge for the book.

Steve Walco, Amusement Emporium chief, says that some 5,000 copies of the parts manual were printed and that orders for the book have been coming in at such a rate that a second printing is imminent.

“We have had a tremendous influx in requests from foreign concerns,” says Steve. “So we’ll be back to the presses soon.”

“The additional sections include more than 600 new electronic components, a factor which is making the catalog even more popular than it has been in the past.”

Requests for the book can be made toll free by dialing 1-800-525-8078. There is also a new Telex number for foreign use: 454372.

In addition to fattening up its catalog, the Amusement Emporium will be working out of some larger headquarters. Now operating out of a facility that incorporates about 9,000 square feet, Walco and company will be moving to the southeast part of Denver and into a new building that covers more than 26,000 square feet.

Shaffer moves

Shaffer Distributing has moved from its downtown Cleveland location to a spot in Macedonia near the Ohio Turnpike. The move from the building where the Shaffer northern Ohio operations have been housed since 1959 was designed as an escape from city traffic congestion and to be more accessible to operators through the northeastern part of the state.

New Stern distributor

Stern Electronics has appointed Mountain Coin Machine Distributors of Denver, Colorado as its full line distributor in the Rocky Mountain states area.

The new association is effective with the introduction of *Hot Hand*, Stern’s newest pinball.

Mountain Coin is owned by Eldon Kingston; Marty Cerin is general manager. This latest of Stern distributors also maintains branches in Salt Lake City and Albuquerque.



J&J Distributors of Indianapolis combined efforts with a local radio station in a contest promoting the latest hot singles from CBS and Epic. The lucky winner got a Rowe Jukebox for her home. Left to right: Barry Elert (CBS Records), Mary Byrne (lucky winner!), Tom Genetti (Epic Records), WFBQ Kangaroo, Jim Owen (WFBQ Radio), Kelly Flynn (J&J Distributors).

Euromat: European associations unite

In February, 1959, the late Mr. Alex Van der Wege, president of the Belgian coin machine association, the U.B.A., arranged a conference of representatives of all the individual national trade associations in Europe. His idea was to form a united federation of European coin machine associations—and he was a little ahead of his time.

On May 4, 1979, at a meeting in Brussels, his vision became a reality when representatives of the associations in Austria, Belgium, Denmark,

France, West Germany, Holland, Italy, Switzerland, and the United Kingdom finally agreed to unify. In so doing, they have formed a new Euromat, combining two separate federations that existed before, Euro-mat and the V.V.A. Both had been in existence for some time; but due to persistent problems with their constitutions and a certain amount of international “needle” between personalities, it has taken far longer than it was originally anticipated for the union to become effective.

A great many meetings between the two federations have been held over the past six years, all aimed at unity, but the reasons for the lack of progress, or sluggishness of progress, were usually attributed to “last-minute stumbling-blocks.”

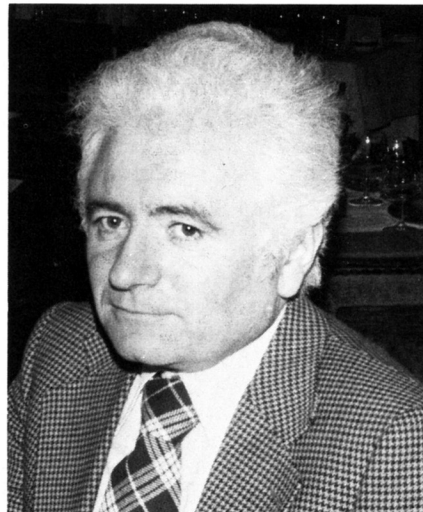
It is well known by those in the trade in Europe that the meeting on May 4 was to be a determined effort to finally eliminate the differences that had been keeping the two federations apart. Weary of incessant eleventh-hour foul-ups, some delegates were casting around veiled threats about the dire consequences of any more hold-ups. The British were prepared to take a very strong line indeed if there was to be any more prevarication. As it was, the trade held its breath right up to the meeting itself, and after some hard talking, agreement was finally reached.

Mr. Willy Michiels of Belgium was elected Euromat's new President and Mr. Paulo Maggiaioli of Italy's S.A.P.A.R. first Vice-President. The three second vice presidents are Mr. Harro Kobbke of West Germany, Mrs. Jean Faraut of France, and Mr. Freddie Alexander of Great Britain. Treasurer is the Count Franz Szechenyi of Austria, and Mr. John Singleton of Great Britain, who has done so much to bring about the new organization, was appointed Consultant and Secretary of Honour. The three other secretaries are Mr. Alan Willis of Britain's B.A.C.T.A., Mr. Omer De Munck of Belgium's U.B.A., and Mr. Volker Drost of Germany's Z.O.A.

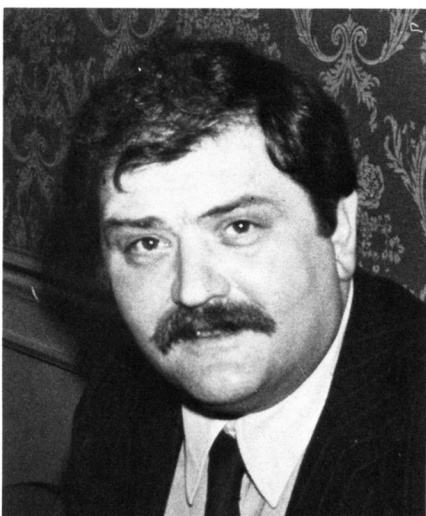
It is a great pity that Mr. Alex Van der Wege, who originally had the idea of the European Federation and who called that meeting 20 years ago to first discuss it, died just a short time before the unification. It was, however, an appropriate tribute to him that the meeting was held in Belgium (his home country), that a Belgian should be the first President, and that the name Euromat, first mentioned at the meeting in 1959, should become the title of the new organization.



John Singleton



Willy Michiels



Paulo Maggiaioli



Franz Szechenyi

Dateline:

Dispatches from abroad

GREAT BRITAIN—One of Britain's largest distribution companies, Ruffler and Deith Ltd. (London), has been sold to publicly held Hawley Leisure Ltd., which has interests in several industries. Hawley already owns Streets Automatics of Eastbourne, which is well known in the United States for its shooting games. Ruffler and Deith's Managing Director Bob Deith, a familiar figure at trade shows in the U.S., remains with R. and D. together with the rest of the Board. The selling price was 1.19 million British pounds.

IRELAND—Distributors, manufacturers, and pub operators in the Republic of Ireland have formed the Irish Amusement Trades Association. At a meeting held recently in Dublin, manufacturer and operator Brendan Murphy was elected chairman of the new association. The organization is not to be confused with the Irish Amusement Caterers' Association, which is predominantly made up of seaside arcade operators.

CYPRUS—A new coin machine trade association has been formed on the island of Cyprus. Named the Association of Owners of Amusement Machines, the new organization already has 15 members.

SWEDEN—A new company named ECA has been formed in Stockholm. It is run by partners Mr. Rolf Danielsson and Mr. Lars Hohlund, both of whom were previously connected with Cherry Group in Sweden.

SPAIN—A new law on coin machines has been passed in Spain. The details are not yet clear, but it is known that machines have been split into three categories for the purpose of deciding who operates what. Category A will consist of pinball machines, video games, kiddie rides, jukeboxes, and other pieces, which are not gambling machines. A free play system of up to nine games is permitted, however. Category B will consist of minor gambling type games such as Penny Falls-type "pusher" machines, cascades, etc. Category C includes all kinds of slots

for which the State has a monopoly.

GREAT BRITAIN—British amusement machine manufacturers Barcres Ltd. have been assigned the Queen's Award for Export Achievement. This is a particularly sought-after award and is given only after intense investigation of the applicant company's export performance over a long period of time. It is the first time a coin machine company has been given the award and is regarded by the trade as significant image enhancement.

FRANKFURT—The DAT-IMA specialist trade fair for coin machines, held previously every two years in Berlin, will be presented as of 1980 by the Association of German Coin Machines Industries (VDAI) at the trade fair exhibition grounds in Frankfurt. An international range of

amusement and vending machines will be presented for the first time together under one roof January 17-19, 1980.

DAT-IMA expects about 120 exhibitors from all over the world to set up over an exhibition area of more than 10,000 square meters. About 5000 industrial company representatives, wholesalers, suppliers, and technical publication personnel will attend the fair.

AUSTRALIA—The Amusement Machine Operators Association of Queensland is planning to host the third Australian National Convention July 16-19, 1980.

