

# PLAY METER

Volume 3/No. 13

September, 1977

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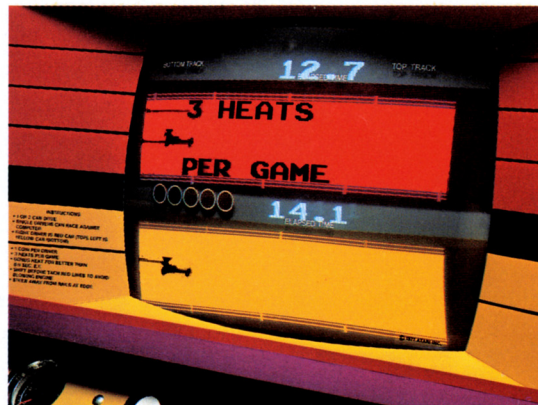
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**Volume 3/ No. 17**  
**September, 1977**

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# FROM THE EDITOR

The world of entertainment spans a vast spectrum of endeavors. From the motion picture world to the Walt Disney World, the name of the game is the same—entertaining people.

Whether you are the president of MGM or an operator in Egypt, your main objective is to entertain people. Motion pictures do this on celluloid film, operators do it with machines.

Of utmost importance to any operator, no matter where he may be located geographically, is the earning power and serviceability of a new piece of equipment. Herein lies the essence of the coin-operated entertainment world.

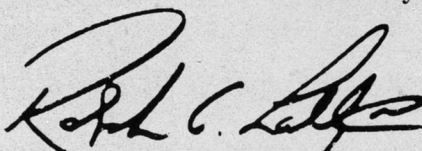
Thanks to innovative manufacturers, sensitive to the needs of today's operators and players, and thanks to the rather discerning attitude of today's operators toward new manufacturers, the industry has reached a level of world-wide acceptance.

An age of enlightenment has come upon the industry, bringing with it an era of enlightened thinking, improved technology, and better business methods. The only thing standing in the way for today's operators are the operators themselves. Outlandish loans, lopsided commission arrangements, and old worn-out equipment have gone the way of the dinosaurs. The sooner some operators realize that, the better off the industry is going to be.

This month's issue takes on an international flavor as we investigate the global impact of the industry. You'll hopscotch across the globe with us as we take a look at machines, people, and companies that are helping to make this "little" entertainment world of ours grow.

In this issue, we revisit a former Coinman of the Month, Vic Lesley, who gives us the British view of the games picture. Our resident pinball critic, Roger C. Sharpe analyzes the "whys and wherefores" of American operators' reluctance to buy European. Managing Editor David Pierson takes a somewhat tongue-in-cheek look at the world of the game exporter. Play Meter's roving man-at-large, Ralph Lally, visits the North Carolina state convention and brings back news of some new games that are out there. There's also an interview with Morris Nahum, a leading exporter of coin-operated amusement machines, and even a tribute to Elvis. And there's plenty more.

Sincerely



Ralph C. Lally II,  
Publisher & Editor

## CALENDAR

September 16-18

Florida Amusement Merchandising Association, annual convention and trade show. Deauville Hotel, Miami, FL.

September 22-24

West Virginia Music and Vending Association, annual convention, Heart-O-Town Motor Inn, Charleston, WV.

September 23-25

Wisconsin Music Merchants Association, fall annual meeting, Hilton Inn, Eau Claire, WI.

September 29-October 1

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

October 13-16

National Automatic Merchandising Association, annual convention and trade show. McCormick Place, Chicago, IL.

October 28-30

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

November 18-20

International Association of Amusement Parks and Attractions Exposition, Rivergate, New Orleans, LA.

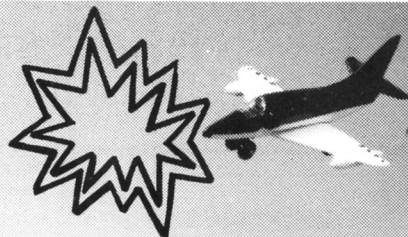
May 19-21, 1978

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



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**Jack Whitaker**  
**Randy Sherwood Enterprises**  
 San Antonio, Texas

You have a very fine publication. I feel, however, that one added feature which would make your magazine 100 percent would be if you would publish the manufacturers' retail prices on new equipment and the wholesale and retail prices on used equipment.

The prices on equipment in this area differ as much as \$125 per unit from distributors on new machines. So it pays to shop around.

**Jack E. Champion**  
**Action Music & Games**  
 Kershain, South Carolina

*[Publishing the manufacturer's suggested retail price would be quite useless because it is usually \$200-\$300 higher than what operators normally pay for the equipment. As a rule, distributors don't raise their prices above the manufacturer's suggested retail price, they undercut it. The difference you noted (up to \$125 on a machine) probably came about because one distributor cut more off the suggested price than the others in his area. As for a guide on used equipment, Play Meter has found that the DRA Price Guide, which is published quarterly is fairly reliable—Editor's Note.]*

After reading Robin Minnear's article ("Atari's Breakout—A Problem Solved") in your July issue, it is apparent that some qualifications are in order.

The static problem with 4016's is not unique to Breakout, but could occur in any system utilizing 4016's since they are not internally protected.

If anyone chooses to "protect" his 4016's the way Robin suggests, I suppose the decision is

his own. However, it is much cheaper and easier simply to replace the 4016's with 4066's. The 4066 is a CMOS QUAD Bilateral switch that has internal diode protection.

The above recommendation was published by Atari in its Coin Collection (Vol. #7, June 1977).

**Fred McCord**  
 Field Service Engineer  
 Atari, Inc.

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Your articles in **Play Meter** for February and March on building the logic comparator were very informative.

**Philip Barney**  
**Russell-Hall, Inc.**  
**Holyoke, Massachusetts**

Here's an idea for added jukebox play. What if you had a location that needed a little extra promotion? Could someone come up with a unit that would have a plug-in card option? It would be a timing circuit that would have a jumper plug that, by moving it at the operator's discretion, could be changed from 15 to 45 minutes.

**Bruce M. Michaud**  
**Upstate Vending Service**  
**Lake Placid, New York**

*[Sorry, but it's already been tried and scrapped. That's the word from William D. Findlay, service manager for Rock-Ola. He said that some manufacturers tried that many years ago but found that it was very unprofitable—Editor's Note.]*

I enjoy reading Robin Minnear's articles in **Play Meter** very much. I feel he gives us down-to-earth information, not jazzed up with a lot of B.S. His seminars are also excellent. Keep up the good work.

**Frank Gallo**  
**C&L Amusements Co.**  
**Wilton, Connecticut**

Your magazine is one of the best in our industry. It would be great if there were a blue sheet for operators to sell games back and forth to each other at a fair value.

**Robert M. Hawking**  
**Fun Factory**  
**Reno, Nevada**

*[That is one of the many advantages of being a paid subscriber to Play Meter. In our Update issue, we publish our paid subscribers' classified ads free of charge. There's no better, and cheaper, way for operators like yourself to buy or sell used games—Editor's Note.]*

I must take exception to Mr. Nathan Bush's comments on manufacturer seminars (July 1977, page 10).

Perhaps Mr. Bush, or even better **Play Meter**, should talk to the 2000 or 3000 operators that have attended various Atari seminars during the past two years. You will find that not only are we able to teach pinball mechanics to repair P.C. boards, but more important, the majority are able, willing, and eager to learn. In defense of the operators and mechanics, Mr. Bush's statements are apparently not based on personal experience.

**Fred McCord**  
**Field Service**  
**Atari, Inc.**

I am new in the pinball game business; and, though I have 20 years experience in electronics with the FAA, I can't make heads or tails of the schematics of pin games. Help! I am servicing the games now mostly by visual inspection. What I need is some good literature on how to service and conduct preventive maintenance.

**Leon B. Wiltsey, Jr.**  
**Stick & Stein Pinball Palace**  
**Key West, Florida**

*[We recommend that you keep on the lookout for the next AMOA regional mechanical school. One of the things you learn there is schematic reading which seems to be your problem—Editor's Note.]*

Just a little curious about that picture of Bally's Evel Knievel on page 20 of the June issue. If it's only made in solid state, how come no digital score in the picture?

**R. Schiffer**  
**Ocean Amusements**  
**Pt. Pleasant, New Jersey**

*[You've got a sharp eye. According to Tom Niemann at Bally, the picture in Play Meter was a prototype of the Evel Knievel game. An extremely small number of electro-mechanical prototypes were produced for testing reasons before Bally went into production with its solid state model—Editor's Note.]*



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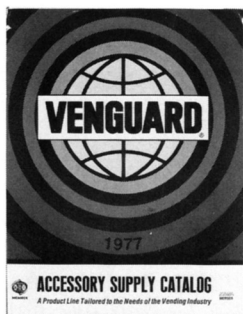
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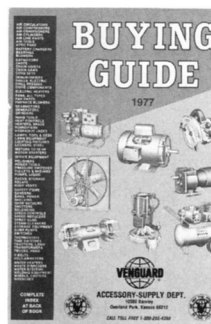
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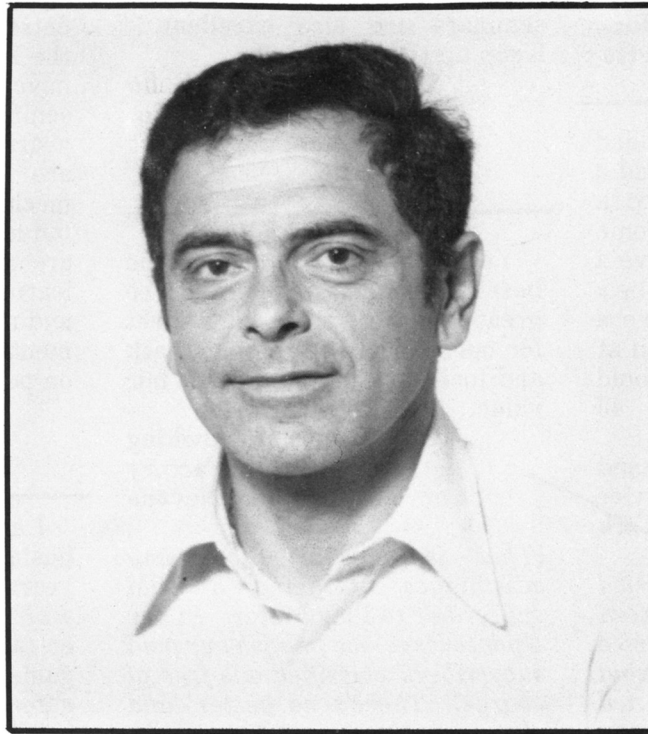
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# COINMAN OF THE MONTH



## MORRIS NAHUM

*This month's Coinman is a well-known name in the industry. The president and founder of Amico Marketing International Corp., an exporting company based in New York City, Morris Nahum has always been interested in international relations.*

*Born in Smyrne, Turkey in 1930, he came to the United States—as he puts it—“totally out of coincidence.” He was attached to the Turkish Corps as a reserve officer during the Korean War. For services rendered, he was allowed to come to the States in 1952.*

*It seems from his earliest days, Mr. Nahum was into the business of international dealings. He represented several foreign trade magazines in New York and sold space in them for American countries interested in doing export marketing. Subsequently, he was approached by several people doing export business with Cuba, and he got involved doing that until Castro took over and he lost everything.*

*Then in 1961, Dick Haim of Belam Export Corp. offered Mr. Nahum the job of organizing the company's international marketing for coin-operated machines. He worked for Belam for ten years as an international marketing expert before he finally decided to start his own company, Amico International Marketing Corp. in 1971.*

*His wife of twenty-one years, Mary, a girl from the old country, serves as his secretary. They have two children—a boy, 19, and a girl, 18. His son, Mr. Nahum tells us, is very much interested in economics and international business and will probably go to law school after finishing college. And his daughter is interested in a medical career.*

*A graduate of St. Joseph's College (A Jesuit college in Turkey), Mr. Nahum is fluent in five languages. After being promised that he wouldn't stray from our native English tongue, we launched boldly into the interview, anxious to find out how the exporter fits into the overall coin industry picture.*



**PLAY METER:** What is the goal of an exporter?

**NAHUM:** Our goal is to develop a coin industry in countries that do not have such an industry. What we look for are countries that are in the economic position to import more machines.

**PLAY METER:** Obviously, you must take into consideration if the country has an acceptable coinage system?

**NAHUM:** Yes, what we do in countries where we feel there would be too much of a problem adjusting to the coin chutes—maybe because they have a tremendous amount of inflation or because most of their money is in the form of notes—we encourage the use of tokens.

**PLAY METER:** Is there anything else you look for when trying to open up new territories?

**NAHUM:** We encourage the development of the importer-wholesaler who will have the servicing facilities. We do not believe in selling to the final user because that would defeat our own purpose since we couldn't give the service. Not being able to give the service, we would, in effect, be discouraging people from going further into the coin business. So we try to develop people who are familiar with foreign trade, who are familiar with importing machines, and who will be able to hire the personnel that could service the machines they would sell to the customers. We do not want to make a one-time sale and forget about it. We want to have local guys who can answer a technical or any other type of question.

**PLAY METER:** Are there many countries that still don't have any kind of amusement machines?

**NAHUM:** Every country in the world now that has some kind of electrical system—that is familiar with radios, movies, and TV—is aware of the fact that there are such things as coin-operated machines. It may be a rarity, but they know about it. In one country in South America, for instance, they call a pinball machine a Tilt because the machine flashes the word "tilt" from time to time. But, as a rule, coin machines are pretty much known all around the world.

**PLAY METER:** Are there any indicators that you look for when developing new markets?

**NAHUM:** If we know that a country is doing very well with the export of its own products, then we know that soon enough they will have the hard currency to entertain purchases on non-essential goods such as coin-operated machines. But as far as opening up new territories, you generally start with jukeboxes. This is because a jukebox is better accepted by governments than a game. So as soon as we see a country is importing jukeboxes, we start making our inquiries about selling some games. That's the indicator of a country opening up, when you are able to sell jukeboxes. It usually goes from jukeboxes to pinball machines and then to video games. Of course, you have to keep an eye on the hard currency status of each country.

**PLAY METER:** Are there any virgin territories left?

**NAHUM:** Yes, there are for many reasons. The first is economic. A lot of underdeveloped countries do not have enough hard currency to allocate to the importation of coin-operated machines. This is the

first barrier between us selling the machines and the guy who wants them—it's the government barrier. If the games were imported, they may do very well, but the government does not want to devote hard currency to consumer dollars. The money has to be devoted for capital improvements like tractors and farm machinery.

**PLAY METER:** In other words, they are telling the buyer that he can't buy the machines with his own money.

**NAHUM:** That's right. They look upon his money as local money. It's not for international exchange; so he has to pay in dollars. This is the biggest barrier, the shortage of hard currency that can be allocated for consumer goods such as coin-operated machines.

**PLAY METER:** What other political problems do you run up against?

**NAHUM:** In many countries there is a political faction of moralists, of people who say that these machines deprave their children. They say they don't want the machines around because they encourage gambling and corruption. Sometimes the country will grant the hard currency for the importation of the machines; and then we are faced with a local police problem which, in effect, says "Sure you are able to import these machines, but we don't allow you to operate them." Some of the most advanced countries in Europe where there are plenty of dollars for the machines are like this. The police will not allow the operation of machines that have payouts or are similar to gambling. Other countries say they will authorize them, but they can only pay seven times what you put into the machine.

**PLAY METER:** Do you have any problems like that with the music machines?

**NAHUM:** No, the jukebox, generally speaking, is accepted all over. With them, it is only a problem of securing the hard currency to import the machines.

**PLAY METER:** What about pinballs and other novelty games?

**NAHUM:** Pinballs do come under police scrutiny. Some countries feel there is gambling involved anytime you can play on a machine for free plays or extra scores.

**PLAY METER:** What about the duties? They must also be prohibitive at times.

**NAHUM:** There are certain countries where the importation of coin-operated machines is taxed very heavily. Some of the countries see the machines as novelties or luxury items and tax them heavily for that reason—sometimes with as much as a 200 percent duty on the machine. That's another way they have of discouraging the importation of the machines because the buyer has to pay that.

**PLAY METER:** How much do the duties vary from one country to another?

**NAHUM:** The duties vary anywhere from 14 percent in the Common Market to countries like Brazil where the import duties are 200 percent. Some of the South American countries have all three problems—the police problem, the hard currency problem, and the high duties. Some of these countries have two of the problems, and some have one. But there is no South American country



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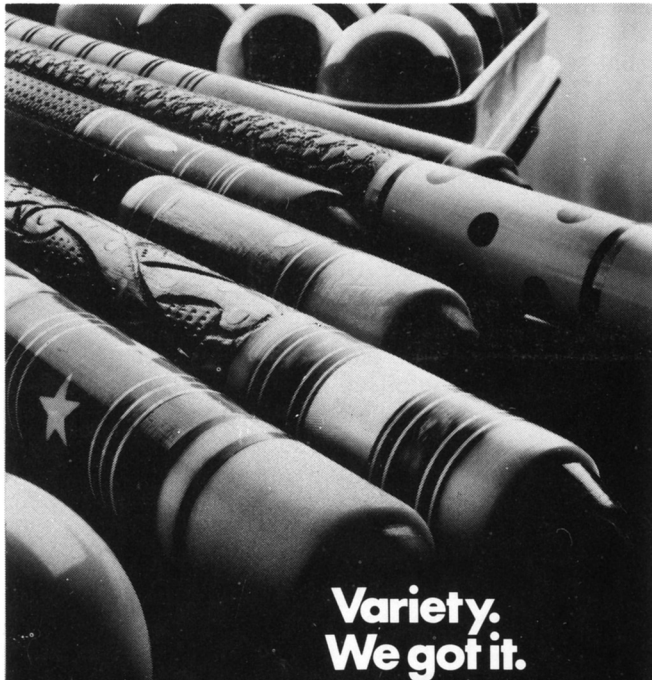


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**PLAY METER:** Isn't there a law in some South American countries that you can't import a pinball machine in its entirety?

**NAHUM:** Yes, some of the distributors in those countries felt that there was a market in their country for jukeboxes and pinball machines, and they decided that they would get around the heavy taxation in their countries by assembling the machines there. This way they could reduce the amount of hard currency which they have to ask their government for because part of the machines were being built in the country. And this reduced the import duties. What happens then is that as soon as the machines are assembled in that country, the government—in order to protect the local industry—does not allow the importation of those kinds of machines. In the particular case of Brazil where the duties are at 200 percent, this has encouraged people to build factories down there. We now have a couple of very modern factories in Brazil that make pinball machines.

**PLAY METER:** What about the Far East?

**NAHUM:** We have two different situations there. We have the economically advanced countries and those that are backwards. An advanced country like Japan has been able to purchase whatever they want here. Surprisingly enough, they have never found it necessary to copy and make our pinball machines. I understand they did some studies and figured that it was cheaper to import regular pinball machines and jukeboxes, and not to copy them. And this was obviously good for our industry. The situation changed, however, when video games came into our market because the Japanese industries are always very strong in the TV field, with integrated circuits and transistors. In that particular field, they felt they could duplicate and make machines as good as ours, and now there is a pretty good industry there manufacturing video games. Then there are other countries in the Far East which are not as advanced as Japan, and those countries are still importing machines from us. But again we have the problems of duties and the prohibitions of gaming. We have several countries where they have plenty of hard currency, for instance, and we enjoy a good business in jukeboxes. But the pinballs there would be prohibited; that's a police regulation. They have plenty of money to import them, but the regulations just don't allow them to be imported.