Display space for the convention is available through the secretarial offices at 375 Wickham Terrace in Brisbane. The site of the event will be the Chevron Hotel, Sufers Paradise, on the Gold Coast in Queensland.

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Wiz Was Wonderful and Fur Felt Fine

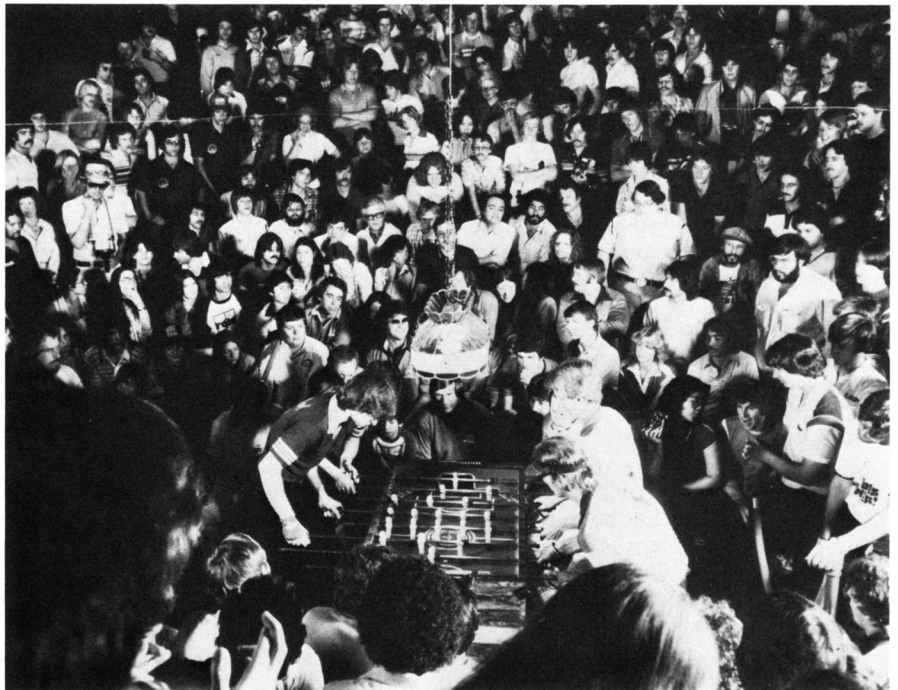
By Mike Shaw

Snorting like a boxer throwing an overhand right, Jim Wiswell slammed a close-in shot past goalie Gil Jackson to give the "Wiz" and Doug Furry a crucial quarterfinal victory on their way to the 1979 Tournament Soccer Doubles Championship. Wiswell scolded himself to the victory with "C'mon, Wiz" and even "Gee, Wiz." While Wiswell maintained control of the ball throughout most of the match, goalie Furry was sharp when the need arose, with crowd pleasing stops that sometimes sent the ball leaping straight up into the tense air that surrounded the table at center stage.

"The Wiz and the Fur" have been Tournament Soccer's best open doubles pair since they graduated from Auroro-Hoyt Lake High School in northern Minnesota two years ago. Employing an aggressive style of play and calling on their experience as long-time doubles partners, the two virtually breezed through their pre-final rounds and finished the double elimination tournament undefeated with a five games to three win in the championship match over Dan Kaiser and Tom Spear to walk away from Minneapolis, Minnesota with the \$30,000 first prize in the \$250,000 Tournament Soccer World Championships.

Kaiser, who holds the 1978 player of the year title and is somewhat of a legend to advocates of professional foosball, pocketed \$7,000 as singles champion, while Spear, who was undefeated in singles, doubles, and mixed doubles brackets going into the final rounds of action, salvaged the mixed doubles championship with Carrie Crowell to share \$4,000.

Kaiser and Spear didn't go down without some heroics that gave some credibility to those who claim foosball is establishing itself as America's next





(Clockwise from above) Dan Kaiser, who has become somewhat of a legend to foosball fanatics, was en route to the World Championship singles title. Jim Wiswell is currently TS's top player and this year's leading money winner. TS refs rendered several crucial decisions throughout the tournament; here, they confer closely to avoid any costly mistakes during the final match. With the \$30,000 first prize at stake, Wiswell and Furry dispose of Kaiser and Spear in the championship match.

major sport. With the best of five championship match tied at two games apiece and Wiswell and Furry up four points to three, Kaiser blocked eight straight Wiswell shots before finally surrendering match point.

"We're more aggressive," explained Wiswell, who is the TS Million Dollar Tour's leading money winner, having pocketed over \$40,000 this season. "And we communicate better," adds Furry. And that combination of intensity and experience has made the two the best doubles team in the brief history of professional foosball.

Furry and Wiswell agree, perhaps obviously, that the efforts of foosball specialists need more attention. In fact, it is Furry's major ambition to be written up in "Sports Illustrated" or featured on some TV network sports programming. "When I see the CBS sports promo, with the sounds of five different balls being attacked, I finish it off in my own head with a slam."

Indeed, on the weekend when almost 5,000 foosball players were doggedly battling for \$250,000 in prize money, ABC Wide World of Sports was covering log rolling and pole carrying events.

Professional foosball certainly seems ready for greater exposure. Cash awards are sufficient to provide the sport with an army of full-time pros who are finely tuned masters of their profession. The games feature lightning quick reflex action, brilliant defensive ploys, and individualistic offensive styles.

And increased attention could only make things better. Although \$40,000 for a season's work is admirable take-home for a pro, Doug Furry wishes that more table soccer recognition will bring more consistent tournament action. "Only one tour-

nament every two or three months is worth playing in," complains Furry, "and the lack of play has hurt my game."

"It's boring," says the tour's richest female player Lori Schranz. Schranz lives near Minneapolis with boyfriend Wiswell. "We play a tournament almost once a month, but there's not much to do in between. You can't hold a job because of the travel."

Schranz teamed with Carrie Crowell to win the mixed doubles championship, a title she is very familiar with, having gone undefeated in the event for three straight years with former partner Karen Gilliland. (Gilliland left the tour after a tearful argument with TS officials at the 1977 World Championships in St. Louis.)

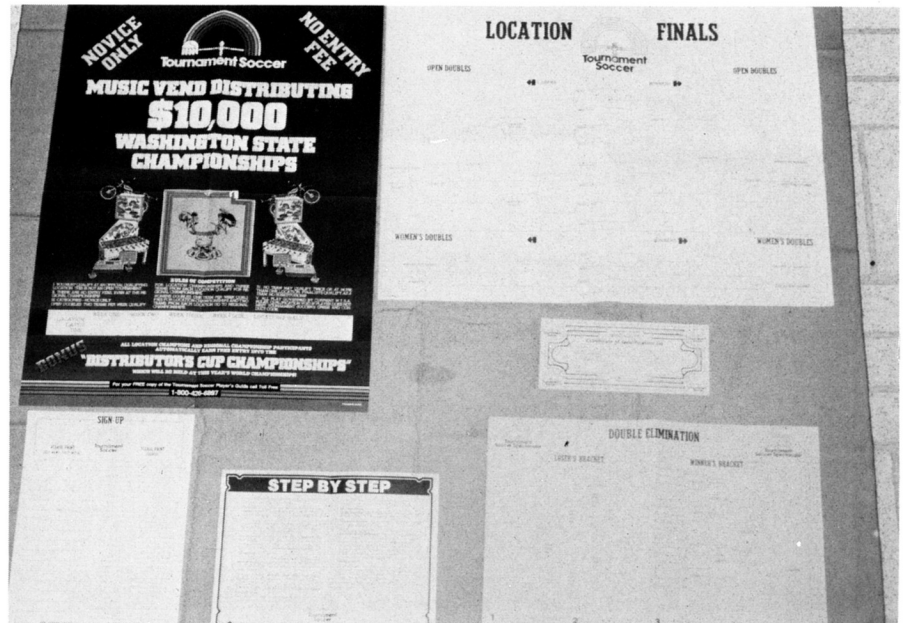
TS faces other common growing pains of a newcomer to the vast market of professional sports. Referees must be chosen from among the players, and some early round decisions were questioned by players who thought the refs had "too much at stake" in officiating their matches.

These difficulties were nowhere evident, though, as the 1979 World Championships roared through a well-scheduled pattern of events to a breath-taking finale. And the 5,000 players who participated in pro, novice, and rookie events left dreaming of next year and of moving in on the Wiswell/Furry doubles stronghold.

Each young man or woman can hold that hope dear because, unlike most pro sports, there is no inherent physical disadvantage in foosball. Only a disciplined skill and a dogged competitiveness matter in this sport, a fact that has been quintessential in the recent blossoming of the game. As diminutive Lori Schranz sums it up, "I love to beat the guys."

Tournament Soccer is responsible for the most successful effort yet to develop a coin game into a big time sport

By Mike Shaw



The TS promo kit: everything you need to get the ball rolling, except the table.

Confoosing: a sport or a business?

"The World Championship Something. I dunno," said the waiter to a party of four troubled Minneapolis gas station attendants waiting for a greasy hamburger at the end of a long line. "But it's big!"

Big, yes. This season, an eighteen month circuit of competition, Tournament Soccer was able to brag of a million dollar tour—next year the tour will again award a million dollars in prize cash, but over a period of just twelve months: Memorial Day, '79 to Memorial Day, '80—the occasion marking the grand finale of which was the Tournament Soccer World Championships, held under the skylights of the Raddison South Hotel in Minneapolis.

Jim Wiswell and Doug Furry split \$30,000 as doubles champions in the main event of a \$250,000 affair that had some 5,000 foosball rookies, novices, and pros slamming and blocking, sweating and snorting their way to TS fame.

The unique characteristic about the development of this professional "sport" is that it is the effort, primarily, of a single company: Tournament Soccer.

Lee Peppard and Cal Rogers head a company that has developed a worldwide promotion of tournament competition, the purpose of which is simply to sell their tables. They have done a great job.

Last year TS grossed about \$9,000,000, and currently the com-

pany moves between 1000 and 1300 tables a month. TS is a well-established business and the by-product is a thriving American sport.

Foosball, or table soccer, is a European game. "But Americans put the pass into the game," says Frank Sublet of TS. The pass led to a new approach to foosball, one which makes the game more strategic. To further refine the game, TS has designed tables that force players to rely on skill more than luck. Smaller goals have cut down the number of available scoring lanes, leading to a more exacting battle of offensive and defensive action.

Currently, TS has a twofold expansion program in effect. The 1979-80 million dollar tour will feature seventeen European stops designed to bring the "refined" American style of play to Europeans and coincidentally, to convert play to TS tables.

At home, TS is expanding through a program that combines table sales and promotional kits. Through operators, a local TS distributor provides a free five-week promotional tournament kit to location owners. (The operator pays a fee of about \$75 per unit for the kits.)

Players pay no entry fee and compete in a series of four weekly tournaments. Each week's winners are awarded TS merchandise and

participate in the fifth week of location play. From that week's playoffs, three men's and two women's doubles teams win the right to play in a Distributor's Cup regional tournament for \$10,000 of varied types of attractive merchandise (for example, a pair of motorcycles has been used for a first prize).

The tournaments are intended to build player interest in organized competition and to ease them into fifty-cent foosball. The tables are all fifty-cent tables (nine balls for fifty cents).

The first of these regional programs was enacted in Columbus, Ohio, as recent as November, 1978. There, under the sponsorship of Shaffer Distributing, 244 men's teams and 54 women's teams battled for the \$10,000 in merchandise.

The tremendous success of this meet led TS to try the idea again in Seattle and Minneapolis. Successes there have proven to TS officials that this concept of promotion is a sound way to accomplish their goal of making fifty-cent foosball a reality.

In Seattle, an excited Ray Galante of the sponsoring distributorship Music-Vend spoke of the regional tournament there:

"We're going to have a tournament every year to keep the momentum going. Our first effort was a tremendous success."

Music-Vend initiated the promotion by inviting operators in Washington and Oregon to a special dinner. There they were sold on the location tournament concept, and about fifty operators eventually joined in on the action.

"It worked great. Players here have really accepted the idea of fifty cent foosball," Galante announced. "And when we hold our next tournament in late January, we'll start with improved participation, principally by making the operator dinner a more gala affair."

"We'll also allow more time to conduct the promotion. We'll start working on getting off the ground about three or even four months prior to the date of the regional tournament."

One of the operators who participated in the Music-Vend affair was Chuck Michaels of Nelson and Michaels in Seattle.

"I didn't get too close to the tournaments," insisted Michaels. "Everything was taken care of by the distributor and a very cooperative Tournament Soccer staff."

Although TS already had a stranglehold on foosball in Seattle prior to the promotions, Michaels offered that the event still helped table sales:

"We were able to replace a lot of

pieces with the new 'brown top' tables, and the competition definitely attracted new players to the game."

"We set the tournament up to be geared toward the rookie or novice player," added Galante.

TS is aiming at the potentially gigantic market in Texas this year. They hope to convert players there to TS tables and Texas operators will apparently get all the encouragement they can stand from TS people to participate in the promotional concept.

Frank Sublet contends: "We want the Texas players. The Texas mentality is perfect for the game. In fact, the game is very popular there,

but not organized. We think they'll enjoy the brand of competition TS provides."

Sublet also hopes that Texas players will learn to enjoy the brand of tables TS provides.

Behind the growth in interest that TS hopes will result from current promotions, the company envisions a network of city leagues following—Portland, Oregon and St. Louis, Missouri already have leagues and players' associations. From that base, TS is looking toward an internationally embraced sport, a situation that will insure the continuation of foosball madness, and, of course, Tournament Soccer.

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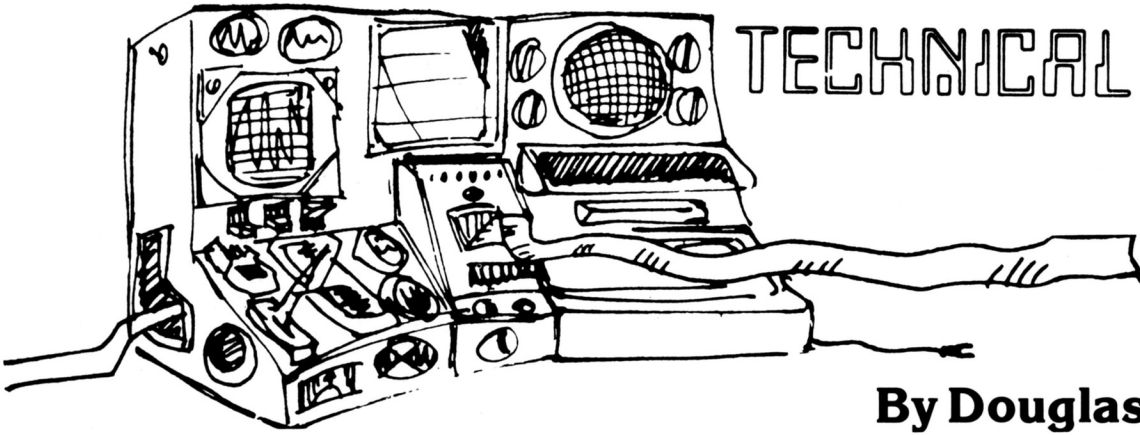
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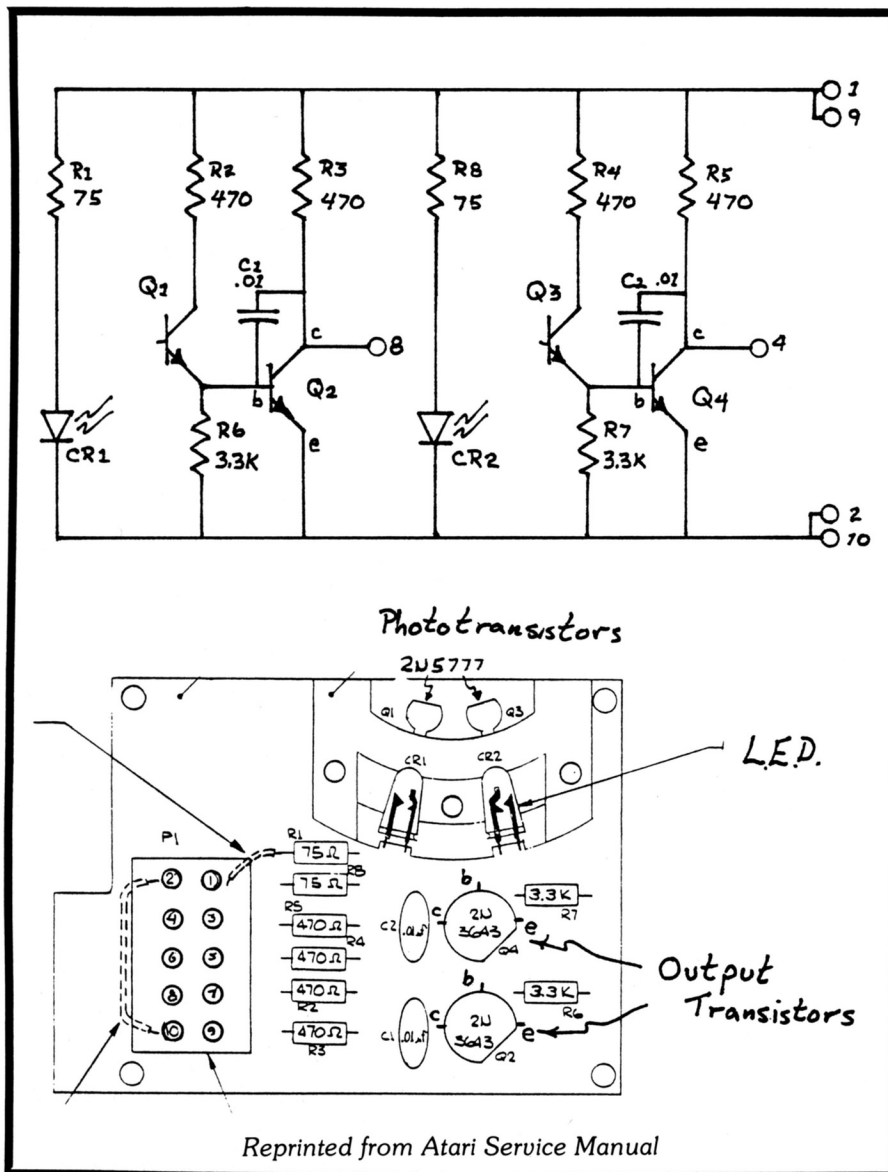
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By Douglas McCallum