**PLAY METER:** Does this business flourish behind the Iron Curtain?

**NAHUM:** No, a communist country does not entertain too much talk about leisure except in the cases where they are interested in developing tourists. There again you have the problem of hard currency. They do not like to entertain hard currency for non-essential goods. Countries like Russia do, however, attend all the international fairs in Europe, and if they see something they like they make arrangements to get the machines on a barter basis. When they do this, they use middlemen like Austria or West Germany. These countries buy goods in the communist countries and are willing to trade jukeboxes and pinball machines



for Russian goods. Consequently, there are some jukeboxes and pinball machines in Russia, but mostly in hotels and areas for tourism.

**PLAY METER:** Are there any civilized developed countries like Russia where the business isn't flourishing to any extent or is non-existent?

**NAHUM:** Countries like Turkey and Greece have, for one political reason or another, banned pinball machines. Pinball machines were in operation several years ago in Greece, then due to a lot of pressure from the newspapers and some groups opposed to pinballs, these games were banned. We feel one of the reasons these games were banned was because there was not a proper image there. There isn't a unity among the importers that would encourage them to form an association and try to present a better image to the government and to the public. It's a pity because there was a good market for pinball machines in Greece, and it's lost now.

**PLAY METER:** It seems that the image problem is as much if not more a problem in Europe as it is here.

**NAHUM:** Very much so. All you need is a news reporter who decides to write a series of articles on pinball machines. And if he indicates that he has seen kids hanging around the arcades and the saloons, this starts an uproar. And unless you have an association which is able to prove that what this particular newspaperman was trying to do was sensationalize, then the image deteriorates. We have seen this happening in the most civilized countries. We have seen pinball machines banned at least three times in Italy. We have seen bingo machines banned at least five times in Belgium. We have had other countries where the pinball machines were originally accepted because the people felt nothing would come out of them, then due to political problems, the pinball machine was banned after a certain period of time. And this created heavy losses for our customers. So buyers overseas must try to maintain the proper image at all times.

**PLAY METER:** What about the economic factors? What kinds of problems does that present? England, for instance. Has the devaluation of the pound helped you in any way?

**NAHUM:** Not necessarily. I don't think a devaluation or revaluation makes too much of a difference to a small exporter because automatically when there is a devaluation, the price of the machine goes up to reflect the same value. On the short-term basis, though, it can make a difference, if the importer knows that his money will be devalued within a month. He will tend to increase his purchases prior to the devaluation just to offset the fact that the goods might cost him more the month after. But on the long term, there isn't too much of a difference.

**PLAY METER:** What are buyers in the foreign market looking for in coin-operated machines?

**NAHUM:** As far as a pinball machine or any type of coin machine is concerned, the price factor is not that important. If a machine costs fifty dollars more or fifty dollars less, it's not important. What's important is that the customer wants the right

machine at the right time, and he wants to be sure it will be serviced properly. We have seen that the most expensive video games sell much more than the cheaper games, and that's because the machine costing \$3000 brings in much more money than a machine costing \$800. So my customer isn't interested even if the machine is a hundred dollars cheaper. What he wants is a machine that works, a machine that's popular, and a machine that's serviced properly. Of course, there are limitations. We don't expect a machine to be sold at \$5000. But, again, the price factor is secondary.

**PLAY METER:** In this country, this business has always done well, even in any kind of economic crisis. Is this true in other countries?

**NAHUM:** Yes, I have traveled all over and have found that coin machines have done much better in lower class areas than in middle or upper income areas.

**PLAY METER:** Is that also true during times of economic stress?

**NAHUM:** Yes, the economic factor affects the importation of the machine but not their playability. The man who is bored certainly doesn't like to sit home and be bored. He goes to a pub, has a drink, and gets on to the machines. I have found that just the opposite happens when affluence sets in. As soon as the money sets in, there is less play on a coin machine. In Europe we have the consensus that a lot of coin machine business was lost to the marketing of television sets in the homes. If the people had enough money to have a TV in their homes, they didn't bother about going out for a mug of beer and playing on a jukebox.

**PLAY METER:** What about money transactions? How do you get your money from people who are thousands of miles away?

**NAHUM:** There are several ways of doing business. If we are talking about a large transaction, and the man on the other end is familiar with international trade, what we do is offer him a certain group of machines. If he agrees to buy them, we send him a provisional invoice, and he goes to his bank and makes the necessary arrangements to send us the money in advance or to open a letter of credit to our banker. Then we ship the goods and present our final invoice, and our bank pays us. In other cases, where we have developed a certain relationship with a customer, where it's not something new, he usually tells us what kinds of machines he wants us to ship him—it's sort of a blanket order. They try to send us a deposit on the order, and we deduct this deposit from our shipments. And then we send our documents to their bank for collection. With most of the countries that we deal with, once the customer orders, that means he has already checked with his banks, and he will have no problem securing the hard currency. But for our own protection, we also make ourselves aware of the financial situation in his country. We would never ship goods to a country that has no dollars.

**PLAY METER:** Have you ever been burned?

**NAHUM:** The very few times we were burned

[continued on page 58]

## October rush set for London

October is going to be a busy month for exhibitions. In London on the 5th and 6th of October there will be three different shows running at the same time, and of course in Chicago, there's the A.M.O.A.

The three shows in London are considered to be a preview of the 1978 equipment as the major show in England is not held until January 1978. The venues and exhibitors are as follows: Preview '78 is being held at the Cambridge Rooms, Woburn Place and will be by far the largest, spearheaded by The Cherry Group showing the new Atari range. Associated Leisure, which is probably the world's largest distributors of coin-operated equipment; Alca Electronics, a major British pool table manufacturer and distributor; Street Automatics, famous for their

arcade guns; Thomas Automatics, manufacturers of Bingo equipment; Dennis Jezzard (Coinmatics), arcade machines and Larren for Music, the country's largest suppliers of juke box records will all be there.

The second show will be The Crompton Preview, held at The Londoner Hotel, Welbeck Street. Cromptons is currently having considerable success in the USA with its pushers, and they will be showing the entire current range. They are joined by London Coin, which will be showing its Mayfield range of equipment amongst others; Whitaker Brothers, known for its kiddie rides; Bell Fruit, England's foremost fruit machine manufacturers; Philip Shefras; Aristocrat Automatics; and Academy Signs.

Lastly Ruffler and Deith will be

having their own show at the Clifton Ford Hotel on Welbeck Street. They are distributors of Bally, Midway, Gottlieb, Chicago Coin, Allied Leisure and many others. Apart from the machines, all three exhibitions will be offering free buffet and bar to all visitors.

It is interesting to note that this year, for the first time, there will be a large contingent of British companies exhibiting at the Park Show in New Orleans in November, and they are as follows: London Coin, Cromptons, Bell-Fruit, Whitaker Brothers, Pleasure and Leisure Inflatables Ltd., Wamstar, Artisair, Kando Floss, Coin Controls, Alca Electronics, Dennis Jezzard, Thomas Automatics, West Coast (G.M.) Sales, Edward Thompson, Tombola House, Space Age Electronics, The World's Fair and BACTA.

## Georgia operators organize, finally

After thirty years of frustration, Georgia operators have finally established a state association. The breakthrough came at an organizational meeting July 27 at the Hilton Hotel in Macon, Georgia when between 40 and 45 operators showed up for the meeting and expressed enthusiastic support for plans to unite.

With 81 people in attendance, the meeting got down to the business of drafting by-laws and choosing an 11-member committee for the selection of nominees for officers. John Martin of C.I. Martin Amusement Company of Macon, Georgia acted as the temporary chairman at the meeting.

Georgia operators had tried three or four times in the past thirty years to form a state association, but all those previous attempts failed because of lack of interest by the operators.

A second organizational meeting is slated for August 28 in Macon at which time there will be an election of officers. Frank B. Cannon of Cannon Music and Amusement of Thomasville, Georgia will preside over that meeting as temporary chairman.

Cannon said enthusiasm was high this go-around, and now there is no

doubt Georgia operators will have a state association. "We're very encouraged," he told *PLAY METER*. "Yes, this time it's definitely a go. We've sent out membership applications for the operators to join, and already between 40 and 45 percent of the operators have joined." He said that there are about 135 operators in the state, and that of this number more than 50 have joined. "We've checked around with the national association and with the state associations in Florida and other states and have found that you need about 35 percent membership before you have a viable association, and we've already got that. There's been a lot of enthusiasm."

Cannon said that one reason for many of the operators' willingness to join the association this time is that there is some detrimental legislation in the state that they want remedied.

Guest speakers at the organizational meeting in July were John Estridge, president of Tennessee association, Earl Glover and Jim Fonthworth of the South Carolina Coin Operators Association; and Bob Rhinehart, Jr. of the Florida Amusement Merchandising Association.



J. Harry Snodgrass

### Snodgrass succumbs

J. Harry Snodgrass, a former president and chairman of the board of the Amusement and Music Operators Association died August 7. He was 72.

Mr. Snodgrass was first elected to the MOA board of directors in 1952. He was national secretary from 1954 to 1958 and in 1962 was elected president. In 1964 he was elected chairman of the board.

He also served a term as chairman of the MOA legislative committee.



# New games at Charlotte

by RALPH C. LALLY II

When it comes to having both a successful and enjoyable state association convention, it's hard to top the efforts of the North Carolina Coin Operators Association. The NCCOA is one of the most active organizations around; and this year again, under the direction of President James B. Reeves and his directors, the NCCOA came up with another fine effort.

This year's event took place August 5 through 7 at the lavish, newly-opened Radisson Plaza Hotel in the heart of downtown Charlotte.

The schedule of events included a Friday evening cocktail party followed by a get-together in the NCCOA suite. Once again, the convention had a trade exhibit open throughout the day on Saturday with all manufacturers well-represented by the local distributing concerns.

Saturday's agenda included a ladies' luncheon, an afternoon seminar, another cocktail party, and finally a banquet and dance where there were door prizes galore. The exhibits were open again the following morning, and the afternoon was taken with a final luncheon and a general meeting.

The exhibition itself seemed

somewhat smaller this year as compared to last year's. Yet the attendance and the activity around the booths was about the same as before. We did have an opportunity to view some new equipment that has recently been released.

## ATARI

Three of Atari's latest offerings were on display in the Brady Distributing booth. Starship I—a video game version of inter-galactic combat with starships from other worlds—similar in many respects to the air-to-air combat scene in the current motion picture smash, *Star Wars*.

Starship I can best be described as a Sea Wolf with the dimensional effects of Night Driver (where the objects come out at you). The play pattern effect is much like Jet Fighter with the player trying to hit targets for scores. With the present interest in science fiction (especially from *Star Wars*) and with all the play action in the game, Starship I should add up to be a profitable addition.

Atari's Drag Race was also on display. It seems to be a video version of Allied's infamous Street Burner, tachometer and all. The difference is that it's a one- or two-player game, and you play it standing up. As the name implies, the players drag race against one another or against the computer. It has good possibilities of becoming an excellent arcade piece.

The third Atari game on exhibit was its latest pin game, Time 2000. It's a marked improvement over Atari's initial effort (The Atarians) and should draw some additional play.

## BALLY

Speaking of pinball, I saw where

Bally lifted the veil on its next four-player game. If you think Bally outdid itself with Evel Knievel, wait until you see Eight-Ball. If you expected something ho-hum to follow Evel, you've got another thought coming.

Eight-Ball will be the first Bally multi-player game with the capacity to memorize the position of the playfield for each player and to return to it as the game progresses. This has been one of the major attractions of single-player games. Eight-Ball puts a lot more emphasis on skill shots and encourages players to "shoot the lights out" (that is, make every shot that can be made, hit all the possible targets). It's a sensational idea, especially when it's tied in with the pool theme. It's sure to be another great one.

## BOWLING

Both Exidy and Meadows showed their latest marvels. The Exidy game is called Robot Bowl, and the Meadows game is entitled Meadows Lanes...You guessed it, they're both video bowling games. One or two players take turns as in bowling and, by pushing buttons, position the bowler and release the ball. In addition, the player has control over the ball speed and can try to hit the slice into the pins from an angle by chancing a hook shot. The scoring in both games is the same as in regular bowling. Rate them as better-than-average.

## MIDWAY and RAMTEK

Midway and Ramtek also had their new games there, Ramtek with its M-79 Ambush and Midway with its Guided Missile.

The M-79 Ambush from Ramtek has been out since June, but the game is still in production, and at the North Carolina show was getting its share of playing time from the exhibit goers. It's a one- or two-player video target game that can best be described as a two-player version of Bazooka and Sea Wolf.

Midway's Guided Missile is another video target game that is similar in some respects to their earlier hit, Sea Wolf. This new game offers ground-to-air combat rather than sea-to-sea, as in Sea Wolf. Guided missiles are shot up in the air then are dropped towards the ground timed to intercept flying objects on the way down. The action on both games is good, and both pieces should do well.



Bernie Powers of Bally is beaming for a good reason. The pinball game behind him, Eight-Ball, seems to be another sure winner for the company.



Among those attending the NCCOA annual meeting were Fred Granger (executive vice president of the AMOA (second from left) and Richard N. Peery, (far right), president of the Virginia association. Also seated at the table is Mrs. James Reeves, the wife of the president of the NCCOA.

# JB moneymakers up for election

The AMOA has released sixteen candidates for the JB (jukebox) Award which goes to the leading money-maker of the year for the jukebox industry.

The sixteen candidates were selected by the awards committee and has now been sent to the AMOA membership for voting. Members are being asked to nominate the five records which made the most money in their jukeboxes this year. In addition, the operators are nominating their artist of the year. The awards categories this year, in addition to the coveted artist of the year award are record of the year, pop record of the year, country record of the year, and soul record of the year.

The sixteen JB (jukebox) Awards winners are (not in any order):  
 Margaritaville—Jimmy Buffett  
 You Make Me Feel Like Dancing—Leo Sayer  
 Dreams—Fleetwood Mac  
 After the Lovin'—Engelbert Humperdinck  
 Luckenbach, Texas—Waylon Jennings  
 Tonight's the Night—Rod Stewart  
 Hotel California—Eagles  
 Evergreen—Barbra Streisand  
 Southern Nights—Glen Campbell

I'm Your Boogie Man—K.C. and the Sunshine Band  
 Lucille—Kenny Rogers  
 Goodhearted Woman—Waylon Jennings and Willie Nelson  
 Sir Duke—Stevie Wonder  
 Car Wash—Rose Royce  
 I Wish—Stevie Wonder  
 Got to Give it Up—Marvin Gaye

The deadline for the voting is September 12. The winner will be announced at the AMOA convention in October in Chicago.

## AMOA, ASCAP meet, discuss copyright law

The AMOA government relations committee, together with representatives of the American phonograph manufacturers, met with representatives of the American Society of Composers, Authors, and Publishers (ASCAP) and SESAC August 10 at the O'Hare Hilton at O'Hare International Airport in Chicago.

The meeting lasted one and one-half hours and concerned dis-

cussions about the implementation of the new copyright law.

Jukebox representatives included Edward G. Doris of Rock-Ola, Mike Giblin of Rowe, William Adair of Seeburg, and Michael O. Wise, attorney for the three manufacturers.

The new law is set to go into effect in 1978 and will assess a fee of \$8 per jukebox per year which will be paid by the operators.

## Exidy export

Exidy, a manufacturer of video game equipment, has appointed Belam Export Corporation of New York City as the exclusive exporting agent for all Exidy products.

Said Paul Jacobs, vice president of marketing for Exidy of the appointment: "Belam is recognized in the coin machine export business, and its expertise in that field will serve to enhance our company's rapport with our overseas customers. They will provide the important link between our factory and our distributors abroad."

"We are extremely proud to have Exidy join our family of exclusive worldwide exporters," said Robert Haim of Belam. He noted that, in addition to Exidy, Belam represents on an exclusive worldwide basis U.S. Billiards, Gremlin, Meadows and Wildcat Chemicals.

Belam's first order of business with its new client will be the promotion of Exidy's new Robot Bowl video game, which is already being received with much success in the United States.



On hand at the recent AMOA meeting with the representatives from ASCAP and SESAC were (seated from left) William Adair of Seeburg; Bernard Korman; Albert Ciancimino; Nicholas E. Allen, AMOA counsel; Michael O. Wise; Garland B. Garrett, AMOA president; (standing from left) James L. Cleary; I. Fred Koenigsberg; Edward G. Doris, Rock-Ola; Robert E. Nims, AMOA treasurer; Ted Nicholas, AMOA past president; Wayne Hesch, AMOA corporate secretary; Don Van Bracnel, AMOA first vice president; Mike Giblin of Rowe; Harold J. Fitzgerald; John R. Trucano, AMOA past president; Fred Granger, executive vice president AMOA.

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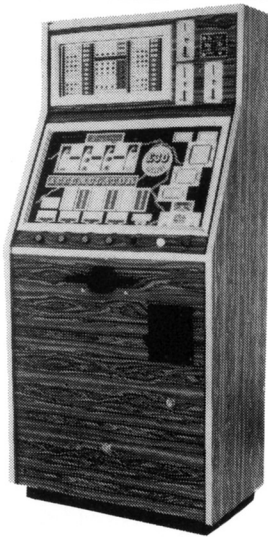
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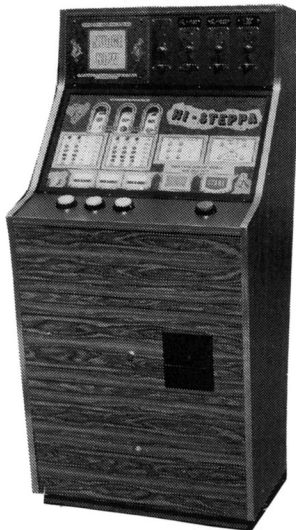


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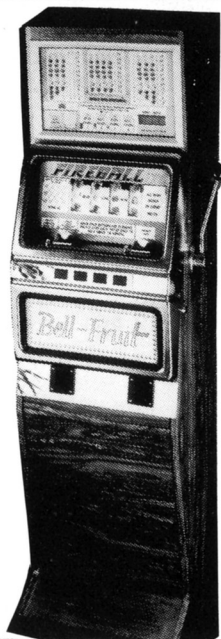


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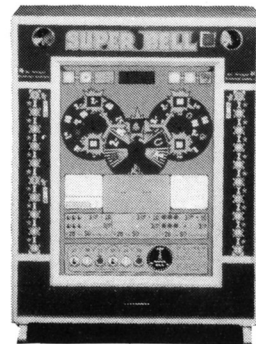


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# European flippers and reluctant Americans

really get the chance to even see their product? At conventions? If you run across one at an arcade? If you're traveling through the continent? If you have a distributor who carries the line? These are really the only alternatives for exposure, and still it leaves much to be answered before you're willing to dip into your pocket book.

Forsaking a Bally, Gottlieb, Williams, Stern, or even now, an Atari pin for some other brand is a big decision to make. And one that doesn't come easily for most, especially now that domestic manufacturers are turning out so many models. It's hard enough to keep up with what is new, without having to worry about even more efforts from other sources. So where does this leave the Europeans? Well, they're still coming.

It is primarily from Spain that we have seen games which have proved that they can be competitive in the market place, if not that they could make some real contributions in the American arcade. Games like Fairy, Fantasy, Fiesta, Fandango, New World, Conquest 200, Speak-easy, The 30s, Rio, and Carnival have made Juan B. Sans of Playmatic and Barry Feinblatt of Universe Affiliate fairly confident that they are here to stay with their line of pinball machines.

You can talk to Barry about the coming months, and there are words about solid-state improvements, new concepts and ideas for pinball machines, and you begin to believe that maybe there is something there to take notice of. After all, the Playmatic line has done all right for itself considering, once again, the difficulty in cracking this market to begin with. But they are out there, and from the conversations I've enjoyed having with Barry, the future holds some great possibilities. The only question that remains is whether operators will fall head over heels when they see what's in store.

The only other manufacturer that has enjoyed some success over here is the child of Marty Bromley—Segasa d.b.a. Sonic. It's hard enough to get recognition when you change your name and your line-up of tooling for games (ask Sam Stern), but when you're a foreign manufacturer it can be brutal.

But Marty has done it by turning out a slew of games such as Prospector, Faces, Super Straight and Mars Trek in the past few months. And once again, there is talk of future advancements, but the same problem is evident with this



By  
**Roger C.  
Sharpe**

The Europeans are coming, The Europeans are coming!

Or are they? Here it is *Play Meter's* time of year to take a look at what is happening abroad, and the question is what is happening abroad that will have an affect upon us. It's interesting to me that at last year's convention in Chicago much of the excitement was generated by Amico's booth of EuroFlip specialties from Recel and Sega's solid-state effort. But where are these games today? Who remembers the likes of Zaccaria or AMI s.p.a.?

It's true that Playmatic and Segasa d.b.a. Sonic have had some success state side, but somehow the invasion of foreign manufacturers hasn't necessarily overwhelmed us. The question, is, why, and will it ever come to pass that these or any other game producers will ever be a viable commodity in the marketplace.

It is interesting how delicate a situation exists in terms of breaking into the pinball field. The efforts of Komputer Dynamics, Mirco, Mead-

ows, Allied Leisure continue to perplex those that were intrigued by the advent of these products, but even these domestic manufacturers, some who have garnered inroads in the marketing of other products, have up to now, been unable to make a substantial dent in the flipper business. The reasons are quite obvious, if you take a straight look at the industry.

We are fickle, by design in terms of equipment we are willing to take a risk on. We trust the established names, because either we don't have the time, interest, or money to go out on a limb and consider purchasing an unknown commodity. But more than this, we know how precise an art it is to come out with a viable product that can be dependable mechanically as well as being a good earner on location. So we go to the proven winners who have a track record that can instill some confidence within us.

But the foreign manufacturers have a problem that goes a lot deeper than these few things I've just mentioned. How often do you



manufacturer as is the case with Playmatic—how many are willing to take the risk. But then the question remains concerning why there is resistance.

Obviously, everyone can jump on the bandwagon and shout about the availability of parts and the reliability of the equipment as it now stands. This is directly tied into performance and can only be answered by each location and whether or not they're able to cope with the situation, whatever it may be.

But that isn't the true concern here. It all falls back to the problem that every operation has limited space and any of the domestic manufacturers are vying for that space with a glut of games the likes of which has never been seen before. So one must ask how easy it is today for any outsider to make a substantial breakthrough. It seems that the days of not being able to get *anything* are over. So one is faced with a market that is fast becoming over saturated. In fact, there isn't even room for some of the newer models of the established big four (something I'll be getting into in a future issue), so how can one expect any foreign manufacturer to make headway? Yet, Playmatic and Sonic persevere.

The bottom line though, is not whether you believe in their product yourselves, but whether you think your players will like the new additions to your location. It is a dilemma that you face with every new game that enters through the front door, but somehow you always feel that if the name is recognizable the players will put in some money just because they know that Chicago-based name. So the question remains whether the games from Playmatic and Sonic are playable according to domestic standards. As I've tried to point out during various reviews in the past; they are and they aren't.

The *feel* of foreign machines is admittedly and decidedly different. I didn't say better or worse, just different. The value judgement is a personal matter that only players, operators, and mechanics can truly answer for themselves alone. But by their design, and where they are coming from, these machines, by necessity do pose a different sense of that elusive quality we can call "pinball."

It is something that is sensed when one first pulls back the plunger and wonders about how the action is. It is something that happens when the ball begins to rebound off of thumper bumpers and targets. And lastly, it is

something that you notice when you first flip the flippers. These are just some of the ways to gauge the games, and what happens? Both Playmatic and Sonic have their Spanish roots to live with. The slope of their playfields are steeper, because that's what they're used to.

It is the American player that must adapt to this different type of action. The flippers live with a different pulse than ours over here because, once again, that's what they're used to. It's really not a question of whether you think it's good, bad, or indifferent; it is the reality of the situation.

Sure, some modifications have been made. This is especially apparent if you've had the luxury of traveling through Spain and playing the many types of pinball machines that are made for their domestic consumption. It is, without a doubt, a strange experience. I know, I've done it and have lived to tell the story about *las maquinas del millon*. They play very fast and need a different type of approach to playing pinball than the models we are most used to. But then once again, the exports we now see have been somewhat domesticated.

The flippers do have a unique feel to them, sometimes the stroke isn't as true as one would like, but then the games should be played for what they are, and not for what we think they should be in comparison to what we're used to. After all, this industry has evolved on the basis of change whether it be drastic or minimal in appearance and operation.

The playfield surface is different. Polyurethane coating not only keeps the field in better working order, but also acts to speed up play still further. But then once again, this is what they have been doing for years over *there*. So what does it all mean?

Well, the European manufacturers must be reckoned with only because they are out there. But let's face facts, as it stands now, it's going to be difficult for them or anyone else to take this industry by storm. What they can hope for is a fair share of the market and a continued following that will support their product. It is a fact of nature that the pinball industry, although similar (to my way of thinking) to the automotive field, will never feel the brunt of imports in much the same way.

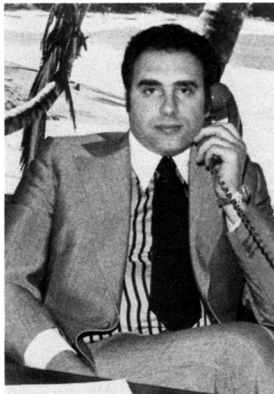
The Europeans are coming though. They will as the pinball market continues to grow and expand. And their product will continue to get better in order to capture your interest. So don't be quick to write them off, because they are here to stay and others are sure to follow. Take a close look at what they have to offer, see if it fits into your plans, judge it fairly, and then decide. But don't ignore it and think that it will go away. It won't. Human nature and the gift of competition won't let it happen—you might even call this "a-broad view" of pinball for now and the future. And in the long run, it's probably a foreign affair each of us will be willing to live with. Adieu, adios, sayonara, etc., etc. ■■■■■

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# One year later

By Vic Lesley



*Editor's Note: In our issue of August 1976, the Coinman of the Month was Vic Leslie, sales manager for The Cherry Group in Great Britain. Now, just over a year later, Vic sends this report from England, on the progress of video games and The Cherry Group, which is the sole importer and distributor of Atari equipment in the United Kingdom.*

The last year has seen some phenomenal changes in attitude by England's operators with regard to video equipment. Undoubtedly, there are still a considerable number of die-hards who refuse to accept the new technology that is rapidly becoming a way of life for games operators. The majority, however, are beginning to realize that there is no other way to go.

This time now, we have been seeing the gradual changeover from electro-mechanical to solid state components in just about every piece of equipment being marketed today. It seems as if there is a place for the unpretentious little silicon chip in everything we come into contact with, and I am very happy to say that it is making both the distributor's and operator's lives far easier in terms of reliability of the product and an enormous reduction in servicing problems for the operator.

In fact, in one or two short years, the chip has grown up to become a ram or a rom and with the advent of microprocessing techniques, the designers of games, juke boxes, vending machines, etc. have become able to accomplish innovations and dreams that were formally only possible in science-fiction

magazines. Gone are the yards of wiring, the unreliable motors, the cams, the switches, the points and the million other bits and pieces that made our games work in the past. Now we have the PCB, admittedly still a mystery to many people, but for those who wish to look, the answers can be found with surprisingly less difficulty than may be expected.

There are a great many more technically-skilled people than was ever realized at first, and while two or three years ago, when selling a video game, there were problems which even we, the distributors, could not cope with, it now seems that our engineers are becoming skilled at dealing with all aspects of fault-finding and repair.

Selling games in England has presented considerable problems, not from the point of view of the technology involved, but much more so from the point of view of cost, suitability of product, timing and confidence.

First cost, which is clearly a major item of concern. For us the cost is very high. Over the past few years we have been hit with recession, unemployment and inflation, possibly on a greater scale than most other countries. We had the enormous disappointments of the early days of video, when operators purchased 40 or 50 of one game, and when after 4 to 6 months the take in the cash box had dropped to unacceptable levels, they had no alternative machines to put on site, and even when a few variations did come along, there were so many cheap products available that the business degenerated into nothing more than a cut-price war—the one thing that our industry should always avoid since the only winner can be the location.

The games in those days cost anything from 400-500 pounds and while that was considered expensive, the initial returns appeared to warrant the high outlay. It didn't take long for the operators to realize what an enormous mistake the rush for easy money had been. The majority withdrew to lick their wounds and cut their losses and from their point of view hopefully never to see another video game again.

That was bad enough at 500 pounds a time, but now we are faced with games costing 1200 pounds for a single player and over 1600 pounds for a two-player. And consequently it is easy to understand the operator's reticence when it comes to paying that sort of money. The reasons for such enormous increases in price are

many. To list them briefly is actually quite simple: enormous increases in the price of raw material coupled with higher and higher labor costs are the two major factors. Add to this increased transport charges, and lastly for England, if not for other countries, the steady fall of the value of the pound against the dollar over the last two to three years, has brought the cost of machines to a high which was formally unheard of.

Second, suitability of product. Since most of the leading makes of video are produced in the United States, we in Great Britain are faced with some problems that would seem almost impossible to overcome. We are fortunate at least in the fact that both England and America speak roughly the same language. There I am afraid the similarity ends. True, we do not have to translate the manuals or the play instructions, but we do run into other difficulties.

It has taken many years to persuade the manufacturers to use the word "coin" instead of "quarter" on the price of play instructions, a simple thing but enormously important as very few people playing video games in England are carrying 25-cent pieces with them.

The real trouble with suitability of product however, is when a manufacturer brings out a baseball game or a bowling game or perhaps even a pool table type game and these are just not viable here. Consequently, some games that are extremely popular in the States never get off the ground in England and we have to be content with selling games that more by chance than design can be understood by an Englishman. I would like to add though to any manufacturer reading this article that I don't really think that video cricket would be suitable either, as 10p or 25 cents for a game that takes four days to play may not be the most profitable thing we have ever come across.

Third, timing. While we are aware that the business is seasonal in America as well, it is accentuated to a far greater extent in England due to the fact that our coastal arcades which make up the majority of our market, are only open for a relatively short season, and we only have the opportunity to sell games to them between February and June. Arcade games being produced by the manufacturers after June stand very little if any chance at all of being successful in the year that they are produced and generally the factory has moved on to other things by the time the next season comes around. We had a classic



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example of this with Atari's Triple Hunt this year which did not arrive in England until mid-July and consequently made very little impact. Therefore, it seems to me that both the distributor and the manufacturer loses out in Europe by introducing games that are solely suitable for arcades so late in the season.

Fourth, confidence. By this I really mean confidence on the part of the operator that the game he is buying will work properly and that it will make him sufficient money to warrant the capital outlay. Here at least we have been fortunate as I think that the last year has shown that the manufacturer is as concerned with the success of his product on site as he is with finding work for the factory.

At last they have begun to realize that if their games don't work or if they don't earn money it is they who will be hurt in the final analysis. The operator also has to have the confidence in his supplier, enough confidence to believe that we don't want to sell him a bad game because it is only going to reflect on us.

Joe Robbins of Empire International commented in an article in *Play Meter* earlier this year that when an operator takes a game that

doesn't do well, he returns it, and we have very much the same situation here in England. I feel that it is my responsibility not to sell the game that doesn't take money in the first place. We are fortunate, due to the fact that we only handle one manufacturer's line and therefore we can be extremely careful as to what we bring into the country and what we market.

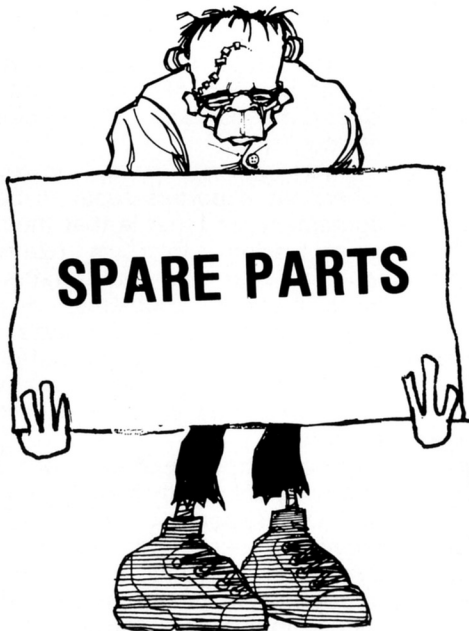
We also have the benefit of a very large operation of our own, and we do test games extremely thoroughly for a considerable period of time before selling them. It is that sort of expertise that should give the operators confidence in the distributors and the manufacturers they choose to invest in. Tie that together with a service back-up he can rely on and a regular supply of new games in order that he can rotate his existing stocks and he should be gaining some of the confidence that he needs.

My own view is that we have an enormous future ahead of us, with the new generation of games that we are now involved in. And I think that the excellent results we have achieved this year are only a preview of what we can look forward to. I have had to adjust my thinking with regard to Atari, and I no longer look on them as a video game manufac-

turer. I believe that what we have seen so far with the TV games has just been one way of showing what their technology is really capable of. It just so happens that they have connected their PCB to a monitor and we have had a visual display, but nowadays I tend to think of them much more as a solid state company and this opens up vast new realms of possibility as to the application.

We are already seeing pinballs in solid state form, and it is quite clear that they are going to be a success. It may take a year or two but I see no reason whatsoever why we can't look forward to all types of new games which will be a perfect compliment to the video game in any respectable arcade anywhere in the world. The fact that these things can be achieved with a relatively small amount of moving parts and consequently less wear and less breakdown can only be for the good and while the price may at first be prohibitive, we must have confidence and take the long-term view that a machine that will keep on working year after year earning a good steady income is a far better investment than something cheap and unreliable for which you may not even be able to obtain parts in two years time.

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# Wrestling the export elephant

By David Pierson



Everyone has heard the story about the three blind men who were asked to describe an elephant after having touched one. The first blind man felt the beast's tusk and concluded that an elephant resembled a steel bar. The second man felt one of the elephant's legs and said that an elephant was built something like a tree. And the third man felt the elephant's tail and concluded that the other two were obviously mistaken; an elephant, he said, is very much like a snake.

The world exporting market for amusement machines is very much like that elephant and the exporters like those blind men. Though willing to give their views of the world market, most exporters immediately qualify their opinions, by admitting that theirs is limited view. What they see in the market may not be the same as what another sees. After all, they deal with diverse market areas; and to further complicate matters, exporters don't like to divulge their areas of operation to interviewers since the competition would then get wind of a good market.

This diversity of opinion among exporters is evident from the first question posed to them: How's business?

Question: "How would you describe the export market for used amusement machines through the first half of this year, as compared to the first half of last year? Better? Worse? Or about the same?"

Answers: "Worse." "Same." "Excellent."

One exporter, Barry Feinblatt, president of Universe Affiliated International, an exclusive importer of Playmatic, was perhaps the least equivocal of all the exporters interviewed. As one of those who sees the market as worse than it was last year, he is quick to place the blame. "The manufacturers," he said, "are the reason. The market is worse than it was last year at this point because the manufacturers are producing the machines quicker than they can be absorbed by the distributors and operators.

"Business is so bad," he elaborated, "that we can't even sell the machines to the people who won't pay." He likened the world market to a balloon: "You can only put so much water in it," he said, "and then it bursts." Feinblatt went further in his criticism to say that he has found the market oversaturated with machinery because "the manufacturers are too hung up on raising the figures in their financial statements, and they have done this by flooding the market with their new games. The problem is," he added,

"they're hurting themselves in the long run."

However, another exporter, Myron Sugarman of Pan American Amusements, saw things in a different light. He rated the market as excellent and said that, contrary to Feinblatt's observation of the market being oversaturated, he finds that he has more orders than he can fill. "Nothing is closing down," he said of the markets he services, and he offered that the newest big market for the coin industry will be the black countries in Africa.

*Play Meter's* Coinman for this month, Morris Nahum of Amico Marketing International Corp., however, is partially in agreement with Feinblatt. He is dismayed by the prospects for continued good business for the exporting industry.

Says Nahum, "We are faced with the situation where many of the sophisticated markets which we may have helped to open up several years ago are closed to us." One reason for that, he said, was that these sophisticated markets have started developing their own trade-ins. "We find out we are not able to sell used machines in the sophisticated countries anymore," says Nahum, "and if we want to sell new machines, we are finding that these markets are closed to us by the manufacturers."

Another issue which seems to have divided exporters is how the overseas market views the coming of solid state, as opposed to electro-mechanical.

Feinblatt sees the future in

Europe, the biggest market, as being in solid state. "There's been a tremendous amount of resistance to solid state in this country," he said, "but in Europe I'm finding that they won't buy electro-mechanical. The market there is in solid state, not electro-mechanical."

Nahum, who had been somewhat in agreement with Feinblatt on the first question, offered an opposite view on the matter of electro-mechanical versus solid state: "The solid state has a future, but it will never encompass 100 percent of the market...Until 1980, I see about 50 or 60 percent of the market as electro-mechanical. That includes phonographs."

There is one area, however, where the exporters seem to be in agreement, and that is that theirs is a profession which is relatively immune from the bad effects of world monetary problems. For all the financial ups and downs the countries have been suffering through of late, exporters seem to be in a position to get the best of both ends.

As one exporter pointed out, the changing values of money can only help the exporter. "In Japan in recent weeks," he said, "the Japanese yen has increased by about 25 percent over the dollar so that I found the Japanese were buying more games with less Japanese money. And in Spain," he added, "that country's currency dropped about 25 percent in relation to the American dollar; so the people over there were ecstatic to

get their hands on dollars. So, in both cases, we benefited from the extra business and sold a few hundred more games than we would have sold normally."

Once again, our Coinman Morris Nahum, offers his view on the matter: "On the short-term basis, a devaluation or revaluation can make a difference. If the importer knows that his money will be devalued within a month, he will tend to increase his purchases prior to the devaluation just to offset the fact that the goods might cost him more the month after."

A third exporter, looking to the recent elections in Israel, sees hope for a lasting peace in the Middle East which he says would be a boon to the coin industry.

And still another exporter said that he doesn't see much difference in business in the midst of all the governmental regulations he is confronted with. "When one country closes down," he said, "there's always another country opening up to the market. Because of that, things remain about the same." What makes this observation especially interesting is that this exporter deals exclusively with Central and South America and the Caribbean, a region not known for its stability.

With the one exception of their insulation against world fiscal problems, however, the exporters don't appear to agree on a single question about their market. Obviously this is because each exporter deals in different markets, and is unwilling to divulge where those areas are except in the most general of terms—Europe, Far East, Africa, South America, etc.

Commerce Department statistics seem to shed some light on the matter of where the machines are going, but there again the information is lost in vagueness. Last year's U.S. export total of coin-operated amusement machines (with the exception of jukeboxes) totalled \$86,967,494. But this doesn't tell what percentage of that is used machines and what percentage is new machines, an important differentiation.

But at least with the Commerce Department's statistics there is a breakdown according to countries, and there we find that the largest importer last year was France which imported over \$19 million in coin-operated amusement machines. West Germany is second with almost \$16 million in imports, and Canada is third with \$9.6 million and Japan and Australia follow export figures to those countries totaling five and

four million dollars respectively.