Atari steering board guide



To convert the continuous motion of player controls in games like football or any of the driving games into the digital signal the video requires, Atari uses a little circuit called a steering board. Here's how they work and how to fix 'em.

Each board runs on 5 volts drawn from the game supply and has two outputs. One output is used to determine the rate of steering, and the other determines direction (left to right). The two circuits are identical.

Let's look at the circuit on the left. In operation the infrared LED (light emitting diode), CR1, shines on photo transistor Q1. Photo transistors are like chickens: when the light hits 'em, they up and do their job. Q1's job is to conduct, which puts a positive voltage on the base of Q2. Q2 is an NPN (Not Pointing in) transistor which means that a positive voltage applied to the base turns it on. A turned on transistor conducts between the collector and the emitter. What this means to us is that the output, pin 8 of the connector, is essentially grounded.

When something (like the vanes on the light hub) blocks out the light falling on the photo transistor, it turns off; so Q2 turns off and, *voila*, pin 8 is no longer grounded but climbs up to 5 volts instead.

Usually steering boards fail in one of three ways: output stays high; output stays low; output goes high and low, but not low enough. Fortunately, these little Jezebels are easy to troubleshoot. If they fail it usually means either no steering at all (the rate circuit) steering or only in one direction (the direction circuit).

In either case grab your volt meter and follow me.

Ground your meter at pin 10 and check the voltage at pins 4 & 8—the two outputs. As you slowly rotate the toothed light hub, each output should alternate between “low” (anything under .8 volts) and “high” (anything over about 2.4 volts, typically 5 volts). Remember that this steering board feeds the game logic, which has to see these voltage levels or it gets confused. To make service easier, remove the light hub and use a matchbook or something to interrupt the light path.

Let's approach the situation symptomatically:

Output stays high:

Since the LED's are infrared and you can't see if they're lit, the best way to check them is to measure the voltage across them: It should measure 1.3 volts, more or less. Five volts means it's open and no volts means it's shorted. If the voltage is OK, likely the LED is too. The photo transistor itself could be bad. Measure the voltage at the base of the output transistor (Q2 or Q4). If the photo transistor is OK, you should get about .75 volts with the light on and about .15 volts with the light blocked.

A really common problem is misalignment of the optics (Huh?). The LED may be OK but not aimed at the photo transistor (oh!). Watch the output voltage while you push down or pull up on the LED tip. If during all this the output goes low, a little judicious lead bending and wedging and what-not should adjust the LED to where it will work.

Output doesn't go low enough but does change:

Check the alignment and then the output of the photo transistor at the base of the output transistor as in the above example.

Output stays low:

Again check for action of the photo transistor at the base of the output transistor. If the photo transistor has become “leaky,” it will keep the voltage there too high, keeping the output transistor on. Make sure the 3.3K resistor hasn't opened also.

There's one more thing to keep in mind—I sure felt stupid when I figured it out. The LED's are not the only source of light in the world. When you take your nice bright work light and stick it in there so you can see, well, it's like walking into the chicken coop in the middle of the night and flicking on the light: they all get up and go to work. When you go to check the circuit, shade it to make sure the room light doesn't cause false readings.

P.S. Enzo *still* feels stupid when he works on steering boards.

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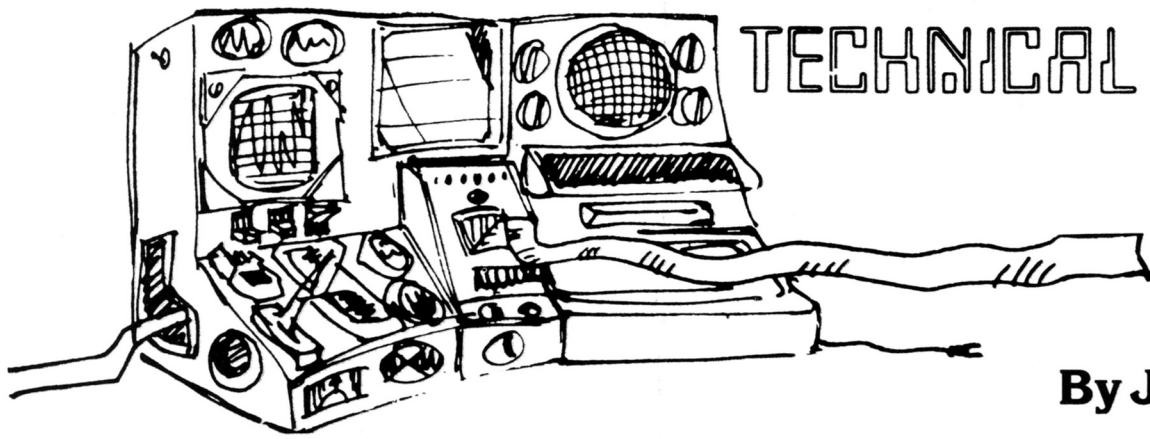
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By Joe O'Hara

Understanding processors

Introduction

This is the second in a series of articles by Joe O'Hara examining how processors work and how they are used to perform dozens of different jobs in electronic games. The series is reprinted courtesy of Star-Tech Journal.

Interfacing to the analog world

Microprocessors perform their job by stringing together many simple steps. Both logical operations, similar to *And*, *Or*, and *Not* IC devices, and arithmetic operations, such as add, subtract, and complement, are included in their repertoire of instructions. However, in the real world, things do not always happen in ones and zeroes. Many electrical signals are continuously variable over a certain range. This installment in our series will take up the issue of the interface, or connection, between logical signals and analog signals.

What kind of log?

In electronics, whenever a signal is varied in some way to represent a physical quantity, it is called an analog signal. This is because the signal is an electrical analogy to the original event. The signal may be in the form of a changing voltage, current, frequency, or one of many other less common points is that the signal can change continuously in a way that reflects the continuous nature of happenings in the real world.

Such are in contrast to *digital* signals, which (ideally) can exist only in one of two states or conditions. Actually, digital I.C.'s are also analog circuits in a very real sense. They are analogous to ideal logic functions. And if you look at the output of any

TTL chip while it is changing state—with your scope turned up to 100 ns/div or so—you can see that the output does spend a certain amount of time continuously changing in voltage from the one logic state to the other. However, for our purposes, we can ignore these details and only consider what most people would call analog circuits.

A question of translation

Since all the processor knows is ones and zeros, it might not be obvious how it can produce a continuously variable output. Well, it can't, of course; but what it can do is come as close as it has to to get the job done. Let us look now at *Digital to Analog* (D/A) conversions.