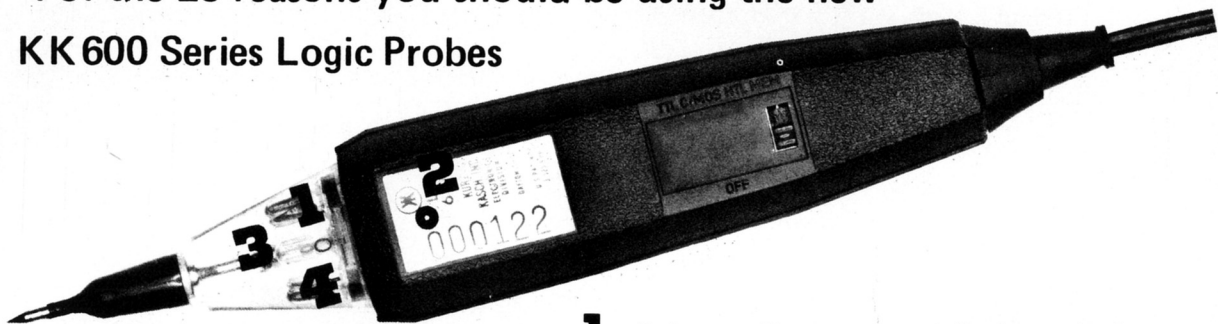
Other countries that exported at least \$1 million in coin-operated amusement machines last year included Trinidad, Sweden, Denmark, the United Kingdom, The Netherlands, Switzerland, and Hong Kong. Two other countries of note are Italy which imported only \$530,578, and Panama which imported \$887,587.

The used jukebox market, according to one Commerce Department spokesman, is buried under the category of "Phonographs and Record Players, Used." Therefore, statistics in that category are lumped together with non-coin-operated machines.

So perhaps there is no clear perspective of this elephant—the export market for amusement machines. The world market as it appears to an exporter cannot be taken as a world view. Generally speaking, what the exporter sees is limited by his own dealings. Consequently, when he describes the export elephant as a steel bar, a tree, or a snake—what he is probably indicating is if he has the elephant by the nose, by the tail, or is in the precarious position of being down under it all.

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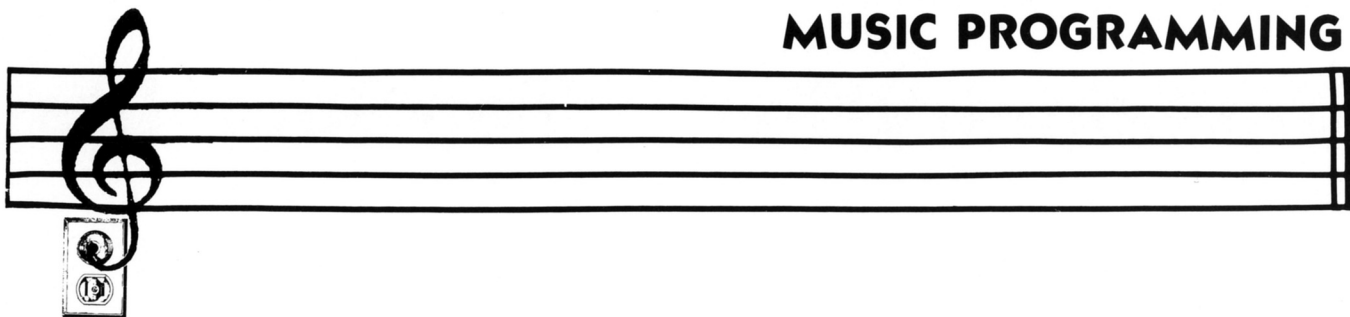


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# The King is Dead

The King is dead.

The King, it hardly seems necessary to explain further. Elvis, the King of Rock 'n Roll is dead.

His full name seemed reserved for special occasions. People seldom spoke of him, using his full moniker "Elvis Presley." It was always "Elvis." His last name seemed superfluous, almost redundant. There was no need to distinguish him from another Elvis as you would distinguish Paul Anka from Paul McCarthy or Paul Simon.

Elvis was one of a kind.

And though one of a kind, he was probably one of the most imitated men in history. Nightclub acts often featured singers who "look like Elvis, sing like Elvis, wiggle like Elvis!"

When the Beatles reached stardom, the frenzy of Beatlemania was compared to that of the screaming, fainting Elvis fans. And the same was true of the earlier phenomenon surrounding Frank Sinatra. And though the Beatles and Sinatra are said at times to have reached the same plateau in the public consciousness that Elvis had attained, still it seems that Elvis stands taller than they. For no other man, no other group has had the staying power of Elvis. No one else has been able to remain at the top for more than twenty years like Elvis (even in the week of his death, he had still another hit single on his hands, "Way Down/Pledging My Love").

He seemed to span the record industry like no one ever could. He wasn't just a rock singer, for he sang country and religious music as well.

The list of hits seems endless: "Heartbreak Hotel," "Are You Lonesome Tonight," "Hard Headed Woman," "Can't Help Falling in

Love," "In the Ghetto," "Don't Cry, Daddy," "Love Me Tender," "Jailhouse Rock," "Hound Dog," "Blue Suede Shoes," "Blue Christmas," "Burning Love," "The Wonder of You," the list goes on.

His sneering look, his upturned collar (which everyone knew was really turned up against the older generation), his slick hair—they were expressions of the seething rebellion of the youth. But for those who looked closely, there was something good here. As one father put it, "Elvis is a safe emotional outlet for the suppressed urges that have been accumulating in teenagers as a result of overstimulation by the mediums of television, radio, and popular music."

And then there was that swagger that parents saw as bordering on the obscene. How tame it seems now in comparison with that of the entertainer's acts today.

His stature was so great that he could not be contained just in the popular music field. He carried over into motion pictures. And there again he was a success. And then there were those thinly-disguised satires of him and of the phenomenon surrounding him, movies like "Bye Bye, Birdie" which were all too reminiscent of the slick-haired, guitar-playing rock idol who had been drafted. Now surely there will be the life story motion pictures, probably featuring some of those same singers who "look like Elvis, sing like Elvis, and wiggle like Elvis" but who nevertheless lack the dynamite that was Elvis.

In recent memory, only one other death rivals his. And that was the death of a President. And though 15 years from now, most people probably won't be able to tell you where they were when Elvis died,

still it is indicative of just how great a phenomenon he was that his death can be compared only with that of a Presidential assassination. No other person today would have such an impact.

No, his death will not be embedded in our minds like that of JFK, and it shouldn't be referred to as some have referred to it, as being "a global disaster," because it really isn't. And to say so is to make something of it that isn't there.

Yet not even Presidents have drawn the attention that Elvis has. When the Beatles came out with their mop hair, people speculated if Elvis would continue with his "greasy kid's look." He didn't, and as a result, the mod hair styles reached total acceptance. It is doubtful if they would have had not the King himself deigned to change with the times.

And then there was all the talk of his health, of his being overweight, of his being hooked on drugs. And while all this talk would have been dismissed by many as being "movie star gossip" and not worth indulging in, when that talk was about Elvis, it seemed to take on an added significance.

So now Elvis is dead. And even though he is dead, he will remain simply "Elvis." No further definition will seem necessary. No further definition will come.

His full name will, like before, be saved only for special occasions. For the other times, it will be simply, "Elvis."

Elvis Presley is dead. The King is dead. Long Live the King.

— David Pierson



# Top Country Hits

Now Was

- |    |    |  |   |
|----|----|--|---|
| 1  | 1  | ROLLIN' WITH THE FLOW                          | CHARLIE RICH/Epic 8 50392                 |
| 2  | 2  | IT WAS ALMOST LIKE A SONG                      | RONNIE MILSAP/RCA PB 10976                |
| 3  | 3  | I DON'T WANNA CRY                              | LARRY GATLIN/Monument 221                 |
| 4  | 5  | A SONG IN THE NIGHT                            | JOHNNY DUNCAN/Columbia 3 10554            |
| 5  | 7  | WAY DOWN/PLEDGING MY LOVE                      | ELVIS PRESLEY/RCA PB 10998                |
| 6  | 4  | I CAN'T LOVE YOU ENOUGH                        | LORETTA & CONWAY/MCA 40728                |
| 7  | 10 | RAMBLIN' FEVER                                 | MERLE HAGGARD/MCA 40743                   |
| 8  | 8  | HONKY TONK MEMORIES                            | MICKEY GILLEY/Playboy ZS8 5807            |
| 9  | 9  | A TEAR FELL                                    | BILLY CRASH CRADDOCK/ABC Dot DO 17701     |
| 10 | 12 | TILL THE END                                   | VERN GOSDIN/Elektra 45411                 |
| 11 | 11 | I'M THE ONLY HELL (MAMA EVER RAISED)           | JOHNNY PAYCHECK/Epic 8 50391              |
| 12 | 13 | (AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN | DOTTSY/RCA PB 10982                       |
| 13 | 15 | SUNFLOWER                                      | GLEN CAMPBELL/Capitol 4445                |
| 14 | 16 | DON'T IT MAKE MY BROWN EYES BLUE               | CRYSTAL GAYLE/United Artists XW 1016      |
| 15 | 6  | MAKIN' BELIEVE                                 | EMMYLOU HARRIS/Warner Bros. WBS 8388      |
| 16 | 23 | THAT'S THE WAY LOVE SHOULD BE                  | DAVE & SUGAR/RCA PB 11034                 |
| 17 | 24 | SOUTHERN CALIFORNIA                            | GEORGE JONES & TAMMY WYNETTE/Epic 8 50418 |
| 18 | 20 | GENTLE TO YOUR SENSES                          | MEL MCDANIEL/Capitol 4430                 |
| 19 | 21 | BARBARA DON'T LET ME BE THE LAST TO KNOW       | MEL STREET/Polydor 14399                  |
| 20 | 19 | IN THE JAILHOUSE NOW                           | SONNY JAMES/Columbia 3 10551              |

# Top Soul Hits

Now Was

- |    |    |                           |  |
|----|----|---------------------------|--|
| 1  | 1  | FLOAT ON                  | FLOATERS/ABC 12284                           |
| 2  | 2  | BEST OF MY LOVE           | EMOTIONS/Columbia 3 10554                    |
| 3  | 4  | STRAWBERRY LETTER 23      | BROTHERS JOHNSON/A&M 1949                    |
| 4  | 3  | EASY                      | COMMODORES/Motown M 1418F                    |
| 5  | 5  | SLIDE                     | SLAVE/Cotillion 44128                        |
| 6  | 6  | A REAL MOTHER FOR YA      | JOHNNY GUITAR WATSON/DJM 1024                |
| 7  | 9  | I BELIEVE YOU             | DOROTHY MOORE/Malaco 1042                    |
| 8  | 8  | SUNSHINE                  | ENCHANTMENT/Roadshow XW991 Y                 |
| 9  | 7  | LIVIN' IN THE LIFE        | ISLEY BROTHERS/T-Neck ZS8 2267               |
| 10 | 19 | THE GREATEST LOVE OF ALL  | GEORGE BENSON/Arista 0251                    |
| 11 | 13 | L.A. SUNSHINE             | WAR/Blue Note 1009                           |
| 12 | 10 | THIS I SWEAR              | TYRONE DAVIS/Columbia 3 10528                |
| 13 | 11 | SEE YOU WHEN I GIT THERE  | LOU RAWLS/Phila. Intl. ZS8 3623              |
| 14 | 18 | DEVIL'S GUN               | C.J. & COMPANY/Westbound 55400               |
| 15 | 17 | LET'S CLEAN UP THE GHETTO | PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 |
| 16 | 12 | GOT TO GIVE IT UP         | MARVIN GAYE/Tamla T 54280F                   |
| 17 | 14 | I DON'T LOVE YOU ANYMORE  | TEDDY PENDERGRASS/Phila. Intl. ZS8 3622      |
| 18 | 25 | WORK ON ME                | O'JAYS/Phila. Intl. ZS8 3631                 |
| 19 | 15 | LOVIN' IS REALLY MY GAME  | BRAINSTORM/Tabu 10961                        |
| 20 | 16 | I'M GOING DOWN            | ROSE ROYCE/MCA 40721                         |



AUGUST 20, 1977



# THE SINGLES CHART

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

AUG. 20	AUG. 13				WKS. ON CHART
1	1	<b>I JUST WANT TO BE YOUR EVERYTHING</b>	ANDY GIBB		18
2	2	<b>BEST OF MY LOVE</b> EMOTIONS/Columbia 3 10544			10
3	3	<b>UNDERCOVER ANGEL</b> ALAN O'DAY/Pacific 001 (Atlantic)			18
4	4	<b>(YOUR LOVE HAS LIFTED ME) HIGHER &amp; HIGHER</b>	RITA COOLIDGE/A&M 1922		16
5	6	<b>EASY</b> COMMODORES/Motown M 1418F			13
6	8	<b>HANDY MAN</b> JAMES TAYLOR/Columbia 3 10557			10
7	5	<b>WHATCHA GONNA DO?</b> PABLO CRUISE/A&M 1920			16
8	7	<b>I'M IN YOU</b> PETER FRAMPTON/A&M 1941			13
9	18	<b>FLOAT ON</b> FLOATERS/ABC 12284			9
10	19	<b>DON'T STOP</b> FLEETWOOD MAC/Warner Bros. WBS 8413			7
11	21	<b>STRAWBERRY LETTER 23</b> BROTHERS JOHNSON/A&M 1949			7
12	13	<b>BARRACUDA</b> HEART/Portrait 6 70004			13
13	14	<b>JUST A SONG BEFORE I GO</b> CROSBY, STILLS & NASH/ Atlantic 3401			12
14	15	<b>BLACK BETTY</b> RAM JAM/Epic 8 50357			12
15	12	<b>YOU AND ME</b> ALICE COOPER/Warner Bros. WBS 8349			17
16	10	<b>DA DOO RON RON</b> SHAUN CASSIDY/Warner/Curb 8365 (WB)			15
17	9	<b>YOU MADE ME BELIEVE IN MAGIC</b> BAY CITY ROLLERS/ Arista 0256			12
18	11	<b>MY HEART BELONGS TO ME</b> BARBRA STREISAND/ Columbia 3 10555			14
19	26	<b>TELEPHONE LINE</b> ELECTRIC LIGHT ORCHESTRA/ United Artists 1000			10
20	29	<b>SMOKE FROM A DISTANT FIRE</b> SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370			9
21	22	<b>GIVE A LITTLE BIT</b> SUPERTRAMP/A&M 1938			13
22	25	<b>HOW MUCH LOVE</b> LEO SAYER/Warner Bros. WBS 8319			7
23	24	<b>YOU'RE MY WORLD</b> HELEN REDDY/Capitol P 4418			15
24	31	<b>ON AND ON</b> STEPHEN BISHOP/ABC 12269			9
25	17	<b>DO YOU WANNA MAKE LOVE</b> PETER McCANN/ 20th Century 2335			17
26	30	<b>CHRISTINE SIXTEEN</b> KISS/Casablanca NB 889			6
27	16	<b>LOOKS LIKE WE MADE IT</b> BARRY MANILOW/Arista 0244			16
28	33	<b>THEME FROM "STAR WARS" CANTINA BAND</b> LONDON SYMPHONY ORCHESTRA/20th Century 2345			6
29	35	<b>COLD AS ICE</b> FOREIGNER/Atlantic 3410			5
30	32	<b>TELEPHONE MAN</b> MERI WILSON/GRT 127			2
31	42	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/T.K. 1023			9
32	36	<b>SWAYIN' TO THE MUSIC (SLOW DANCIN')</b> JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)			9
33	27	<b>KNOWING ME, KNOWING YOU</b> ABBA/Atlantic 3387			15
34	28	<b>IT'S SAD TO BELONG</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)			16
35	23	<b>MARGARITAVILLE</b> JIMMY BUFFETT/ABC 12254			19
36	37	<b>SLIDE SLAVE</b> /Cotillion 44218 (Atlantic)			11
37	20	<b>DREAMS</b> FLEETWOOD MAC/Warner Bros. WBS 8371			19
38	34	<b>GOT TO GIVE IT UP</b> MARVIN GAYE/Tamla T 54280F (Motown)			20
39	38	<b>GONNA FLY NOW (THEME FROM "ROCKY")</b> BILL CONTI/United Artists XW940 Y			18
40	48	<b>"STAR WARS" THEME/CANTINA BAND</b> MECO/ Millennium MN 604 (Casablanca)			4
41	53	<b>NOBODY DOES IT BETTER</b> CARLY SIMON/Elektra 45413			5
42	51	<b>THAT'S ROCK 'N' ROLL</b> SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)			4
43	52	<b>DON'T WORRY BABY</b> B. J. THOMAS/MCA 40735			6
44	49	<b>SO YOU WIN AGAIN</b> HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)			8
45	50	<b>SUNFLOWER</b> GLEN CAMPBELL/Capitol P 4445			6
46	54	<b>THE GREATEST LOVE OF ALL</b> GEORGE BENSON/Arista 0251			5
47	47	<b>WAY DOWN</b> ELVIS PRESLEY/RCA PB 10998			8
48	39	<b>ARIEL</b> DEAN FRIEDMAN/Lifesong 45002			20
49	40	<b>JET AIRLINER</b> STEVE MILLER BAND/Capitol P 4424			17
50	56	<b>EDGE OF THE UNIVERSE</b> BEE GEES/RSO RS 880 (Polydor)			5

51	58	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 8 50425			4
52	62	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370			4
53	66	<b>JUNGLE LOVE</b> STEVE MILLER/Capitol P 4466			3
54	61	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists 1027			4
55	63	<b>HARD ROCK CAFE</b> CAROLE KING/Avatar 4455 (Capitol)			4
56	57	<b>SEE YOU WHEN I GIT THERE</b> LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)			10
57	60	<b>A REAL MOTHER FOR YA</b> JOHNNY GUITAR WATSON/ DJM 1024			6
58	75	<b>I FEEL LOVE</b> DONNA SUMMER/Casablanca 884			3
59	59	<b>IT'S A CRAZY WORLD</b> MAC McANALLY/Ariola America P 7665 (Capitol)			6
60	43	<b>I'M YOUR BOOGIE MAN</b> KC & THE SUNSHINE BAND/ T.K. 1022			25
61	69	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/ RCA PB 10976			5
62	65	<b>LITTLE DARLIN' (I NEED YOU)</b> THE DOOBIE BROTHERS/ Warner Bros. WBS 8408			4
63	67	<b>L.A. SUNSHINE</b> WAR/Blue Note 1009 (UA)			4
64	45	<b>FEELS LIKE THE FIRST TIME</b> FOREIGNER/Atlantic 3394			22
65	41	<b>LUCKENBACH, TEXAS</b> WAYLON JENNINGS/RCA PB 10924			15
66	44	<b>LONELY BOY</b> ANDREW GOLD/Asylum 45384			23
67	46	<b>ANGEL IN YOUR ARMS</b> HOT/Big Tree BT 16085 (Atlantic)			24
68	55	<b>LIVIN' IN THE LIFE</b> ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)			10
69	76	<b>HELP IS ON THE WAY</b> LITTLE RIVER BAND/Harvest P 4428 (Capitol)			4
70	74	<b>I'M DREAMING</b> JENNIFER WARNES/Arista 0252			5
71	82	<b>I WOULDN'T WANT TO BE LIKE YOU</b> ALAN PARSONS/ Arista 0260			2
72	80	<b>HOLD ON WILD CHERRY</b> /Epic 8 50401			4
73	64	<b>ROCK AND ROLL NEVER FORGETS</b> BOB SEGER/Capitol 4449			7
74	82	<b>I BELIEVE YOU</b> DOROTHY MOORE/Malaco 1042 (T.K.)			4
75	68	<b>LADY (PUT THE LIGHT ON ME)</b> BROWNSVILLE STATION/ Private Stock 45149			12
76	86	<b>LOOK WHAT YOU'VE DONE TO MY HEART</b> MARILYN McCOO & BILLY DAVIS, JR./ABC 12298			2
77	79	<b>DOWN THE HALL</b> FOUR SEASONS/Warner/Curb WBS 8407 (WB)			4
78	73	<b>(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD</b> CAT STEVENS/A&M 1948			8
79	83	<b>HURRY SUNDOWN</b> OUTLAWS/Arista 0258			6
80	72	<b>HIGH SCHOOL DANCE</b> SYLVERS/Capitol P 4405			19
81	85	<b>THE "STAR WARS" STARS</b> THE FORCE/Lifesong 031			4
82	70	<b>BABY DON'T CHANGE YOUR MIND</b> GLADYS KNIGHT & THE PIPS/Buddah 569			9
83	94	<b>INDIAN SUMMER</b> POCO/ABC 12295			4
84	88	<b>NOTHING BUT A BREEZE</b> JESSE WINCHESTER/Bearsville BSS 0318 (WB)			3
85	89	<b>I BELIEVE IN LOVE</b> KENNY LOGGINS/Columbia 3 10569			4
86	96	<b>DON'T IT MAKE MY BROWN EYES</b> BLUE CRYSTAL GAYLE/ United Artists XW1016			4