The essential idea in D/A conversions is the use of several bits in parallel to represent a number. This number, in turn, represents a variable quantity. For example, the designer may wish to use four bits of D/A conversion. This gives him sixteen points within the range of the output. This is far from continuous, but it is good enough for some uses. The highest number, fifteen, represents the top of the output range, with zero representing the bottom. The other values take on points in between.

Figure 1 shows a popular circuit used for this purpose. It is called an R/2R ladder network. This name comes from the ratios of resistors used; only two values are needed, but their ratio must be 2:1.

What is the magic result of this circuit? Simply this: each bit of the input produces an effect on the output (a current) which is proportional to its numeric weight, or binary value. In other words, as we move from top to bottom, each bit of input has twice as much effect as the one before, just as in a binary number

where each bit is twice or half the value of its neighbor. This is not the place to go into why this is so, but you can get a feel for what is going on by observing that, as you move down the ladder, the voltage at each buffer's output sees fewer resistors; hence, it contributes more to the total current than those above it. With the eight bits shown, the output is variable in steps of 1/256 of full scale; this is far more than is used in most game circuits, which do not require nearly as much resolution. (The interesting thing about this technique is that the accuracy gets better the more bits that are used—in other words, the accuracy is not limited, in principle, by the components, but by the number of bits.)

Figure 2 shows a practical application of this circuit. The problem is to vary the frequency of an oscillator with a digital signal. Transistor Q1 acts as a variable resistor whose value is programmed by the four bits. It supplies the current to charge C1, and thereby determines the output frequency. By the bit pattern, the processor can control the amount of current flowing in Q1, and thereby the frequency. Variations of this circuit are used in sound generators, event timers (to control game difficulty), and many other related circuits.

Getting a handle on the pot

When an engineer thinks of ways to convert position or motion into an electrical signal, the first thing he thinks of is a potentiometer, or variable resistor. This is no accident. Pots are cheap, available in hundreds of forms and values, and he can pick his output voltage range simply by the voltage he connects across it. In the days of all hardware games, the job was half over once he found the right pot for the job. With processors,

though, the job has only started.

When the micro has to know "how much" instead of "yes or no," Analog to Digital (A/D) conversion is called for. Figure 3 shows a typical circuit to interface a pot to a micro system. (A "joystick" control is just four pots in a mechanical mount—the conversion principle is the same.)

You immediately recognize the circuit at the left as our R/2R D/A converter; but what is it doing in a circuit that is supposed to be doing the opposite?

This is a form of the successive approximation A/D converter. It works like this: the processor starts by writing zero to the D/A register at address "Pot A/D;" it then tests the output of the voltage comparator by reading "Pot A/D." Now, the output of this device (LM 339) stays high as long as the plus-input is more positive than the minus input. With the wiper of the pot connected to the plus-input, it sets the threshold at which the 339 switches. The D/A circuit generates an output current proportional to the number applied to it. This current is converted to a voltage by the op-amp. This voltage is lower for low-value numbers. The micro continues to watch the comparator as it increases the number on the R/2R ladder. When the comparator finally switches, the processor knows that the pot was positioned somewhere between the last number it wrote and the one before. With four bits, as shown, it can recognize sixteen positions of the wiper. If more accuracy is needed, each additional bit of D/A doubles the number of positions that can be determined. In this way, the continuous rotation of the pot is converted into a number which the micro can understand.

Perhaps you are concerned that the pot might be moving while the successive-approximation process is going on. While this is likely to be the case, the processor can do this whole job in less than 1/2000th of a second—which is close enough to instantaneous!

FIGURE 1
8-BIT LADDER NETWORK

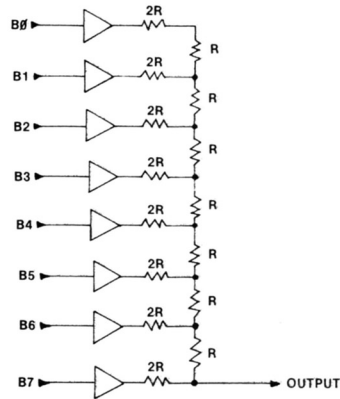
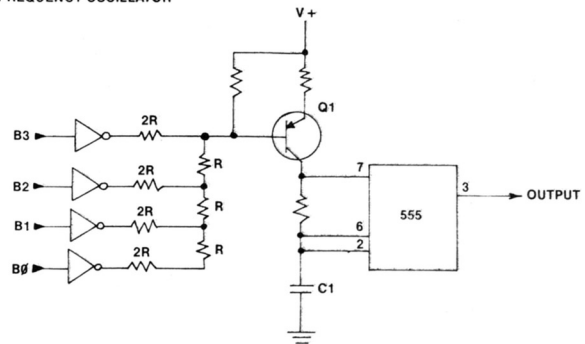


FIGURE 2
VARIABLE-FREQUENCY OSCILLATOR



Voltage-Code Latch

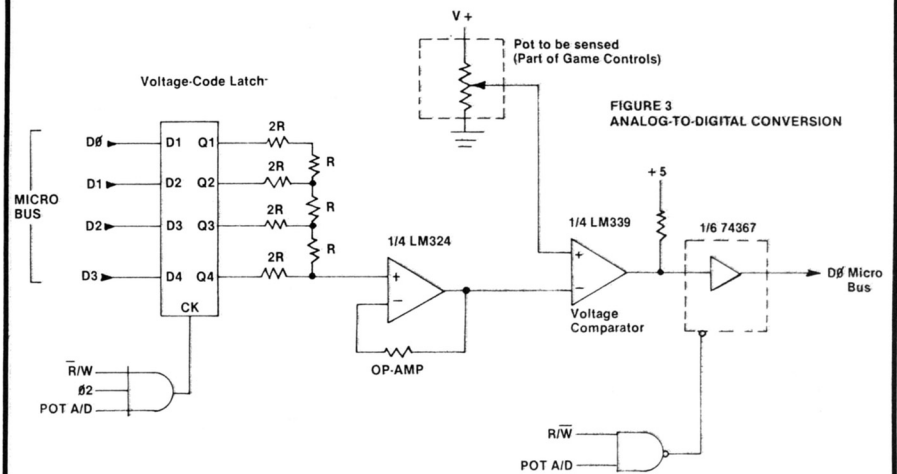


FIGURE 3
ANALOG-TO-DIGITAL CONVERSION

A Book Review

Electronic Pinball Electronics

"The amusement industry change-over from electro-mechanical pinball games to electronic pinball games took many people off guard at first, but the advantage of electronic games are now well known to many operators." These are the very first words from the introduction of a newly published book by Robert A. Hornick of Laserscope from Ontario, Canada.

Hornick first introduced the book as part of the material to be used in a five day crash course at the 1978 AMOA Expo in Chicago. Notes and material from the course were compiled and later would form the basis for the first volume. Envisioned as a course for servicing electronic games, the book follows in the steps of manufacturers, the AMOA service schools, distributors, service companies, and a few isolated publications and specialized magazines which try to satisfy the need for education created by the sudden change of technology in the pinball field.

Factory seminars, of course, deal with electronics as applied to their products and systems. The schools promoted by the AMOA seem to be effective, but there is not enough supportive written material, and instruction has to be based on a consideration of the material to be covered and the heterogeneity of the class. Previous publications have either focused on specific subjects, or covered too wide a scope necessitating reducing the information to the novice level.

The electro-mechanical technician was left to make his own decision on what to study and how to obtain necessary information. Aware of this situation, Hornick decided to review his notes, and extrapolate and digest a combination of: electronics theory, practical service hints, componentry, systems and an analysis of Gottlieb, Bally, and Williams microprocessor systems into a two volume softbound package.

Volume I of *Electronic Pinball Electronics* describes electronics the-

ory and its application to the coin machine industry in an easy to understand language, and uses selected calculations and a lot of Lynn Sellers illustrations. Divided into five parts, the book covers the nature of electricity as related to the pinball microprocessor program, in its essentiality, with enough technical information to be used as a guide "for the people who have completed electronic courses and wish to gain

practical insight into solid state pinball games and their repairs." Its table of contents, which lists every topic discussed, and an index list make the book easy to use for quick reference.

Electronic Pinball Electronics for Pinball Mechanics, Volume I, is an excellent guide for the pinball mechanic adapting to the new technology and it will make a welcomed addition to the coin machine industry library.



Bob Hornick: these are a few of his favorite things.