## CHARTMAKER OF THE WEEK

87	—	<b>HEAVEN ON THE SEVENTH FLOOR</b>		1
		PAUL NICHOLAS		
		RSO RS 878 (Polydor)		
88	91	<b>LET'S CLEAN UP THE GHETTO</b> PHIL. INTL. ALL STARS/ Phila. Intl. ZS8 3627 (CBS)		3
89	90	<b>GET IT UP FOR LOVE</b> AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402		10
90	95	<b>DEVIL'S GUN</b> C. J. & COMPANY/Westbound 55400 (Atlantic)		3
91	93	<b>SUNSHINE</b> ENCHANTMENT/Roadshow XW991 Y (UA)		8
92	71	<b>SIR DUKE</b> STEVIE WONDER/Tamla T 54281F (Motown)		21
93	78	<b>LUCILLE</b> KENNY ROGERS/United Artists XW929 Y		23
94	77	<b>SING IT, SHOUT IT</b> STARZ/Capitol P 4434		5
95	98	<b>O-H-I-O</b> OHIO PLAYERS/Mercury 73932		2
96	97	<b>NIGHTS ON BROADWAY</b> CANDI STATON/Warner Bros. WBS 8387		3
97	99	<b>GOOD MORNING JUDGE</b> 10cc/Mercury 73943		2
98	100	<b>WORK ON ME</b> THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)		2
99	81	<b>I DON'T LOVE YOU ANYMORE</b> TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)		17
100	—	<b>KENTUCKY MORNIN'</b> AL MARTINO/Capitol P 4444		1

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## PLAY METER UPDATE

August 19, 1977 Volume 3/ No. 16

### Seeburg's earnings are down

Seeburg Industries, Inc. showed substantial increase in revenues for the first six months of 1977 over the comparable period in 1976; but in its recent earnings statement to its stockholders, the firm reported a decrease in the net income figure.

Contributing greatly to the reduced earnings for Seeburg for the first six months was an extraordinary item of \$600,000 which was paid by the company as a settlement in a class action suit brought by a stockholder of the company, Jerry Rosenbaum.

The Rosenbaum suit against Seeburg was filed May 14, 1975 in a federal district court in Pennsylvania and sought damages for alleged violations of federal securities laws arising out of alleged misstatements and omissions during the period July 16, 1973 through May 15, 1974.

Seeburg denied the allegations, and on November 11, 1975 the federal district court directed that the action should proceed as a class action suit on behalf of all persons who purchased common stock or warrants of Seeburg Industries during that ten-month period.

The two sides finally came to terms May 2, 1977 with the final settlement calling for Seeburg to pay \$1,000,000 in cash and securities. Of that amount, \$400,000 was paid by the Seeburg's insurance company to the law firm of Peterson, Ross, Rall, Barber & Seidel of Chicago, Illinois.

The remaining \$600,000 of the settlement represented the agreed-upon value of 88,479 shares of the company's class A common stock issued in settlement of the suit. Seeburg's revenue figures for the second quarter and first half of the year increased from 1976's figures of \$22.4 million and \$60.4 million to \$28.1 million and \$69.1 million in 1977.

However, largely because of the extraordinary item of the court settlement, the company's stockholders share of the earnings dropped from 54 cents for the first

six months of 1976 to 14 cents for the first six months of 1977. Seeburg's common and common equivalent shares outstanding total 2,878,675.

### Foosball tourney held

Over \$3,000 was awarded at the second annual Joe Snider Foosball Classic, a three-day foosball tournament that was held recently at the Wreck of the Hesperus Tavern in Portland, Oregon.

Shooters from all over the country, including six national champions—Rick Beberg, Bev Froom, Dan Kaiser, Ken Rivera, Jack Briggs, and Vicki Freeman—were in attendance.

Beberg emerged as the leading money winner, over the three-day event, pocketing \$300 for winning one event and placing in the money in two other events. Three players—Kaiser, Rick Martin, and Tom Whalen—earned \$250 a piece for their efforts. And the leading money winner for the ladies was Bev Froom who carried home \$145.

The premier event of the tourney, the open doubles, drew 35 teams and featured a \$500 first prize which was won by Rick Martin and Tom Whalen. The open singles competition had 22 entries. Dan Kaiser picked up the top money of \$250 for the event.

The largest drawing tournaments at the three-day event were the draw-your-partner doubles (60 entries), the novice singles (52 teams), and the novice doubles (51 teams).

Five other tournaments were also held. Those events, and the number of entries in each are as

follows: open mixed doubles (18 teams), novice mixed doubles (12 teams), women's doubles (12 teams), over 30 (12 teams), Oregon State four-on-four championships (12 teams).

### Mirco appoints Tiffany, Hamill

Mirco, Inc. of Phoenix, Arizona has made two appointments. Robert R. Tiffany has rejoined the company as the firm's commercial accounts manager, and John B. Hamill has been appointed manager of manufacturing operations.

Tiffany has 27 years experience which covers all phases of manufacturing and general management. Prior to joining Mirco, he was manager of manufacturing for Control Data Corp. with responsibility for operations at facilities in Tucson and Minneapolis. He previously spent 17 years in various manufacturing capacities at several General Electric facilities.

Hamill has 15 years of experience in purchasing, materials, and operations management. Most recently he held positions as corporate purchasing manager for Memorex Corp. in Santa Clara, California and director of material for Sweda International, a division of Litton Industries in New Jersey.

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# International Dateline

## Pat Huff joins London distributor



Following a trans-Atlantic telephone call between Barry Vail, deputy managing director of Associated Leisure (Sales) Ltd. of London, and "exiled" Shane Breaks, now with Belam Corporation, American-born Pat Huff has joined A.L. as a member of the customer liaison sales staff.

Pat, who has an academic background, is the daughter of Paul Huebsch, general sales manager of Rowe and a great friend of Barry Vail.

Barry had a vacancy on his staff, and when he heard from Shane that Pat was in England and looking for a job he sought a meeting with her that led to the appointment. Pat now lives in Aylesbury, Buckinghamshire, with her British philosopher husband. They married seven years ago after meeting at a Picasso exhibition in Ireland.

## First international distributors meeting

The first Italian company to hold an international distributors meeting is Zaccaria, the pinball manufacturers with a growing reputation in Europe. At the same time they launched their latest game, Combat.

Held in Bologna, the meeting was attended by distributors and agents from Great Britain, Belgium, West Germany, France and Sweden. In addition many Italian distributors and operators were there and chief among the guests was Mario China, president of S.A.P.A.R., the Italian coin machine trade association.

The new Combat pinball was previewed during a cocktail party and afterwards guests visited the Zaccaria factory for a guided tour.

## Coin industry thriving in Germany

The West German automatics industry is thriving. This was the message that came across at the annual general meeting of the Verband der Deutschen Automaten-Industrie (the V.D.A.I., Germany's association of coin machine manufacturers and importers).

Delegates to the meeting, held in Berlin, heard from Chairman Herbert Nack, in his opening remarks, pay tribute to Hans Throner of Rastatt, who recently died and who had worked very hard as the chairman of the vending and automatic services department.

During his report, the chairman of the juke box and amusement machine department, Harro Koebke, raised two main subjects from the events of 1976.

He reflected on the successful conclusion to moves to improve maximum awards and price of play on the country's slots and on the success of the Internationale Munz-automaten-Ausstellung, the IMA show which was held in Berlin in March.

Koebke said the gambling reform brought in the long-awaited 30 Pfennig play and the introduction of slots to a new range of locations, snack bars. At the same time it opened up the possibilities of operating a third slot machine in arcades.

IMA, he said proved Berlin as a successful exhibition center. He

said the city's facilities afforded plenty of space to show the machines, a point readily agreed upon by the thousands of visitors, the television, and press.

The questions of value added tax and protection of the young were discussed in co-operation with the association representing the distributors and with that representing operators.

In the field of international amusements the V.D.A.I. works actively on a number of problems as a member of the Vereinigung der Verbände der Automatenwirtschaft (V.V.A.—one of two organizations of groups of national associations) in the Common Market. Members were told that several countries had at present the laws regarding slots under review, especially Austria and Switzerland.

Members were also told that efforts to unite the two federations of associations were much closer to their objective.

A recently-passed German law affecting general business conditions would affect the coin machine industry, it was pointed out, but at present the wording of the law was too general and specific definitions would be given at a later date. Closely connected to this is another law to be passed by the Common Market, which would also affect the coin machine industry strongly.

The official report on the meeting

goes on to state that it must be a constant task of the association to keep a distinct demarcation between amusement machines with cash prizes and gambling machines of the casino type. "It will be important for the future to watch this progress critically as the play on amusement machines—insofar as it is permitted winnings by German legislation—can in no way be compared with gambling as its roots lie in a completely different area.

The V.D.A.I. has 29 member firms (18 in the juke box and amusement machine department and 11 in the goods vending and automatic services department). It now represents all the important manufacturers and main importers.

The meeting agreed to hold the next IMA exhibition in Berlin from April 26 to 28, 1978.

Officials re-elected were Chairman, Herbert Nack of Bingen; Vice-Chairmen, Gunter Kempin of Espelkamp-Mittwald and Harro Koebke of Berlin; Chairman of the juke box and amusement machine department, Harro Koebke; Deputy, Hans Rosenzweig of Bingen; Treasurer, Heniz Buder of Bingen; Committee members Kurt Borrassch of Hamburg and Waldemar Grinke of Niedereschback-Frankfurt; Chairman of the vending and automatic services department, Gunter Kempin of Espelkamp; Deputy, Adolf Christ of Herrieder-ii-Ansbach.

# News Bits

HOLLAND—Gordon Rand, manager of the Amsterdam-based Bell-Fruit Nederland, a subsidiary of the British company Bell-Fruit Ltd., has just been appointed a director of the subsidiary.

GREAT BRITAIN—The foundation stone of Coral Island, thought to be the largest amusement arcade ever opened in Britain, was recently laid at a ceremony in Blackpool, Lancashire. It is expected to contain about \$500,000 worth of coin-operated equipment in an area which the owners, Coral Entertainments, describe as "big enough to hold 80 double-decker buses!"

WEST GERMANY—Michael Bar, formerly the head of Chicago Coin Europe which he later sold to Chicago Coin in the United States, has started a new company in Dusseldorf. The company is called Model Racing Games K.G., and he is to represent four Italian manufacturers on international markets—Model Racing (arcade games), OKF (kiddie rides), Garlando (billiard and pool tables) and Zaccaria (pinball).

AUSTRIA—The 1977 Incomat, the major Vienna-staged coin machine exhibition, is to be held from November 16 to 18 at the new Vienna Congress Centre and not at the Hilton Hotel as was at first expected. The move will release 100 percent more space for booths compared with last year's show. Up to the present about two-thirds of the space had been booked.

Although the show is traditionally held every two years, a 1977 exhibition has been organized to coincide with the 20th anniversary of the founding of the Austrian coin machine trade association.

SPAIN—Pepe Benavides, who has for some time been running the export department of the noted Spanish pinball manufacturers, Recel, in Madrid, has left the company. He has not yet been replaced.

WEST GERMANY—The coin machine trade association in Hesse, West Germany, recently celebrated its 25th anniversary. Founder and President Will Muller presided over the festivities, watched by Werner Schmidt, President of Euromat the organization of European associations and Heinz Kastner, president of D.A.G.V., one of the German Federal associations.

## QUOTABLES

"The changeover to electronics seems to me to be the big thing for the future, but it won't come as quickly as some people think. Many mechanics resist electronics. They are scared of them. And they are very important people who influence operators and distributors a lot."

Michael Bar  
Coin Slot  
June 18, 1977

"We have got to bury once and for all the sleazy image of the past that arcades have had. My own feeling is that we are now succeeding in doing just this. More and more arcade operators are realizing that arcades are places that can be enjoyed by the whole family and not just by one particular age group or type of person."

Ashley Hogsden  
Coin Slot  
June 25, 1977

## British plan large exhibit

Fifteen British companies, mostly from the coin machine industry, will take part in a joint venture to the International Association of Amusement Parks and Attractions Exposition in New Orleans, later this year.

The venture is being sponsored jointly by the British Amusement Catering Trades Association and British Government Board of Trade. They will take one large unit of nearly 4,000 square feet in the exhibition hall. It is the first time such a venture has taken place in an American exhibition.

British companies taking part include Alca Electronics, London Coin, Bell-Fruit, Thomas Automatics, Coin Controls, Alfred Crompton, Dennis Jezzard and Whittaker Brothers.

The products they will exhibit will range between penny "pusher" type multi-player payout machines for carnivals and arcades (paying tokens), some casino slots with Atlantic City in mind, coin-operated kiddie rides, coin-handling equipment and some arcade and pleasure park effects.

Some of the companies, Alca, Jezzard and Crompton, showed the exhibition last year on the booths of American distributors, with considerable success.

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By Robin Minnear of the Game Doctors

## Servicing solid state pins

One of the more important decisions you as an operator have to make is whether or not you will indulge in the solid-state pin market. Assuming the pin will attract players, the most important consideration is serviceability. Are solid-state pins as serviceable as electro-mechanical pins? This is a question that can't be answered with a "yes" or "no."

If you're an operator who is already doing some or all of your own solid-state repair, solid-state pins may seem to be a natural transition in an era of technological advancement. If you're an operator who has men to handle everything but your solid-state equipment, you may look at solid-state pinball as having more down-time while the boards are at the local repair facility. My personal feeling is "Why fight the inevitable?". So this month we look at a quick way to locate a problem in Bally's solenoid driver board used in the solid-state Freedom, Night Rider and Evel Knievel.

Bally's solid-state pins are micro-processor controlled. Figure One is the basic block diagram of Bally's MPU pinball system. The system consists of four main parts: the power supply, the input controls, the micro-processor, and the output controls. The power supply consists of several AC, DC, and DC regulated supplies. It is a good idea to spend a while, familiarizing yourself with the different supply voltages and natures. The information is in the manuals that accompany the game.

The micro-processor unit (MPU) is the heart of the system and controls virtually everything. Its main function is to receive input commands from the playfield contacts and initiate the proper output function such as the sling-shots, bumpers, saucer holes, etc.

The input circuit consists of a switch matrix made up of playfield, coin, tilt and program option switches. (See *Play Meter* Update August 1977.) These switches provide the MPU with game play information. The output circuit takes the command from the MPU and carries it out. The MPU may say: "energize left bumper" or

"eject saucer hole" or "increment score." It's the output circuits purpose to energize the units or change their present status.

The following is a description of a quick way to check the solenoid driver circuit. A similar method may be used on the lamp-driver circuitry. Figure Two is the schematic of the left bumper solenoid circuit from Night Rider. This circuit is common for all the solenoids on all three Bally solid-state pins. Let's assume the left bumper will not "pop." When the ball hits the left bumper, the MPU receives this information through the input switch matrix (Update August 1977).

The MPU then commands the 74L154 decoder (Figure Two) to energize the bumper solenoid circuit. The decoder does this by changing pin 11 from about four volts to zero volts. This then causes transistor U3 to turn off. When U3 turns off it allows the driver transistor Q9 to turn on which allows the left bumper solenoid to energize.

A quick way to determine if this circuit is functioning is to do the "short test." This test assumes that all the power supplies are tested to be good.

1. Short the emitter (E) and

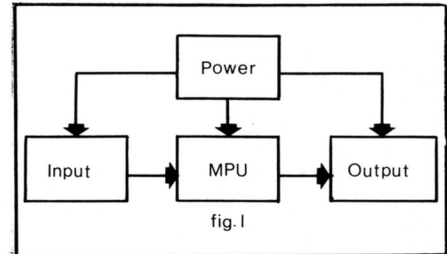


fig. 1

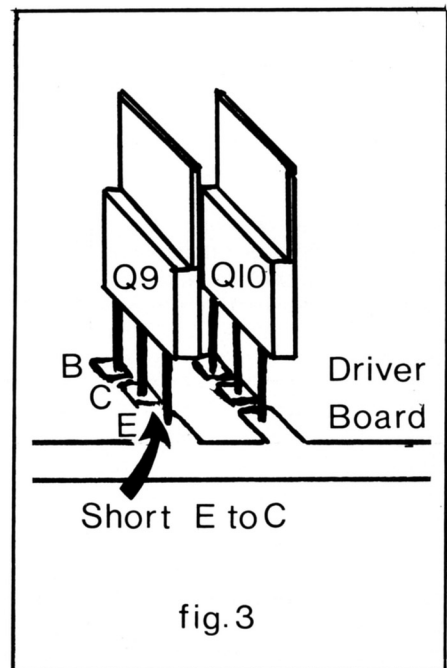


fig. 3

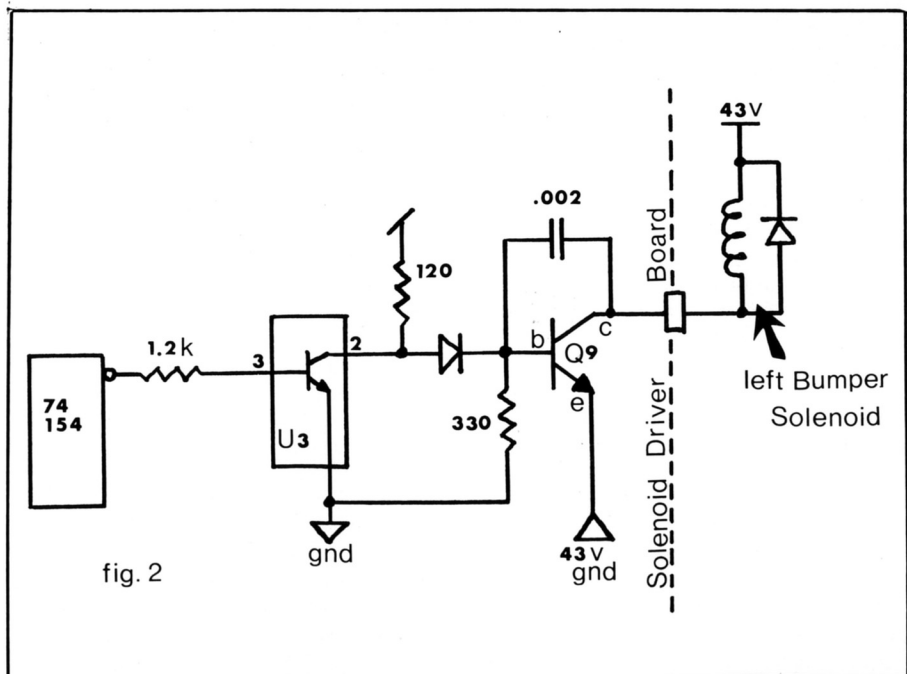


fig. 2



collector (C) together with your meter lead or a small screwdriver (Figure 3). This should energize the solenoid. If it doesn't energize, the problem is in the wire from the solenoid driver board to the solenoid, the solenoid or the 43V power supply.