By Roger C. Sharpe

KISS: another Bally extravaganza

I find it hard to believe that this year is half over, but time does march on and with it a continual array of new and exciting equipment. Much is happening, not the least of which is the development and acceptance of the wide-body pinball machine. After all, before this issue gets cold in your hands, the word will be out about the Bally and Gottlieb versions, which I've had a chance to play and will review in depth next month.

Suffice it to say that both efforts are exceptional, for different reasons: Bally for the fact that their playfield looks like the best of Bally through the years, in terms of features, as well as a remarkable innovation on the left side of the field. Gottlieb offers some good fundamentals on their board, as well as five flippers. But that's just a teaser this time around.

Something good to report is that, on a recent visit to south Florida, I had the good fortune to run across two arcades, one new, the other old, which are both doing a bang up business. One, just off I-95 south of the Lauderdale airport (Malibu Grand Prix Speedway, if memory serves me) is brand spanking new and features token play. Their array of equipment is impressive. As for the older location on Hwy. 441 LeMans, if memory holds out), the change in the shape of their place is incredible, and they should be commended for the improvements in equipment and playing conditions. Both places do a bang up business and five-ball play is the rule rather than the exception, a player's paradise. My congratulations to both for upgrading the image of the present-day arcade.

As for equipment, both from what I've seen and from talking to many operators, the move appears to be to

five-ball play and not the three-ball many have asked for and expected, although in the metropolitan areas three-ball seems to predominate. The norm has been one play for a quarter and three for fifty cents. So once again I suggest you gauge the scoring according to the caliber of your players. And try to be as fair as you possibly can. You want to keep them playing and not have them feel they're getting gyped.

The equipment this month is really a mixed bag, with one notable exception: that is, yet another Bally extravaganza. Also on tap are a couple of European efforts; the one that bears the closest look is Playmatic's newest which employs a great innovation that takes the work of Stern on *Trident* and Gottlieb on *Pinball Pool* one step further, demonstrating how manufacturers can further utilize one of pinball's staple features: the drop target. And so, on to the games at hand.

Bally's KISS

The hit rock group comes alive with all the flash and glitter of real life as Bally adds to its ever-growing list of celebrity pinball machines.

PLAYFIELD: The action starts with four lanes at the top similar to *Supersonic*, but this time it's tied into the name of the game, *K-I-S-S*, with a special value-when-lit center lane. At either side are two short access spinners, with the right one offering the chance for a roll back to the plunger. Four thumper bumpers make up the top center of the field flanked at the left by a target (I) and the right by a target (S).

Move down and there's still good balance, with a left side drop target bank (4 targets) and a right side bank

of targets (A-B-C-D) that control extra ball, special, and double bonus values. Move down a bit and there are two more targets, one on the left (K) and one on the right (S), before you get to the conventional wire lane and flipper bottom that also features an open gate on the right side, activated when the balls travel down the top center lane.

ANALYSIS: The old grid system is back and J.P. has done it nicely here, with a scoring feature that is gaining a bit of a rebirth on such recent games as Gottlieb's *Strand World* and Stern's newest *Hot Hand*. Here on *Kiss*, the scoring is built into almost every feature of the game, the aim being to spell out K-I-S-S four times, then four more times. Get the letters on the top lanes or through the center lane in one shot when the lane is lit; spell it out by hitting those four stationary targets edging the board; hit down the drop target bank; or go for that right side bank of targets.

The result is a great number of points with each letter at the center grid worth 1,000 and each arrow, signifying a finished row, equal to 3,000 points. That's a total of 40,000 points and a super bonus. Do it again and it's 80,000 points and the colossal bonus, remembered from turn to turn.

The action is fast and furious, with the run-and-gun school of thought the rule of the day. The center of the game is wide open and most shots have to be sprayed to the sides or up to the spinners to give the player a chance to rest and to get all the letters of one row at once if that center lane is lit. But it is a building game, where you're only as good as your previous turn—a tribute to the old one-players, or even that landmark machine: *Eight Ball*. So players have

Roger's Ratings At-A-Glance

Bally's KISS #### ; Playmatic's AN TAR ##3/4

Sonic's THIRD WORLD ###



to stick with it, which they're doing in droves, to make that 40,000 point first ball a foundation for a high scoring game.

The memory is tuned here and should be looked at closely to see how it can be set for your players: you don't want it too easy, nor impossible. One adjustment you see a lot of people making is on the right side target set up which can hold over those targets already hit; my advice is to make this a ball to ball affair, thus cutting down the probability of double bonus and extra balls. But all in all, this field is a winner for the shooters out there who want their action quick and skillful.

GRAPHICS: What can you say about exceptionally eye-catching artwork that is not only faithful to the subject matter, but is also visually arresting in its use of color? Just great! And as for the use of lighting on the *Kiss* name at the top of the back glass: it lights like a movie marquee, and its use of white is truly magnificent in every sense of the word.

PLAY: *Kiss* is a good three-ball game that doesn't lose anything with five-ball play. On scoring you have some big point potential with the super and colossal bonus, but still and all I'd go with about 150,000 to start, followed by 300,000, and 550,000 points on extra ball, three-ball play. Add about 50,000 points to each of these limits for five ball play. With free play on three-ball, go with about 100,000 points more to each of the above limits; and for five-ball, add yet another 50,000 to 75,000 to these totals so you'll get something that looks like 300,000 to 325,000 to start.

RATING: ####

Playmatic's ANTAR

On display at the A.T.E. show, this game deserves a look because it features a pinball first: memory tied into the drop targets for player to player and turn to turn.

PLAYFIELD: The action begins with a higher up center shooter access to the field. The top offers ten drop targets—five red and five green magical memory targets—and an interesting switch behind them of a left side loop that sweeps down to a kick-out hole behind the fourth target

from the left. This kick-out hole then propels the ball around to another kick-out hole (behind the third target from the right), and then it's out the right side and down to the rest of the field. At the right center of the field is the lone thumper bumper which sides a short spinner lane and target opening point. The center is open but the left side has some balance with a mid-field left side flipper and short wire lane.

The bottom of the field offers some original play with two short wire lanes on either side and a flipper and kick-back kicker set up (shades of Williams' *World Cup* and *Contact*). Also notable here is the expanded width on this conventional playfield achieved by the use of a center access plunger and two longer pieces of moveable metal wire forms on the far right side that block the ball from re-entering back to the plunger once it's on the field.

ANALYSIS: The play on the game is fairly nicely balanced, although it does get a bit weird on the bottom with those short wire lanes just ahead of the flippers and the additional kick-back kickers. But there are some good long shots from either flipper: left one around the spinner which sweeps it out and the right flipper up through the short lane just above the top left flipper and around to the top of the field. But the best shots can be made at the top drop targets, and the area beyond, for some advanced point totals and bonus values, with even a 10X value possible on the field.

GRAPHICS: Playmatic continues to use pastels, although less so than on *Last Lap*; and don't anyone ask me what *Antar* means (I even tried spelling it backwards with no appreciable sense to be made). But there are some great touches on the backglass: detail and a whole story being told. The playfield, however, is a wash-out graphically.

PLAY: *Antar* really wasn't set up at the show to play it enough to see about scoring limits, so this one you'll have to do on your own. Just make sure to see if anything is lost or doubled up on three-ball play versus five-ball, and what differences there may be in terms of giving your players a run for their money.

RATING: ##3/4

Segasa d.b.a. Sonic's THIRD WORLD

Following on the heels of *Night Fever* comes this effort from Spain that forms a good double set of games by this manufacturer.

PLAYFIELD: There are four lanes at the top of the game from left to right T-H, R-D, W-O, and L-D, before you get to a right side target and a left side five drop target bank (T-H-I-R-D) featuring the distinctive Sonic canopy that Bally has now adopted on its new games. Two thumper bumpers are next in the middle of the field before you move down to an angled drop target bank of five (W-O-R-L-D). Also at an angle come three red rollover buttons that control the thumper bumper lit or unlit values.

At the left is a nice long spinner lane for access back to the top, while the right side has a long, narrow channel again for access back up. On the right side is a short lane almost against the edge of the playfield area, while balancing the action on the left side is a recessed kick-out hole which rests above the conventional wire lane and flipper bottom.

ANALYSIS: As has come to be the case with Sonic games, the shots here are long from the flipper, and there are some nice angles. From the left flipper through that short wire lane at the right side, the ball can sweep up and around to the top set of drop targets. And there is access from both flippers to all the targets and some good reverses. In fact, the drop targets control double bonus and triple bonus, while the top lanes contribute to the action by providing specials and extra ball values. Again the scoring is high with Sonic using an extra digit or two on their out-hole bonus build up, but the shots are there for the keen-eyed and adept flipper aces out there.