2. Attach a clip lead to ground and touch the other end to pin three of U3. If the solenoid doesn't energize the problem is U3, Q9 or the devices between them (Figure 2). A good way to determine exactly which device failed is to put the game in the solenoid self test mode and compare your meter readings with the readings you get from the right bumper solenoid turn-on circuit. This is also a good time to do the front-to-back test on the transistors U3 and Q9, and on the diode as described in the *Play Meter* service issue.

3. With the game in the solenoid self test mode, check pin 11 of U2. This pin should go from about four

volts to ground when the left bumper is supposed to be energized. If pin 11 of U2 never goes to ground and every other solenoid works in the self-test mode, U2 (74L154) is probably bad.

It is my belief that the Bally solid-state pins are, for the large part, field serviceable. All you need is a V.O.M. (volt-ohm meter) and the schematic and documentation that comes with the game and a few common replacement parts. In fact, there are unused solenoid driver transistors (Q7, Q17, Q18 on Night Rider) and their associated circuitry on the solenoid driver board. You can use these spare devices to replace blown devices. The same applies to spare SCR's (silicon controlled rectifiers) on the lamp-drive boards. Be sure to refer to the schematic for the location of spare devices.

The purpose of the article was to demonstrate time-saving tricks I use to diagnose common failures. —

## Atari's self-testing system

Atari games introduced since October, 1976, include an easy-to-use self-test system to assist in diagnosing technical problems. The test takes approximately 30 seconds to 1 minute to complete on any game and checks 75 to 80 percent of the solid-state circuitry, player controls, switches, and lights on the game. The test should be implemented whenever the game is opened for collections or servicing; the self-test can indicate potential future problems as well as helping to pinpoint current problem areas.

This system has been designed to give operators a simple way to diagnose problems without needing special training in solid-state technology or any additional equipment. A switch inside the coin door is used to put the game into test mode. The video display together with audio checks indicates where any problems are located.

A section in the technical manual on each game gives a list of how to interpret problem indicators on the self-test. Most games' self-test includes two phases, one to check the solid state circuitry and another to check the controls and switches. Newer games also include checks for alignment and adjustment of the player controls.

For example, the following describes the self-test on Pool Shark:

1. Place self-test switch in ON position.
2. "Test OK" means no problem

with computer memory. "Test A, B, C, D, E, or F" means there may be a circuit board problem; check page 4 of manual for further identification.

3. "Pot 1 Aligned" tests X axis of left joystick control. "Push Start 2" to continue to check Pot 2, 3, and 4 (X & Y axis for left and right controls) for alignment. If any pot is "Not Aligned" it can easily be adjusted by rotating the indicated potentiometer on the PC board.

4. "Test Complete" displayed, all lights on the game flash as it is ready for the lamp and switch test. Start and coin switches are depressed and an audio sound indicates proper operation of the circuit.

5. Return self-test switch to OFF and the game will return to the attract mode for play.

Night Driver, Sprint 2, Dominos, Triple Hunt, Sprint 8, Drag Race, and Starship I have similar test procedures. The Atarians and Time 2000 games also have a complete self-test system built-in to check all solid-state and electro-mechanical parts on the game.

Atari engineering division is working to make the self-test system more comprehensive. They have made efforts to develop a test system for operators to use for easy identification of problem areas.

— Courtesy of Coin Connection  
July, 1977

## Technical Tips

### TIP A

**SITUATION:** The sound tapes in the Sega Plinkers Canyon are failing after several hours of use.

**SOLUTION:** Do not allow tape to run continuously to attract play. Keep switch #7 on the P.C. board #260023 in the off position. Also, modified tapes are now available through your distributor.

### TIP B

**SITUATION:** After properly aligning the rifle on the Atari Triple Hunt, there are no shots or random shots on the screen.

**SOLUTION:** Locate resistor R-80 behind transistor Q6 at P.C. location D-12. Replace the present 6.8K resistor with a 10K resistor.

### TIP C

**SITUATION:** Low 5 volt supply to game boards in PSE Bazooka.

**SOLUTION:** On the mother board, foil side, cut the etch going to pin 7 of the IC #741. Jumper isolated pin #7 of 741 to pin #4 of the edge connector of game board #3 (P.C. with pots).

### TIP D

**SITUATION:** Coins fail to credit on Elektra Flying Fortress.

**SOLUTION:** Locate the 270K ohm resistor coming from pin 7 of the IC #555 located at J-10. Replace it with a 100K ohm resistor.

### TIP E

**SITUATION:** A shakey paddle on Atari's Breakout can be hard to control.

**SOLUTION:** Replace the IC #4016 at location D-9 with an IC #4066. Also add a 1 mfd electrolytic capacitor from pin 5 of the IC #555, at location C-9, to ground. Be sure the negative side of the cap goes to ground.

### TIP F

**SITUATION:** The control cars on Exidy's Destruction Derby and Death Race "Drift" to the right while accelerating.

**SOLUTION:** Add a 220 ohm resistor from 8L pin 1 to +5 volts. Also add a 22-500 PF capacitor from 11A pin 9 to ground. You will need to experiment with the value. Try starting at 300 PF.

For any free technical assistance on any problems you may have, write Stephen Perry, c/o *Play Meter Magazine*, P.O. Box 24170, New Orleans, La. 70184.

— By Stephen Perry, editor, Electronic Amusement Report

## Large British firm braces for exhibitions

Associated Leisure Sales Ltd., a member of the publicly-owned Associated Leisure Group, has recently completed an extensive refurbishing program at its North London showrooms and offices. These must now be counted among the most luxurious in Europe.

Wall-to-wall carpet, and specially-planned lighting pay compliment to the many amusement machines on display from English, American, Spanish, Italian, and Japanese manufacturers.

Associated Leisure is one of the largest coin-operated amusement machine distributors in the world. In addition to a 70 percent increase in home market turnover last year, the firm is also enjoying a very healthy export trade. Present orders include machines for Europe, the Middle East, and Africa. So far this year, selling equipment has not been the biggest problem according to Alan Wilson, sales manager in charge of the London showroom; the problem's been getting enough machines to meet the orders.

"This has been for many reasons, in addition to the heavy demand," said Wilson. We have experienced problems with just about every manufacturer not being able to keep to production schedules. However, the situation is now in hand, and we are positive that the position will improve next year."

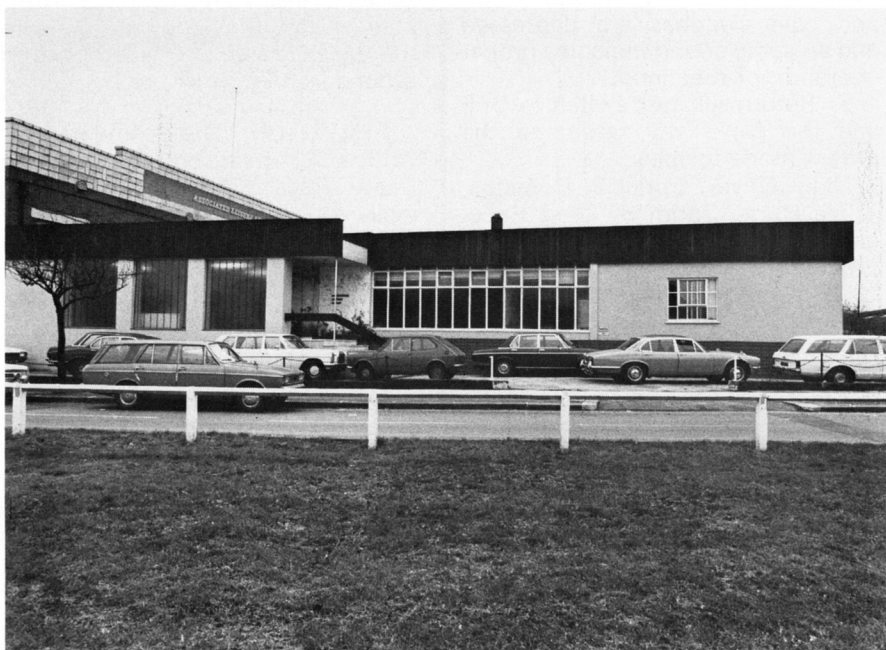
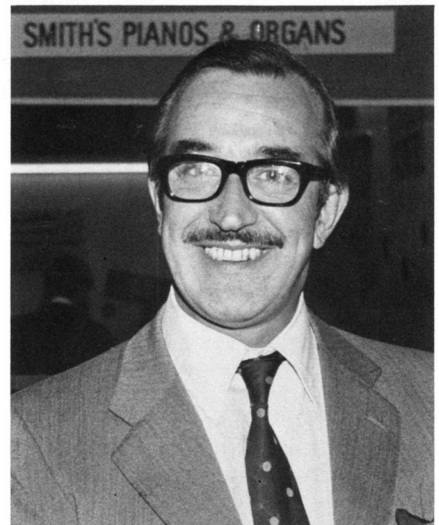
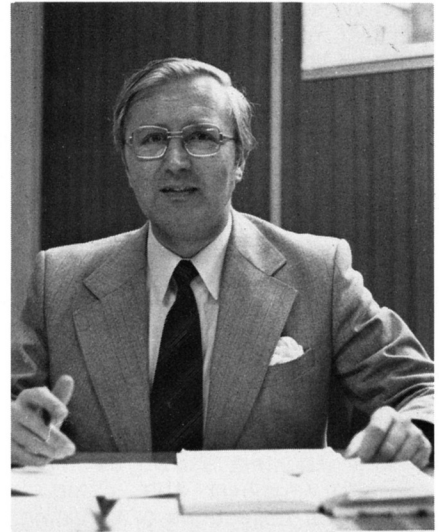
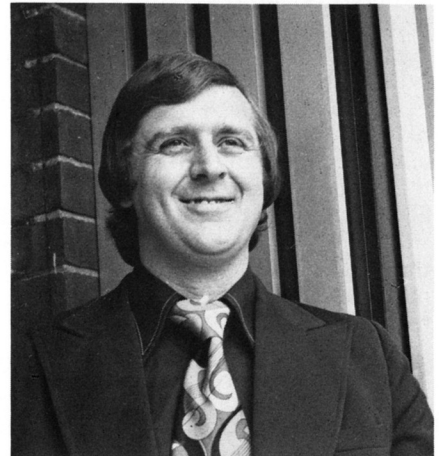
The London office has one very strong competitor, but a very friendly one. That is the company's

other showrooms and offices at Burton-on-Trent in Staffordshire, which is located in the East Midlands of England. Here is located Associated Leisure Group's main storage building, in a vast ex-grain store—in fact, it is called The Old Granary. This is a hive of activity with big workshops and storage for up to 17,000 machines and stocked with what must be the most comprehensive inventory of used equipment anywhere.

The man in charge of the sales office in Burton is Director Bob O'Donnell, who has been in the industry for many years. Proud of the fact that he holds his own with his big-city colleagues in London, O'Donnell said, "We may be out in the sticks, but they can't teach us much when it comes to selling amusement machines."

The boss of Associated Leisure Sales Ltd. is director and chief executive, Barry Vail. Vail pointed out that Associated Leisure's staff, which he called "some of the best staff in the world," is one of the major reasons for the success for the firm. He mentioned that the company is well-stocked in new and used equipment and has a strong spare parts department and after-sales service.

This winter, the British firm is committed to a heavy exhibition program in the United Kingdom, including its own preview of next year's models on October 5-6 at the Imperial Hotel in London.



From top to bottom are Alan Wilson, Barry Vail, and Bob O'Donnell. At left is A.L. headquarters in North London.



# ASSOCIATED LEISURE



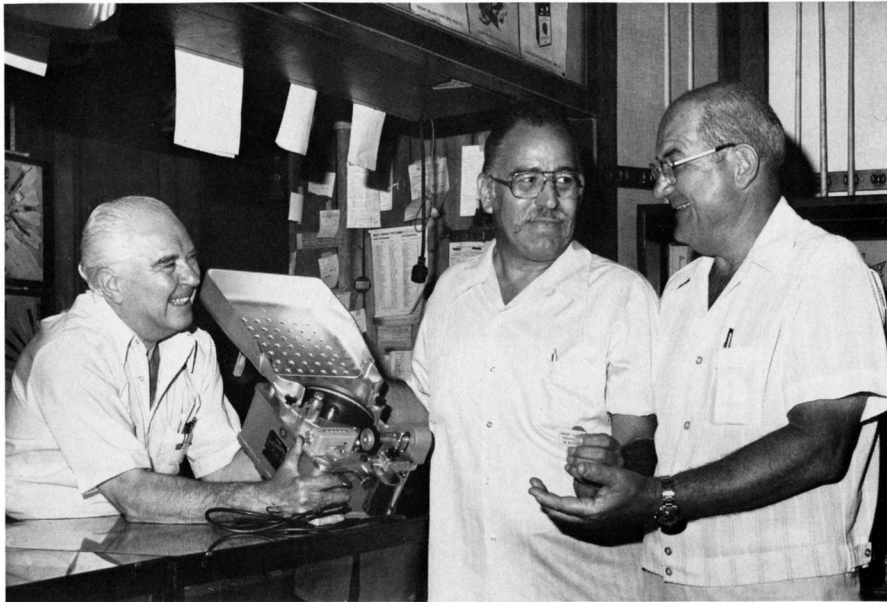
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# Distributing



Manny Chavez (center) of Superior Music in Redlands, California recently won an electric Standard Johnson Coin Counter valued at \$725. At left, presenting the prize is Jack Leonard of Portale Automatic Sales, a Los Angeles distributorship. Accepting the winning ticket (at right) is Stan Rouso, also of Portale Sales. The drawing was held in connection with Portale's recent appointment as exclusive distributor for Irving Kay Company products in the Southern California, Southern Nevada, and Arizona region.



Earl G. Strohpaal (far right), an operator from Grand Rapids, Michigan, recently stopped in at his local Deutsche Wurlitzer factory in Germany during his European trip with his wife. It was more than a casual visit, however; Strohpaal is a sub-distributor of Lew Jones Indianapolis and has quite a few Deutsche phonographs in his operation. There to meet Strohpaal were (from left) Klaus Telgheder and Dr. W.P. Foelkel, both of Wurlitzer.

## Whittaker eyes market

Whittaker Bros. was formed in 1945 and is presently celebrating its 32nd year of service to the amusement trades.

Relatively unknown in the United States, it is one of the major companies in the British amusement trades scene, manufacturing a large range of fiberglass kiddie rides, battery driven Mini Dodgem Cars, track rides and large center position payout machines.

Whittaker Bros. manufacture a range of over 25 different kiddie rides, the latest of which is the Magic Carousel and Swingboat double kiddie rides which have proved to be outstandingly successful in many European countries.

One of Whittaker's major products, supplied to many countries overseas, is the Auto Roulette multiplayer machine. This is a 6-player center position payout machine which has been developed over the last 12 years into one of the most successful multiplayer machines of all time. Coin input and payout features are available in a wide variety to suit most currency requirements and special models are now in operation in countries as far away as Japan, Nigeria and the Carribean.

The Company will be showing at the New Orleans Exhibition, for the first time, in November and looks forward to meeting many American operators.

## Struve school

The Struve Distributing Company of Salt Lake City, Utah hosted a service school for operators and servicemen of Bally and Midway equipment July 14 and 15 within the five states of Idaho, Montana, Nevada, Utah, and Wyoming.

Fifty-seven people representing 35 firms were in attendance for the two-day event which covered solid state and service shooting techniques.

The first day's meeting concerned itself with servicing Bally equipment and was conducted by Jack O'Donnell. The Midway service school on July 15 was conducted by Andy Ducay of Struve Distributing.



From left, Kent Larsen of Struve Distributing, Robert Hoonakkoa of Ray's Music of Salt Lake City, and Walter Ball of Gay's Music Company of Idaho Falls, look over one of Bally's Evel Knievel machines during the first day of Struve Distributing's two day service school on Bally and Midway equipment.



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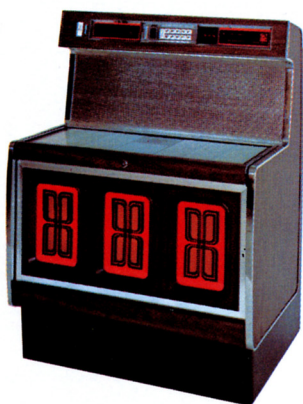
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# 1977 PHONOGRAPH LINE



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## International Exhibition Calendar

October 5 and 6: London, England. *Crompton preview, Londoner Hotel, Welbeck Street, London; Ruffler and Deith preview, Clifton Ford Hotel, Welbeck Street, London; Associated Leisure preview, Cambridge Suite, Woburn Place, London. Three simultaneous previews of equipment involving 16 firms.*

October 12-14: Enada, Rome. *A large specialized coin machine exhibition with an international attendance.*

October 28-30: A.M.O.A., Chicago. *America's premier coin machine show with an international attendance.*

November 19-21: I.A.A.P.A. (Parks show), New Orleans, Louisiana: *Predominantly a carnival show but with a growing coin machine interest and attracting international attendance.*

November 19-21: Incomat, Vienna: *The main Austrian show. Large with international attendance.*

November 30-December 2: WEACOM, Bristol, England: *A new show mainly of British-only interest with about 30 companies participating.*

December 7-9: SCOTCOM, Gasgow, Scotland. *Small specialized coin machine show of mainly national interest.*

December 13-16: Forainexpo, Paris. *Mainly for amusement rides but with an accent on coin machines for the carnival scene. International scale.*

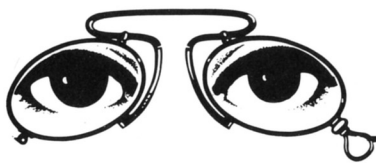
January 9-12: Horecava, Amsterdam: *Mainly a catering trades show but with an important section for coin machines.*

January 24-26: A.T.E., London: *The world's largest and most important coin machine show with many overseas exhibitors.*

February 14-16: Northern Amusement and Coin Operated Machine Exhibition, Blackpool, England. *A very large coin machine show with some international following.*

April 14-23: Milan Fair, Italy. *General trade fair but with its own internationally-attended section for coin machines.*

April 26-28: Ima, West Berlin: *The main West German coin machine show. A large international following.*



## Summer Heat

Magazine lead times being what they are, here I am suffering through one of the most oppressive summer heat spells New York City has ever enjoyed (?), and I find my attention turned to those games that should be making their mark in late August and early fall. Somehow this concept doesn't rest easy on me today, especially since most of the upcoming games I'll be reviewing this time around were played while I was in cut-offs and a t-shirt. But that's the magazine business, and something I have become quite used to.

In fact, at Gentlemen's Quarterly, where I ply my trade five days a week, we are now finishing the November issue of the magazine and getting into the Winter/December issue. It is a small wonder that for me 1977 seems like a very short year indeed.

But here it is, supposedly the month before the AMOA and everybody is whispering about who will be showing what, who will have solid-state and who won't, who's in trouble, and who is really doing great things. It's funny, but although you're reading this in September, the conversation is the same now in the middle of the summer. The topic on everyone's tongue is pinball, and obviously, this pleases me beyond belief. The games have truly been resurrected as the staple commodity that every location needs. And admittedly, something I have been saying these past months, the new games are some of the better games of recent vintage.