GRAPHICS: Not bad, not great—*Third World* does not really portray the literal translation of today's meaning of the term, but rather a futuristic setting that features too many dark, deep tones and not enough light as was the case with a similarly color treated *Night Fever*. Compared to what has been happening as of late domestically, this does, however, fit right into the mainstream.

PLAY: Three-ball isn't too bad on

this machine, although if you're of the mind to put it on five-ball, go ahead. You won't lose anything. For extra ball areas, go with a 300,000 start and follow it with 500,000 and 700,000 point levels. On free play you should be all right raising these limits by about 50,000 to 100,000 points depending upon what the traffic will bear.

RATING: ###

That's it for the games this month, but a few words are in order for operators and/or distributors who are tinkering with some games to the point that the features of the machine become lost. The perfect case in point is the elimination of memory on some games such as *Playboy*. Various places I have been have lost the bonus multiplier, the top lane

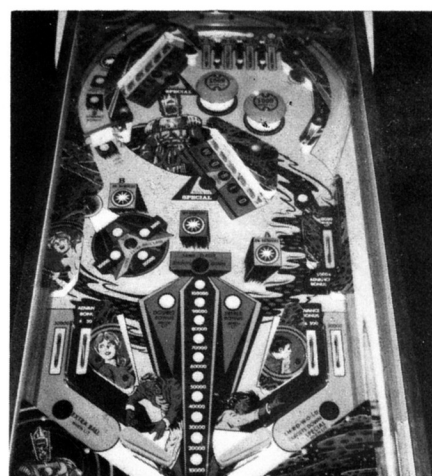
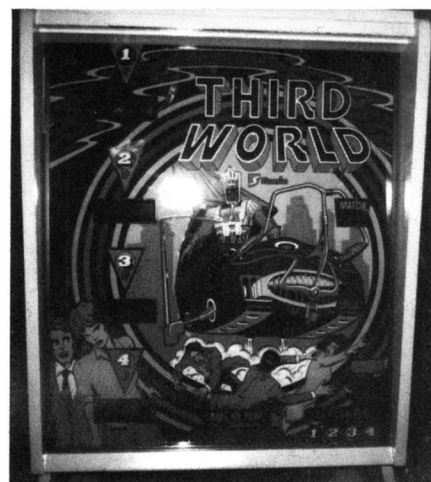
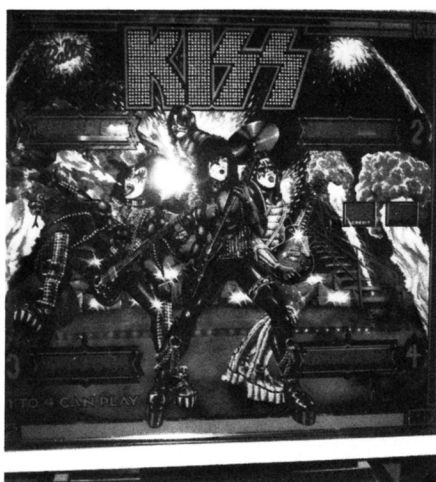
bunnies, even the left side bunny targets. I've seen *Flash* without the top lanes remembered if you haven't gotten double or triple bonus and with the center target build up for super flash that isn't held over. How about the removal of the play-more posts on *Trident* so that it becomes a totally different playing machine, especially on that right side lane set up down near the flippers.

And the list goes on. Why? That's all I'm wondering since the games were designed to utilize particular features that some are arbitrarily deciding they don't want. Now, I'm not knocking some adjustments that someone may want to make if the game comes in a bit too easy for that particular location, but be sensitive to the individual machine itself; after all you're paying the price for certain features—why not use them? It is just

disheartening to see so much variation from location to location, to talk to operators about which machines are their best and to find a game not drawing a dime because someone screwed it up.

A final word has to do with *Sharpshooter*, which will appear in these pages next month. As was the case with the *Atarians*, I won't be reviewing this game. So if someone else wants to, let me know by dropping a line to my attention at PLAY METER. Or call me in the city; either way I welcome your feedback.

Until next time, as always I wish you the best of business, a good summer season, and, of course, be well and prosper. Next time around: Some interesting findings from the IRS regarding pinballs and the tax rulings on tournament play. Catch you then...



Bally's *KISS*

Playmatic's *ANTAR*

Sonic's *THIRD WORLD*

Don't fall into the unemployment insurance tax trap

By Joseph Arkin

**Sometimes being
a good guy
can cost you money**

Businesses throughout the country are paying needlessly high unemployment insurance rates because of ignorance, neglect, or both.

State laws vary; but essentially, an employer who files a report to determine status and is advised that liability exists for state unemployment insurance, is in effect establishing an account with the State Unemployment Insurance Fund. A rate is assigned for the payments to be made each quarter based on taxable payroll.

All contributions (a misnomer for a forced payment) are credited to the employer's account. Any payments made to an eligible terminated employee are charged against the account.

If at the end of a specified accounting period, the pay-outs exceed the amounts paid to the fund, the rate is raised for subsequent periods until such time as the accounts shift over to a credit balance.

Like insurance companies, states don't want to pay out more than they take in, taking into account administrative costs and overhead.

To see how you can fall into the unemployment insurance tax trap, let's take the case of a businessman we'll call Tom Blake.

In business several years with a relatively stable work force and no charges against his account (all terminated employees left voluntarily and there were no firings) the rate set by his state for his account was 1% of taxable wages up to \$6000 per employee annually.

Blake had a taxable payroll last

year of \$36,936 and paid \$369.36 to the state as unemployment insurance contributions.

Early in the year one of his employees gave notice of leaving and asked Blake for a favor—not to contest the granting of unemployment benefits—which in this case amounted to \$90 per week. State law provided for 26-week payment, but because of high unemployment in the country, federal unemployment decision was that payments should be made for another 13 weeks, thus the employee received 39 weeks of unemployment insurance benefits for a total of \$3510.

This sum far exceeded the few hundred dollars paid by Blake into the fund. In the early years the payroll was far below the \$36,936 resulting in very small payments for prior years.

At the beginning of the following year, he got a shock. A notice of rate for the new year indicated that forthcoming payments would be at the rate of 4.5%.

Based on an approximate taxable payroll of \$45,000 for the new year (based on some raises and hiring of a part-time worker) the payments would amount to \$2025, or \$1575 more than would be paid if he hadn't agreed to be a "good guy." And, because the contributions would not erase the deficit in his account in one year, it was likely that he'd get stuck with the 4.5% rate for at least another year.

In some states the employer is sent a notice that unemployment benefit payments have been approved for a named worker, and if no objection is

made, the benefits will be paid. Other states send a form asking the employer to state the reason for termination.

A worker who voluntarily quits is not eligible for unemployment insurance benefits in most states, if not all. Also, benefits will be denied for wilful misconduct, refusal to follow orders, being disruptive, stealing, use of foul language, and repeated absenteeism, among other reasons.

When the form is received it is imperative that someone in authority, either the owner-manager, partner, or corporate officer, have the final say in what answer is to be given. After all, the one in authority has to sign the form so why should something as important as this be delegated to an office clerk, or even the firm's bookkeeper?

Hundreds, even thousands of dollars, hinge on the proper filing of the claims form. In the hypothetical case of a small business, we saw how one error led to an increase in costs likely to exceed \$3000.

Something to consider is that the objection to an ex-worker collecting or not collecting is not binding on the ex-worker. If denied benefits, the former employee can ask for a hearing at which time both former employee and employer will appear before an examining officer in a

hearing, representing in effect, a trial.

Likewise, after an employer files an objection, an ex-worker can be granted benefits and the employer has the same opportunity to ask for a hearing to try to overturn the decision.

The hearing examiner, sometimes called a referee, will render a decision, copies of which will be mailed to both parties.

Usually this settles the matter because legal fees to appeal an adverse decision are likely to be excessive in view of the dollar amounts involved.

PCS Reports Ltd. of New York City conducted an extensive study of 1500 benefit claim case histories. The finding was the American businesses spend nearly 40% more than is necessary for state unemployment insurance contributions because of ignorance, loose controls and sloppy record keeping.

Roy Johnson, president of this tax consulting firm, in a telephone interview with this writer said: "Most of the dollar waste is attributable to management carelessness and this kind of laxity attacks the work ethic even if no fraud is present or intended.