They may not be the world-beaters of an older age, only time will tell, but today's pinball machine is riding a crest of a wave of enthusiasm and a "dare to be different" way of thinking, that has caused some dynamic design changes and more innovative playfield action. There are, in truth, very few "losers" out there. And let's face it, any machine that doesn't do well for one location may do great for another.

That's why I have continually stressed that you *must* know your audience, those people that frequent your arcade or fun center. What do they like to see in games, why do they play a particular

machine instead of the one next to it. Something that should bear this view out is the lesson learned at Fun Time in Watchung, New Jersey. Talking to Drew who helps run this family arcade, I came across an interesting point regarding Bally's Hang Glider. The game came in, Drew chose where he wanted it to be in his lineup of games, proceeded to check that it was playing up to par, set it on three-ball and watched as the machine went down the tubes. It just wasn't being played. The game was a bomb. Or was it?

In came one of Drew's "regulars," a businessman no less who makes appearances almost daily to play pinball. He began playing Hang Glider. Drew walked over, and they began to talk about the machine—whether it was worth keeping, how the game was playing, and most importantly, whether anything could be done to make it a game that would draw enough quarters to pay for its space in the arcade. Some adjustments were made, after this businessman/player aired his views, because Drew was willing to listen and even ask this regular what he thought. The game has now become one of the major machines at Fun Time; and I think this episode alone, tells a story that should be remembered. Too often we are willing to write off a game without understanding why or how it isn't drawing in money.

So don't be afraid to approach your players; after all, they are giving you your money. Why shouldn't they also give you their feelings, impressions and reactions to the machines you have, or are considering getting. At the price, I think that this little interaction isn't too steep to pay, considering what the benefits could be.

Anyway, hopefully by the time you're reading this the Cubs and White Sox are still in first place, and not just a memory of summer past; the Bears' pre-season play has caused people to talk about the Super Bowl; the Black Hawks have gotten back Bobby Hull and all the fans they lost when he left; and my favorite, The Bulls, have gotten Walt Frazier to team with Stormin' Norman in the back court and are ready for a season which will lead them to the top. Being Chicago

born and bred, the old allegiances die slow, and for once, my Second City home town has made sports news after so many gruesome summers, falls and winters.

But you haven't been reading this far for my feelings about the Windy City sports' situation, so let's get down to cases with the September review of pinballs in the news.

### Gottlieb's CENTIGRADE 37

From the hallowed halls of Northlake come yet more goodies. Don't they ever get tired over there? Gottlieb is on a tear this year, turning out a slew of games that makes one feel for those nimble little workers on the assembly line. Everytime you blink your eyes there's another new Gottlieb machine staring you in the face and begging to be played. This one-player is no different in terms of the consistent play action Gottlieb pins have offered of late.

In fact, Centigrade 37 is something of a dying breed since it *is* a single player pinball machine. And I for one am glad that at least someone hasn't forgotten the one-player market (there is one out there, I'm sure of it) because single-player games have always been able to offer more on a playfield in terms of build-up of action and features, than multi-players only because of the electro-mechanical logistics.

With Centigrade 37 we have a throw-back to another era, in more ways than one. The old backglass cut-out animation is there to carry through the theme that should keep temperatures rising. But more on this later. Let's take a look at the playfield and the action of this game.

The narrow top area features three lanes (A-B-C) and three thumper bumpers, which supply much of the top action for nudging and rebound shots. The big thing, though, to notice on this game is the feature that found great success on Sheriff, Lawman, and Atlantis and was then resurrected for 300 and Top Score. Some players call it "going to the races," but you may just want to think of it as two parallel right side lanes, which mean a lot of points and some interesting





ball action. Lit rollovers in this area mean 5,000 points and a chance to get a score up to a fever pitch. Also at the top right is a kick-out hole, which is no set shot and scores points or specials depending upon how the player is doing with the rest of the game.

The left side offers a four drop target line-up as well as a "D" lane rollover pressed against the side of the board. Two more targets (bulls-eyes) are at the right and can mean double advance scoring, while also resetting the drop targets once they're down. The balance is good, as is the way the features tie in together to offer sustained play, not only for one given ball, but throughout the play of the game—which should definitely be on five-ball (don't *screw* your players on this one, give them the chance to really *play* the game).

The bottom is a variation of the lane treatment found on Spirit of '76 as well as Fast Draw and some other Gottlieb winners. At the right a nudge is in order if the ball is in the outside lane (a little rubber ringed post has been provided for just this activity which allows the ball to be *saved* for the right flipper. Of course, if one wants to cradle the ball on the right side, and the velocity is too great, the ball will roll away through that right side opening.

All in all the action is tied into the drop targets and the lanes wherever the lights are lit for 5,000 point values. There is no *true* shot back to the top A-B-C lanes from the flipper, although players will undoubtedly keep trying to swing a long right flipper shot back up to get more than one letter at a time on any one ball. But since this is a one-player game, there is more than ample opportunity to get these top lanes out at another time, and to concentrate instead on accumulating points—by going for the long shot off the left flipper toward the top kick-out hole and also the side lanes; as well as going for the drop targets.

The game is a tough one, unless a player is willing to play with it and select shots that take advantage of the playfield layout. The margin for error is great, since basically the middle is wide open, but the action that is possible on both sides, more than compensates.

In terms of graphics, Gottlieb has returned to the imagistic design found on Target Alpha and Solar

City. There's color, flash and dash that is neatly complemented not only by the two lovely females on the back glass, but also the giant thermometer which rises according to how high the score is going.

It's a feature that I like, and one that hasn't really been used since the mid-sixties. By the way, from what I've been told by a scientific-type friend of mine—Centigrade 37 is really the level of human body temperature (98.6) on a different scale. Although any way you look at it, when you get a touch of the fever on Centigrade 37, you're more than healthy and doing pretty damn good.

Rating: ### ½ (the extra half because it is a one-player)



Gottlieb's JET SPIN (SUPER SPIN two-player)

Yet another Gottlieb effort, and a good solid game, which sports the brochure-billed "exclusive roto-targets and vari-targets" that Gottlieb has been known for through the years. You could say that Jet Spin has it all, and then some, but

let's take a closer look to see exactly what they do have on this four-player and two-player combination.

Three angled lanes start the top at the right, and when lit, will spin the roto-targets when the ball goes through—sometimes this is good, sometimes it isn't. This updated roto-spin has been shrunken down for use here, and differs from the one found on Spin Out and such long-time ago favorites as Buckaroo, Gaucho, Hi Dolly and Masquerade. Here, the target area isn't separated as it once was, but instead offers three given targets for any one shot.

The secret is to get the star target in all three spots for the special and to hit just the center target whenever possible so as to get bonus points. This top left feature works this way: the center value, whether it's 100, 200, 300, 400 or 500 is worth the point total as well as a corresponding, in thousands, bonus value. So that a hit of 500 when it's in the center, also means a five thousand point boost in the out-hole bonus.

The right and left targets within the roto-spin are nice to hit, but only mean the hundreds' scoring, unless the star is there. It means precise shooting from the flippers, or good rebounds from the bumpers, and also means that sometimes you may not want that roto to spin, if everything is there the way you want it to be. To help you know when you've hit a target, it lights just in front of the roto-spin to show you how good your shot was, or at least to remind you that you want that center target and not the one on the left or right.

In between both thumper bumpers, and at the right, there's a kick-out hole which scores the center value every time you can get the ball into it—this is no mean feat, since the shot is hard to achieve from the left flipper.

Another toughie is the special target lane at the left, which is sunken in such a way that when you don't really need it you'll probably be able to reach it for 3000 points nine times out of ten. But add the special light and 5000 points, and suddenly this shot is a murderous one that should supply an extra bit of acquired skill for most players.

As they say in the trade, the special on this game is not a "gimme." Just to the right of this special lane is a target which appropriately scores the left roto-

spin target value, as well as an extra ball when lit—and to give balance, at the right a corresponding target a bit farther down on the field, offers the same for its side.

The vari-target appears at mid-field on the right and is a good shot to increase the out-hole bonus points as well as getting a special boost when the star target is around and the bulls-eye needs a little more in order to get lit for the special.

The bottom is a steeper-than-usual Gottlieb bottom, which makes cradling the ball a bit more difficult than it sometimes is. But add all of this together and Jet Spin has a heckuva lot to offer players of all types. The return of the roto and vari-targets are a welcome change of pace from what has become the standard bill of fare. Very few shots are easy on this game on a continual basis, which should make it a real winner for those locations that cater to a more skilled player. The best shots will be for the roto and the vari-targets and scoring can get high (once again Gottlieb offers 100,000 lights, which can only help this game with the players who like to see 142,980 points rather than just 42,980).

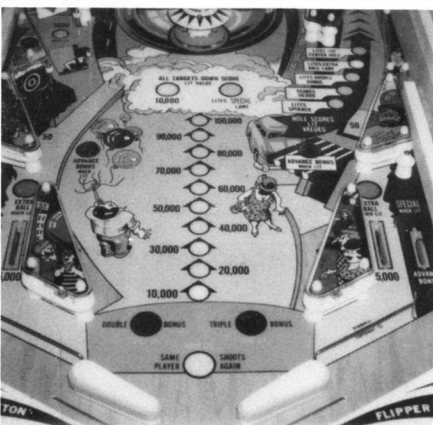
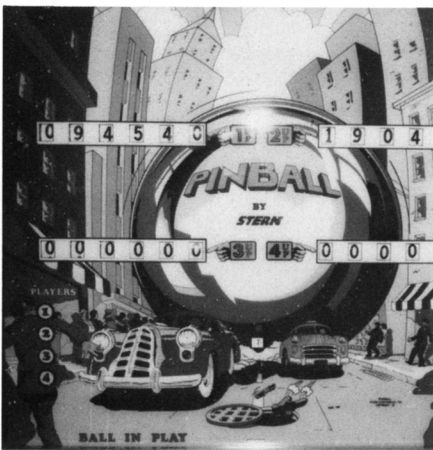
In terms of the backglass graphics, the futuristic mood of *Star Wars* can once again be felt in the way Gottlieb chose to do their motif, with its jet-powered surf boards, and what appears to be tomorrow's tower of Babel rising into the stratosphere. The use of color, although not strikingly loud and electric, is still effective with its subdued tones. With either Jet Spin or Super Spin, it's the action that is going to get the players and keep them spinning back for more, since this edition in the Gottlieb stable is a good one.

Rating: ###

### Stern's PINBALL

Do not confuse this game with my book title, since the "!" is missing, as is my name, but Stern has something here with an effort that is totally their own—a fact that alone bears some attention the next time you run across this four-player. Of course, one of the problems is going to be when people call up asking for *Pinball*, and you say, "yes, we have *pinball* machines." Think of the Chicago Coin Juke Box and you get an idea of this, but just grin and bear it since Sam, Gary and Steve have something here worth noting.

From the top, Pinball features two rollovers which advance bonus when lit and also a center kick-out hole that really comes into play (a



fact I'll be mentioning in a bit). There are four drop targets at the top, two on either side of an area that also includes a triangular thumper bumper formation. The targets are new for this manufacturer in how they work and how they're built, and can be gotten (by the player) through some good nudging off the bumpers, as well as through some long shots from the flippers.

At the left there's a spinner and lane back up to the top, while at the left one finds the main feature of this machine—a kick-out hole that controls almost everything in terms of high scoring, bonus, and points, points, points. Although shot from the left flipper, since the velocity has to be just right to get there; and a brutal try for the right flipper since the angle isn't pure from that side (although it is makeable from there) is a shot well worth trying for, since the player can get the spinner lit, score 50,000 points, get double bonus, light the extra ball lane, or finally, light that top center hole I spoke of just a bit earlier.

This last feature is a triple bonus possibility, which means that you can get triple bonus, before you even, or ever, get double bonus. Two side rollover buttons at midfield add up to points as well as tying into the side kickers here for a little flash, some sound, and also a kick-out hole. At the left, just below the spinner, is yet another drop target. The bottom is a more angular, Gottlieb bottom.

The game is a nice one, and bodes well for Stern's future in the pinball business. They make a viable product which more than holds its own for players of all types. In fact, on Pinball the drop targets, although appealing, should only be aimed for when there's only one or two standing. The primary shots you'll see players taking will be for that right kick-out hole and the left spinner. It kind of isolates the action, putting too much importance on one feature (the kick-out hole at the right), and could make this game a boring venture if it weren't for the fact that the drop targets control the special on this machine. If players take the time to get into this game, they'll stay with it.

Graphically, Pinball updates the old Chicago Coin steel ball poster with its Robert Crumb (Mr. Natural) comic book feel. It's a fun look and a good direction for Stern to take to set their games apart from the crowd. More use of flashing lights could be used, but as it is Pinball "keeps on trucking" with its high



six-digit scoring.  
Rating: ## $\frac{3}{4}$

*Playmatic's RIO (CARNIVAL two-player)*

What would a European issue be without a review of a pinball machine from a European manufacturer? And so it is fortunate that Playmatic has recently introduced their new four- and two-player combination. Following closely on the heels of Speakeasy's remarkable showing, Playmatic has broken the mold again to offer something completely different (thank you, Monty Python).

Normally, I would begin from the top, but this game design necessitates a bit of a departure. Remember the days of wine and roses? Seriously, folks, remember the days of Bally's 4 Million B.C. and some other more forgettable efforts? Well, Playmatic has re-introduced the center-of-the-playfield-ball-entrance for a new slant on getting some action at the top of the machine.

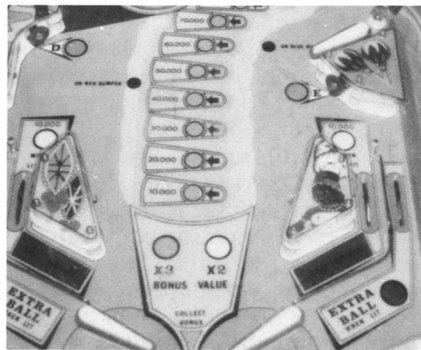
At the top there are three targets (A, B and C), which are more rebound and nudge shots rather than easily gotten head on from the flippers, and a kick-out hole at the top right, which can mean a special when lit as well as causing the two thumper bumpers at mid-field to be worth 100 points rather than 1000. The main target area to note is the innovative captive ball feature which offers four targets, that score 10,000 points each when lit, and which are activated by sending the captive ball around and through this little maze. If you have the strength and flipper power (something I'll get into later) and can get the ball in the last target area on the left, a hard enough impact can send the captive ball up to a 50,000-point scoring area. If that's too complicated, try the game and see what I mean because if you think it's hard to explain, you should see how hard it is to attain when playing the game.

Anyway, a feature that makes this area a bit easier is a flipper at the right and just below, the ball-playfield-entrance. Cradling is fairly easy, and a swift flip can get the ball to bounce off the lit targets for some of those desired points. At the left, is what I'll call a "sweep," which is really nothing more than a bit of a lane with a rollover that curves in such a way that a ball propelled from the right flipper will find its way to the top target and kick-out hole area.

At the left, a little farther down on the field, there's the D target, while

at the right one finds the E target. The bottom is a Gottlieb bottom, with the addition of a wider opening going toward the flipper and also two little rubber ringed posts (one on each side) for additional nudging possibilities.

Getting down to the basics of this Spanish product, in terms of the play, there is only one way to describe it: fast, faster, fastest. It is a damn swift game which plays as if it's in the mood to get things over with quickly, which of course, means more quarters for more play, and hence more jangling in the old coin box. The flippers are strong, a fact I found out when Barry F. over at Universe gave me a chance to play a model that was playing much better than the one I had tried on



location. And so it was that I had the chance to play the game the way it is supposed to play—did I say play? I never even had a chance to breathe, for fear that I would lose the ball. Obviously, for the swiftness of the action and the slope of the playfield, *saving* the ball on the flipper is a pleasure that comes not frequently enough during the course of the game.

The scoring is high, with six digits, if you can keep the play going. The feel of the flippers still has that Spanish influence of rapid fire play and not the laid-back way we play here in the states, but the difference should add a suitable amount of challenge to the pinball experts out there who need a game to beat. Beating this is no easy task. Although, I managed to get over

850,000 points during one game, the shirt clinging to my body attested to the perspiration that Rio caused to flow.

The best shots for most players are going to that left side "sweep" and also the captive ball area at the right. But the game has to really be working right for players to get a good chance to play this game the way it was meant to be played. Once again we're faced with a machine that offers a fairly clear field and the chance for quick drain shots which can lead to cries of despair or tears of joy.

The artwork on both Rio and Carnival are pure Playmatic with a Spanish influence that is both colorful and evocative of the South American phenomenon known as the *carnival*. It's truly beautiful in its design, offering just the right mix of pastels and primary shades.

Rating: ###

Well, that's it for this time around. I'll go back to the summer heat of today, while you'll be able to enjoy a fall day. Funny how publishing works isn't it? Anyway, next month get ready for the big AMOA preview of what to look for in the way of pinball. Until then, be well and prosper...and buy my book (it would make my mother happy!).

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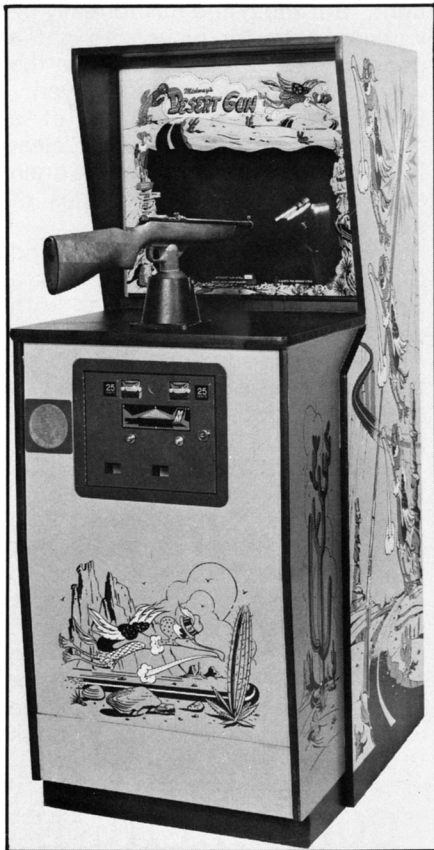
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## Gunning critters

Midway's new video game, Desert Gun, features an elusive desert bird and an assorted group of "what-nots" as targets.

The video gun game comes with electronic sounds to fit the characters and electronic music to coincide with the situation. The game also displays via a shot explosion on the video tube where the gun was aimed. In addition, the targets go to pieces when hit and score from 100 to 500 according to the object hit. There are multiple targets on the playfield at the same time.

Other features for Desert Gun are that at the end of each game your score, the previous score, and the daily high score are displayed.

Also included is an adjustable timer, five languages, microprocessor logic boards, double 25-cent chutes, 23-inch solid state monitor and a full size rifle. The cabinet dimensions are 28½ inches wide, 38½ inches deep and 67 inches high.



## Pinball for the cocktail set

Fascination, Ltd., a coin-operated game manufacturer, is now marketing its first sit-down cocktail unit pinball machine, The Entertainer.

The fully computerized set was given a multi-color playfield designed around three-time Entertainer of the Year award winner, Roy Clark.

The Entertainer is operated by solid state electronics featuring micro-processors and is designed to eliminate up to 90 percent of the typical service and maintenance problems found in stand-up pinball models.

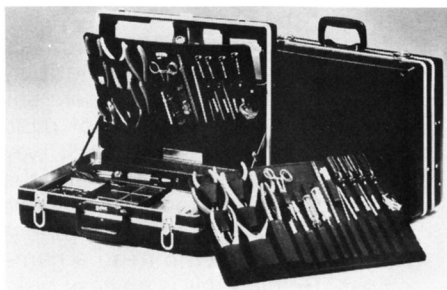
Fascination, which headquarters in the Chicago suburb of Elk Grove, has constructed The Entertainer with flippers, drop targets, thumper

bumpers, sling shots, an automatic ball return, diminished bells for sound control, dual cocktail glass and ash tray side mounts, adjustable table leg levelers and tempered glass top for safety, among others.

It is believed to be the first pinball for which an interchangeable playfield will be available at great savings to the operator. It simply drops in place after wear on the original. The company has also sealed the glass top with a special silicone to eliminate leakage.

The game stands 28 inches high, is 38 inches long and 28 inches wide with a top and playfield area of 952 square inches. Each machine weighs 150 pounds.

## Platt tool case



In a 5-year period, with most other tool cases, you'll go through about 3 pallets. The reason is that since the pockets on conventional pallets are stitched and riveted, they eventually tear loose at the seams.

The pockets on a Platt pallet are molded without any seams, stitches or rivets to form a one-piece unit which won't tear loose.

The case itself is made of tough, lightweight, ABS Thermoplastic.





## Jet Spin

Gottlieb's new four-player flipper game Jet Spin features a futuristic motif and roto-targets and vari-targets for the players.

The roto-targets, located at the top lefthand side of the playfield, rotate to give the players various scoring possibilities. Hit indicators in front of the targets light to show which of the three exposed targets is hit. The center target advances the bonus from one to five steps and scores up to 5000 points. A special "Star" roto-target scores special when it is hit.

The vari-target, situated at mid-playfield on the right hand side, lights the bulls-eye target for special score when hit to the top position.

Two targets—one just below the vari-targets and one next to the roto-targets—will score an extra ball feature if hit when lit.

The electro-mechanical scoring display allows for a player's score to go up as high as 199,000 points because of Gottlieb's 100,000-point light.

The backglass and playfield are primarily blue with yellow streaks coming from the futuristic jet board exhausts.

The game also comes with a kick-out hole, two pop bumpers, and three lanes at the top of the playfield.

## Temperatures rising!!

Gottlieb has designed a new pin game called Centigrade 37 (or for those of you who still have not yet adjusted to the metric system, "Fahrenheit 98.6").

A giant thermometer helps get first quarters with its eye-catching animation in the light box. The game itself has ten rollovers and four drop targets which raise the temperature, advancing the thermometer.

The A-B-C-D rollovers light the drop targets to score advances and raise the value of the score in the kick-out hole. When a player hits four drop targets, he lights the bulls-eye targets which enable him to advance his score and reset the targets.

At the top of the playfield there are three lanes and three pop bumpers. At the bottom are six lanes—four of which lead to the flippers.

The backglass, as well as the playfield, is colored mostly with reds, yellows, and blues and has Gottlieb's 100,000-point light, which allows scoring up to 199,000.

A science fiction setting is the motif for this game, with a girl in futuristic dress pulling the lever that is reviving a second beautiful blonde-haired lass (who has probably been on ice).



## Boogie to the bank

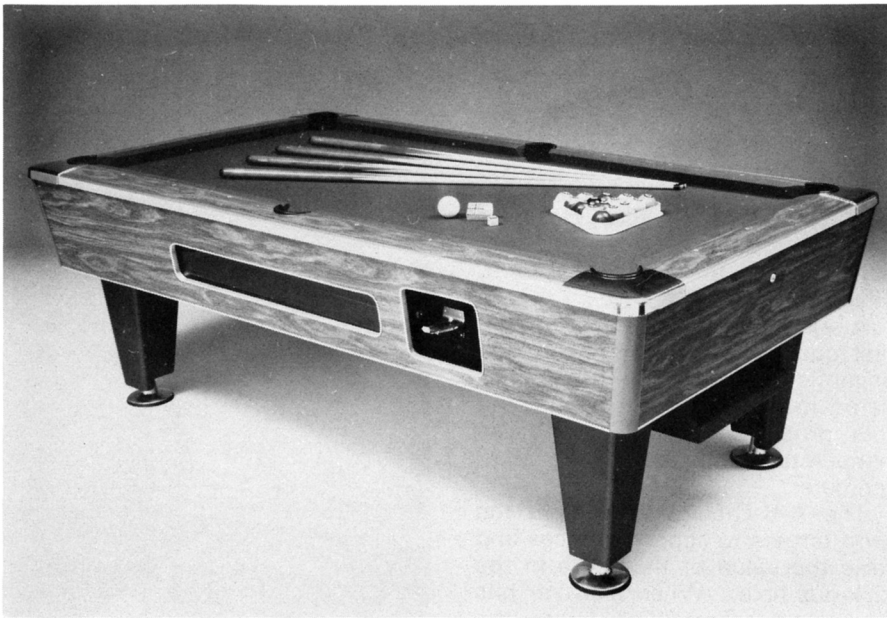
Stern Electronics, Inc. is in production with its new two-player pinball game, Disco.

This new game from Stern is designed with the pop music motif in mind and includes such features as advance rollovers which can advance the bonus to a possible 100,000. Another popular feature of the Disco is the extra ball lanes that light at 40,000 or 90,000 points.

The cabinet for Disco comes with a solid state cash box security and has a new chime unit. Other player attraction features on the game include spinning targets and star targets that will light double and triple bonuses when hit.

The game has a height of 69 1/2 inches, a depth of 52 inches and a cabinet width of 22 1/2 inches. The width of the back box is 30 1/4 inches, and the crated weight of the game is 277 pounds.

# Pool table



The Briarwood Division of Brunswick Corporation has introduced a new professional coin-op billiard table with added features.

Rails and aprons are Melamine-covered for a burn, stain and mar-resistant finish. Aprons are securely joined by solid hardwood corner posts. Extruded aluminum trim surrounds the table at the edge of the aprons to help prevent damage when moving the table as well as nicks and scrapes from cues.

The ball receiver box has been moved to the foot of the table for easier ball racking. Solid hardwood construction withstands location wear-and-tear.

Each leg has a large diameter lockable foot casting for easy table leveling.

Coin slide mechanism is standard. Coin receiver box with padlock hasp will hold approximately \$400 in quarters.

Corner castings are pebble-grained die-cast metal to resist fingerprints and smudges.

## Mirco releases Super 21

Mirco, Inc. has announced the release of its new coin-operated cocktail table game—Super "21."

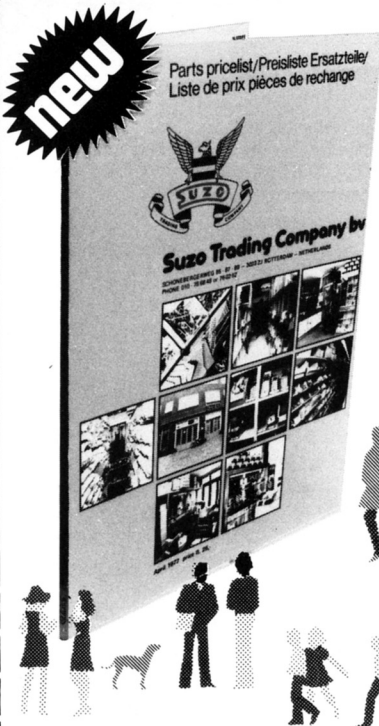
The "21" cocktail table version is a 4-player game with each player competing against the dealer. Individually, each player will be able to deposit his own coins at his own station.

Super "21" has all the features of Mirco's original "21" Game, plus a double-down feature, 5-card automatic 21, new style buttons and an ante-up feature.

The Super "21" Game, at this time, is being built in Mirco's traditional Cocktail Table cabinet.

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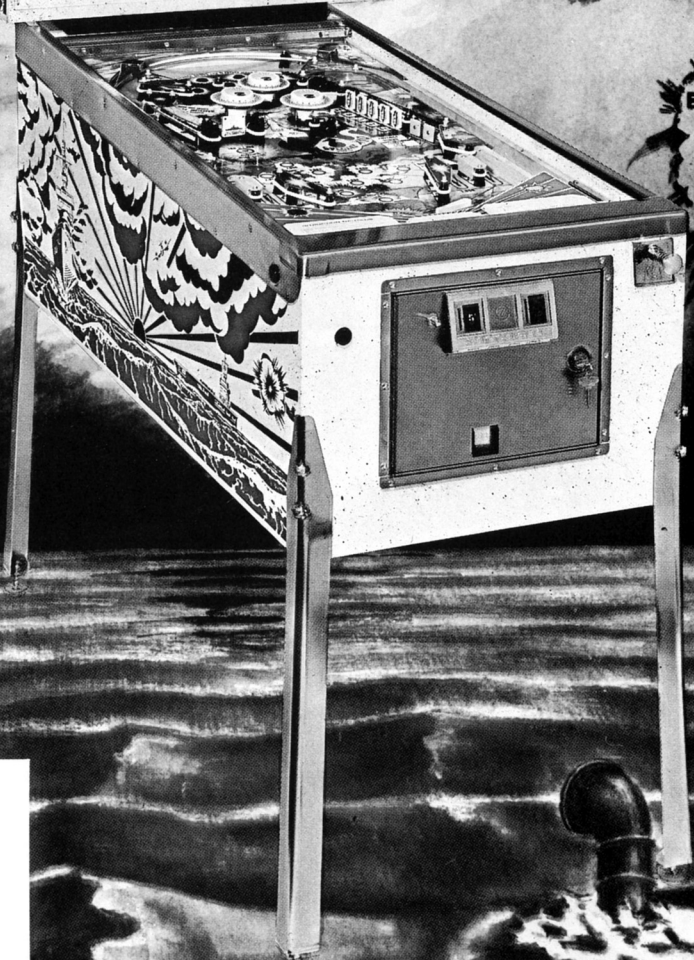
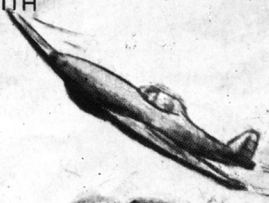
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## Operator, manufacturer review Super Bowler game

Bob Nallick, president of Sunbird Corporation, met recently with Don Stowe, president of Wis-Coin Company of Oshkosh, Wisconsin to review changes in the Super Bowler game since its original inception.

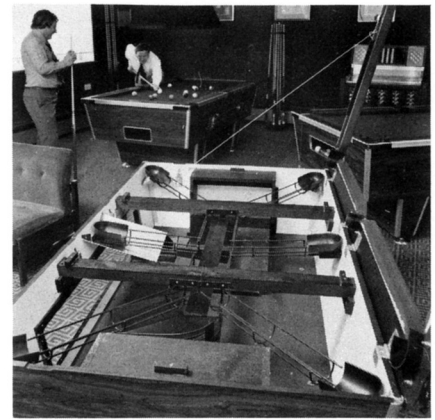
Stowe, an operator with 30 years experience in the game industry was the operator selected by Sunbird Corporation to field test prototype models of the current Super Bowler. Stowe field tested 150 prototypes for two years. He indicated that all of the prototype units are still in use and are still good income producers, even though they do not have the improvements incorporated in the final production version of the Super Bowler. These include modern graphics, an audio system that reproduces authentic crowd noises associated with the game of bowling and a one piece game board front.

"I firmly believe that the Super Bowler is the type of game that can be put up on a wall and continue to make money for at least 5 years," Stowe said. "The field testing of

this product showed me beyond the slightest doubt that the Super Bowler appeals to a wide group of people and ages."

Sunbird Corporation, based in Minneapolis, is currently in the initial phases of production and marketing of the Super Bowler electronic wall game. The Super Bowler game has a ball that travels across the screen, causing the pins to disappear as it strikes them. A built-in audio system highlights the action on the screen with the sound of the ball being released and traveling down the alley, a gutter ball, pins being hit, pins falling, and the cheers and whistles of the crowd whenever a strike is thrown.

The wall game also has adjustable volume control, a selectable beer frame display, and Pro/Amateur switch which allows the players to select their own level of skill. And the unit comes complete with operating and maintenance manual, coin box, remote control, and a one-year warranty.



## Protecting your pockets

Britain's largest manufacturers of pool tables are using components made from Propathene, a polypropylene that has proved itself capable of withstanding the tough treatment handed out by players who hire the tables in pubs and clubs.

Propathene is also being credited with helping manufacturers in Britain meet the increasing demand for their products.

Two years ago the Hazel Grove Music Company Ltd. of Cheadle, Cheshire, widened its interests from the jukebox business to the manufacturing of pool tables. They have now sold more than 10,000 pool tables and have established export trade to Eire, Canada, Germany, Austria, and Scandinavia.

Each of the tables have been fitted with six pockets molded from a glass-reinforced grade of Propathene by Rolinx of Manchester. Hazel Grove added an extra element of skill to pool by reducing the size of the ball pocket to one nearer the size of that used for snooker.

Each ball pocket, known as a gully boot, directs the balls on to internal runways, made from plastic-coated steel rods. The gully boots stand up to the repeated impact of the balls, give a fast quick ball return and withstand drinks spilled on them.

Rolinx recommended Propathene grade HW 60 GR20 to meet Hazel Grove's specifications. Previous ball pockets had been made from netting and glass fibers.

Rolinx also molded a Propathene ball triangle for the pool table, which incorporates features designed to reduce wear. The triangle also stands up better to wear than wood. It is undamaged when accidentally dropped.

## The Mint: A German innovation



NSM has brought out a new game, Mint, which it believes is a completely new concept for the German market.

The game is fully electronic and was introduced at a recent trade show in Germany where it met with great success.

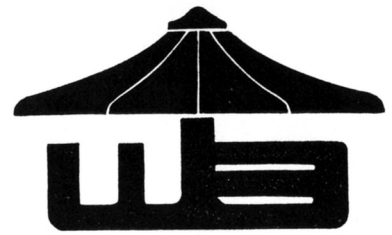
"The concept from the play appeal side as well as from the engineering side is completely new to this market," says Peer V. Oertzen of Lowen-Automaten. "A micro-computer controls the whole machine and insures maximum reliability."

Service is made easier because the whole machine can be taken apart without any tools whatsoever. The game does come equipped with a service tester, however, which the operator can use in case of a malfunction to see which component is not functioning.

Oertzen also said the game is much easier to play than other German games which he claimed had puzzled many of the players.



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# ON THE MOVE...

## Cherry Group's Suzie Wilde



Cherry Group England has appointed Suzie Wilde, personal assistant for its United Kingdom sales manager. Suzie, who has been with the company for six months, has undergone an intensive training program and now deals with sales, imports of Atari equipment and customer liason.

She is 26 years old, recently married, and has formally worked in Germany and France, consequently she speaks both languages fluently. Suzie's first opportunity to meet the trade will be at the Preview '78 in London in October.

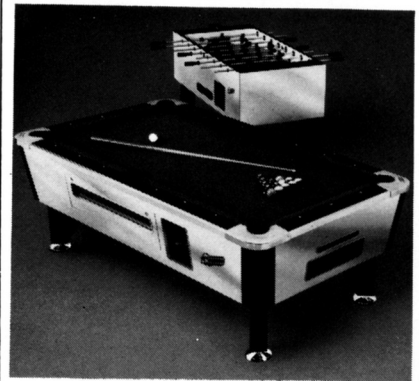
### Consulting firm opens New England office

International Sales Marketing and Management Consultants of Pompano Beach, Florida will open a New England area office this month, according to Peter J. Petropoulos,

president of the firm.

ISMMC presently has a southeastern office in Atlanta, Georgia, in addition to the executive office at Pompano Beach, Florida.

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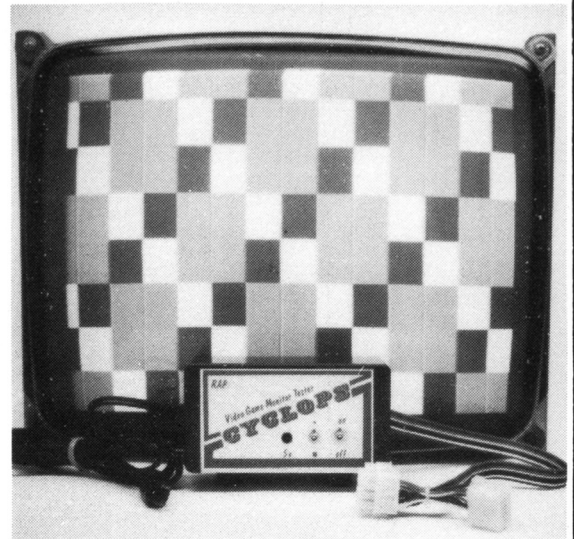
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[continued from page 13]

were when a southern country's prohibition on machines went into effect and we had some goods on the way. And those goods were not covered by a letter of credit. Since the customer didn't pick up the goods, we still had control over them, but we had to bring them back or sell them elsewhere; and, of course, this involves a certain amount of loss due to the double or triple transportation. I might add that we have found very little delinquency in the customer per se. We like to sell to people who are going to make money. We want repeat business. Therefore, we sell only what we think they will make money with. Sometimes there are guys who say they would like us to import machines that we know are no good, and we have to warn them. We do this because we have nothing to sell but our know-how and service. Now if I sell him what he wants, next time he will come back to me and complain that we should have warned him that the machine was bad. So we have to guide our customers a little bit, the same as we guide manufacturers on many occasions. We tell factories that are not selling in certain countries that there is a possibility of doing business in those countries, and that we could try to sell it for them.

**PLAY METER:** Do you handle new equipment?

**NAHUM:** We handle new equipment direct from factories if we are selling it to areas where the factories are not represented. We also handle new equipment if our customer who is ordering ten or fifteen used machines asks us to throw in two or three new machines. Also, sometimes when there is an overproduction of a model, a manufacturer will call us and ask if we can handle them, and they give us a special price.

**PLAY METER:** What is the most popular type of game going right now?

**NAHUM:** The pinball machine is the king. There is nothing like the pinball machine. But there is a trend for arcades now, arcade locations. This is catching on all over the world. So all types of arcade games are in demand now because the price is right, servicing is easy, and they fit in together with pinball machines. This is good because I do not believe in an arcade having nothing but pinball machines. I have seen set-ups like that, with nothing but pinball machines lined up one next to the other.

**PLAY METER:** How have they taken to solid state equipment? Particularly the video games?

**NAHUM:** Solid state is good but what makes a solid state game is the service. This is advice to all manufacturers who are in the export market. If you want to sell your video games, deal with very reliable distributors overseas. I have seen too many times where the most advanced, most beautiful video games were left in a corner by an operator in Europe because he was not able to fix the thing. He's too far from the distributor, and as a result he's got a sour taste. The solid state has a

**PLAY METER:** What about foosball in Europe. Is that very popular over there?

**NAHUM:** Foosball is an inexpensive money-maker. I guess it will always be popular because the return is always tremendous. Foosballs are manufactured all over the world so there are no duties involved. A local foosball table is worth about \$200; so a foosball machine that makes \$100-\$150 a month on a \$200 investment is a good thing. They will always put them on location. And you've got to remember, it doesn't need electrical current. So you can put it any place you want. Most of the government agencies that regulate coin machines look at foosball machines with a positive eye, not as a gambling machine. In fact, there are countries where everything else is prohibited but foosball machines.

**PLAY METER:** Do some types of machines go better in some countries than in others?

**NAHUM:** Yes, we have countries that, due to the cultural background, are not at all suited for jukeboxes, simply because boys and girls don't go out together. In Italy, for example, there is a tremendous amount of pinball machines, and jukeboxes came into popularity there only recently. A jukebox was not part of their culture. And we have countries where this is still the way it is, where the jukebox is still not accepted. They will go crazy over the pinball machines, but the jukebox doesn't work. And we have the opposite too; there are countries where the jukeboxes are accepted but not the pinball machines.



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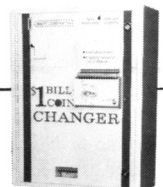
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