"In many instances, the people who handle the unemployment benefit paperwork for an employer

simply don't know how the system works and therefore have no incentive to challenge the claims of ex-workers who are not legally entitled to benefits."

The illustrated case was for a relatively small business. Yours may be smaller or larger; but, either way, you can see how these figures could relate to your own tax expense and how your firm could make mistakes under the same or similar circumstances.

Each state unemployment insurance program has printed literature available to employers spelling out exactly who is eligible for benefits and under what conditions benefits can be withheld. Also, these booklets advise the means by which a claim award can be challenged at a local office hearing, with no legal expenses involved.

In some cases it will be necessary to bring along a company employee to testify with respect to charges of misconduct—gambling or drinking on premises, refusal to follow instructions, etc.

It is your hard-earned dollars, not the state's, going down the drain. So don't let ex-workers who are ineligible collect. Plug that gap and your bottom line on the profit and loss statement will not have an unnecessary bite taken out of it.

Why?

Why do you suppose more operators read Play Meter than any other industry-related trade publication?

We think it must have something to do with the fact that Play Meter is independently-owned and honest with its readers.

PLAY METER



Four coins in the chute

Greenwald Industries of Brooklyn, New York has introduced a new *Universal-Four* coin chute. The new chute accepts up to four coins in a flat position from .62 inches in diameter to 1.24 inches.

The *Universal-Four* is equipped with a slide having removable plugs, which provides an option of price selections for 35 cents, 45 cents, 50 cents, 60 cents, 70 cents, 75 cents, 85 cents, and one dollar.

The prime objective of the new chute is to fill the need for a quick, simple, and inexpensive system to change vend prices within a wide range of coin denominations.



A powerful lot of scoring

Sharpshooter is a Game Plan production that features high scoring, super-charged ball action, and an interesting sound collection.

A short cut for "heading 'em off at the pass" awards 50,000 points, a wild west kickout hole adds bonuses at a 2X to 5X rate, and a series of drop targets produce high scoring and multiplier values. *Sharpshooter* also employs a hold-over memory system to compile bonus points and extra ball value.

The game features dynamite powered bumpers and super-charged flippers that rifle the ball around the playfield.

The *Sharpshooter* sound package includes the howling west, gun shots, and hoof beats.

The machine also features an industry first, a million light for high score to date.

Send me in, coach

Atari Basketball is a new Track Ball sport game for one or two players.

The game starts with the theme song "Sweet Georgia Brown" and a jump ball at center court. From there, animated characters are maneuvered in any direction with a Trak Ball control. Players use a multi-direction button to shoot and jump.

The button controls the height of the shooter's arm; for long shots, the button is held until the arm is at the highest point and released when ready to shoot. The defense pushes the button to jump and block shots.

Operators can set the game on a one or two coin minimum option.

A selection of game time levels is offered, ranging from 30 seconds to 2½ minutes. The left coin chute can be changed for a dollar coin option allowing four, five, or six credits per coin. The add-a-coin feature allows players to add time during the game.





Hard rock pinball



Play ball!

Atari aims at capturing the excitement of America's favorite sport with *Atari Baseball*.

Atari Baseball offers a variety of pitches or swings to choose from and total control of speed and direction of its Trak Ball. Two players can challenge each other, or one player can test his skill against the computer.

To the background of a cheering crowd, players select from four different batting or pitching play strategies. The batter chooses a right or left, full swing or bunt. The pitcher, meanwhile, selects either a fastball, change-up, curve, or knuckleball. In play, the offense uses the Trak Ball to control the runner, while the defense uses the Trak Ball and control button to move outfielders to catch and throw the ball.

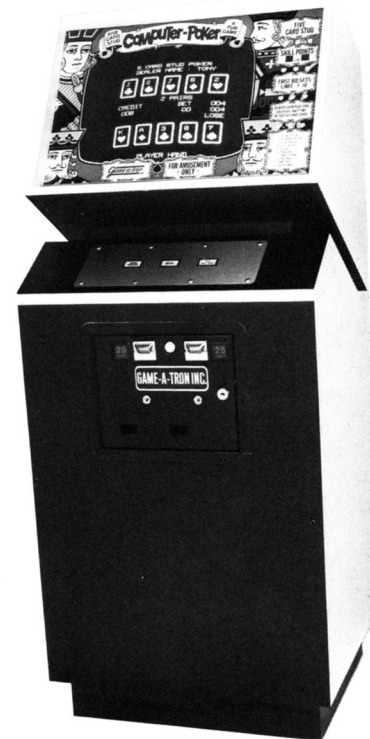
With a coinage option requiring one coin per player for the first inning and one coin per inning thereafter, participants are encouraged to try full nine inning competition. The skill level of the infield can be adjusted to four different settings which control the overall time per inning. A warning sound, when there is only a half inning left, signals players that the game is almost over and more coins can be added.

Bally's latest pin, *Kiss*, bears the official logo of the popular rock group, as well as the likeness of the group itself, on its backglass. The K-I-S-S letters in the logo strobe individually in the "game over" mode to draw players' attention.

The game's memory bonus feature consists of four rows of Kiss lights and eight arrows. These light up to three times for a Super Bonus, Colossal Bonus, or even greater bonuses ranging from 40,000 to 120,000 points. These lights are lit by the "Light a Line" rollovers or the drop targets. There is also an A-B-C-D target feature for 2X, extra ball, or special.

Kiss's sound package includes two of the group's popular tunes and additional tones and sounds.

Bally has taken the occasion to include a one dollar coin slot to handle the new Susan B. Anthony Dollar to be released this summer. The game also offers the standard two quarter slots to allow for variable vending prices.



Shut up and deal

Game-a-Tron, of New Britain, Connecticut, has come forward with its latest video, a five card stud computer poker game, the *GT-2*.

The *GT-2* accepts from one to ten coins as the player chooses to play against the dealer or to drop out at any time.

The design features a 19-inch monitor screen. A brain scanner switch protects chips within the system, while a dual protective regulator system works to maintain consistent functionality.

The machine is available in two models: cash pay-out or amusement only.

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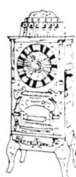


As you can see, the Wiz VII is programmed with a rather refreshing sense of humor!

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News Briefs

.....On July 2 Lenore Sayers took over as national sales manager at Vector-beam. Sayers moves over from Atari.....

.....Not everyone in Lake Placid is spending their time and energy preparing for the 1980 Winter Olympics. The New York State operators have spent their time recently basking in the success of their 1979 8-ball championships. This year's \$3,000 spectacular saw Ron Fuller of Plattsburg take the \$500 division A first prize, while Ron Latour captured the \$250 award for his victory in division B.

Sponsors Jack LaHart of Upstate Vending and Bob Prescott of Valley Vending also claimed another victory from the tournament--a successful step for 50 cent pool pricing.....

.....In other sports news, Mark Robbins of Boulder, Colorado has added another Air-Hockey championship to his resume. Robbins never lost a set on his way to the Dark Horse Coca-Cola Championship. He beat another Boulder veteran, Bob Dubuisson, four games to two in the final match to walk away with the first prize, a color TV.

Robert Hernandez of Houston, who is billed as one of Air-Hockey's rising young stars, took the third place trophy.....

.....The Board of Directors of Sega Enterprises has approved a three for one common stock split to be effected in the form of a 200 percent stock distribution, payable June 22 to stockholders of record on June 1.

The company has recently assumed operations of the manufacturing and distributing efforts of Gremlin Industries and of Esco Trading Company. These acquisitions, as well as an increased volume in business from the company's subsidiary in Japan, led to record revenues and net earnings for both the third quarter and nine months ended March 31.....

.....The Music Operators of Michigan are offering a group hospitalization plan available to owners of member firms. Even though a member's firm might have its own plan for employees, the owners can separate their insurance and place it with the MOM group. The plan, administered by Blue Cross-Blue Shield, is reportedly saving participants a significant amount on insurance costs.....

.....In other MOM news, the board of directors decided that the 1979 convention will not feature an equipment exhibit this year. The business meeting for operators will be held August 16-19 at Boyne Mt.....

.....Finally, Bally is moving closer to approval of its Park Place casino operation for Atlantic City, New Jersey. Although Bally does not operate a casino in Nevada, it is considered a major Nevada gaming concern, and as such needed state approval to open a "foreign gaming" operation.

Bally President William T. O'Donnell said the hotel portion of the \$125 million Park Place was scheduled to open in August. The firm still needs the approval of New Jersey authorities before beginning casino operations but such approval is expected soon.....

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