

COIN INDUSTRY

PLAY METER

Volume 2 No. 9

September, 1976



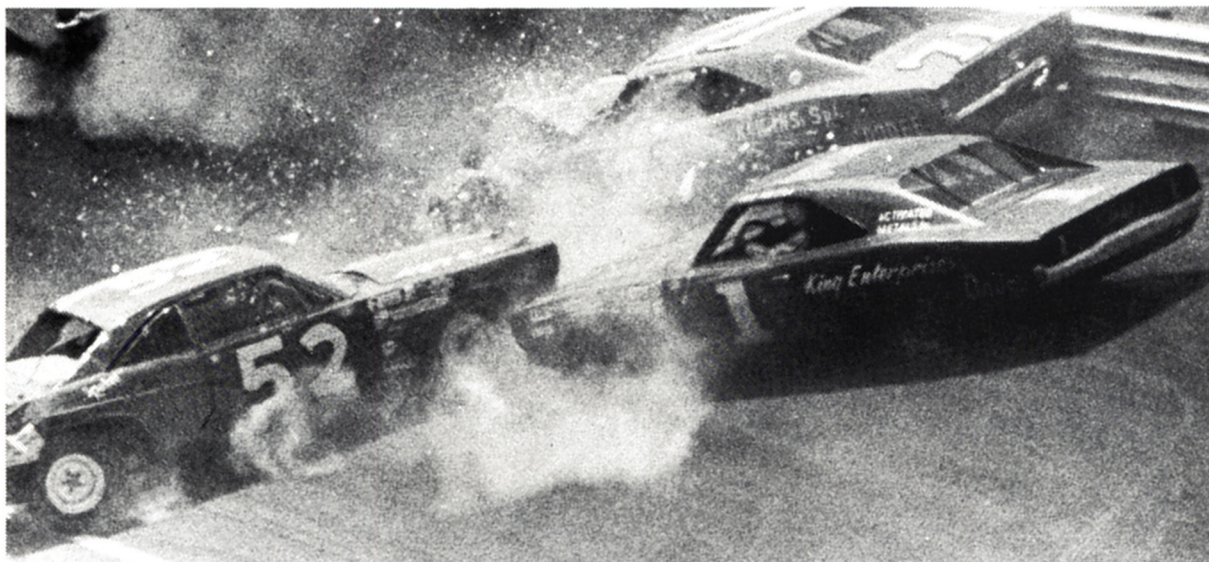
**PREPARING
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TODAY**

Leases:
negotiating for an arcade site

Selling Solid State:
interview

Critic Cornered:
a reply

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From left: Bruce Bennett, Phil Stewart, Don Smith, Fred McCord, Jim Alexander, Gary Kinney. Not shown, Bernie Barranger.

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with an Allied Leisure game. Thunderbolt's modular assemblies, both solid-state and electro-mechanical, are designed to decrease down time by providing easy servicability. A real money maker. Call Arnold A. Fisher or Richard Shaw at 800 327-5830 for additional information.



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COIN INDUSTRY PLAY METER



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September, 1976**

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from the editor

With the start of a new industry year on the horizon, it would do us well to reflect for a moment on the year that has passed.

Last year was sensationally "kicked off" by Tournament Soccer's \$125,000 World Championships in Denver Labor Day Weekend. The tournament was a huge success with one two-man table soccer team winding up with \$20,000 of cold hard cash. It was probably the greatest promotion for this industry since Bally's Wizard-ly tie-in with the movie *Tommy*.

Later that September, the first new phonographs for the year popped up. Also during that month, Rock-Ola Mfg. Co. celebrated its 40th Anniversary.

In October the MOA convention stole all the headlines. A new attendance record was set and the show was an absolute success with manufacturers, distributors and operators raving about it for months afterwards.

The '75 MOA Exposition saw another huge surge in the games area. Video games, pool tables, foosball tables and pinballs virtually dominated the buying market for the winter months following.

The spring and summer brought a rush of new arcade games out for the vacation months. And buying, if selective, was at an all-time high. According to most operators, the arcade season itself was a good one, not the best perhaps but far, far from the worst.

For most, it was a good year. For some it was not so good and a few have fallen by the wayside. The manufacturers that have dedicated themselves to their three most important customers, the distributor, the operator and the player have survived and will continue to thrive. Those who continue to produce inferior products that are poorly designed and marketed are doomed to failure.

Perhaps the watchwords for the coming year should be "quality, reputation, reliability and service." If a manufacturer can't offer at least three of those qualities, he has no business in the business.

As *Play Meter* goes to press, Tournament Soccer's \$125,000 World Championships are on again, this year in Minneapolis. Let us hope that the year they "kick off" will be another good one for the industry. May we reach new heights at all levels of our industry, especially the consumer level.

Sincerely,



Ralph C. Lally II,
Publisher & Editor

Calendar

September 16-18

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

September 17-19

Florida Amusement Merchandising Association, annual convention. Deauville Hotel, Miami Beach, Fla.

October 2-3

Wisconsin Music Merchants Association, annual convention. Holiday Inn, Wausau, Wisc.

October 2-3

Coin Operated Industries of Nebraska, meeting. Ramada Inn, Omaha, Nebraska.

October 7-10

National Convention-Exhibit of Vending and Food Service Management, Civic Center, Philadelphia, Pa.

October 14-16

West Virginia Music & Vending Association, annual convention. Sheraton Inn, Clarksburg, West Va.

November 12-14

Music Operators of America, Expo 76. The Conrad Hilton Hotel, Chicago, Illinois.

November 18-21

IAAPA [Parks Show]. The Rivergate, New Orleans, La.

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What's in a Name?

The Music Operators of America [MOA] recently conducted a survey of its members. In that survey, members were polled as to their individual preferences of three proposed new names for the association. The new names proposed, here in order of member popularity, were as follows:

Music and Amusement Operators of America
Amusement and Music Operators of America
Association of Coin Operated Industries
Other

While the outcome of the poll still hangs in the balance, the name yet to be decided, we would like to propose an "Other" name for the MOA.

It is the intention of the MOA to select a name that doesn't tend to exclude game operators. The current name, Music Operators of America, would tend to imply that the association is made up solely of jukebox operators. The discriminatory nature of the association's present name is in fact what's necessitating the proposed change. The MOA recognizes the tremendous boost the game business gave to the industry a few years ago, and because games are still dominating the market, MOA wants to include the game operators somehow in its title.

The name *Play Meter* suggested in the poll and suggests again now excludes the word Music [as well

as the word Games for that matter]. The distinction between a jukebox and a pinball is after all no greater than the distinction between a video game and a wall game or the distinction between a pool table and a foosball table. Sure, you don't have to change records every week on a pinball, but think of how many times you have to move that pinball around during the year while your jukebox just sits there. All we're saying here is that we don't see any reason why *any* distinction should be made in the title of the industry's association. Jukeboxes, pinballs and pool tables are all amusement devices.

Why not simply Amusement Operators of America [AOA]?

It is a name that is all inclusive and should please every operator regardless of the type of equipment he happens to operate. This name, to us, is the one that makes the most sense. To try to distinguish or separate an association's membership in its title is frivolous. To be entirely fair the association would have to call itself the Music, Pinball, Pool Table, Video, Foosball, Shuffle Alley and so on Operators of America [MPPTVFSASOO].

Such a name would be foolish indeed. Why not just make the name plain, simple and fair: Amusement Operators of America?

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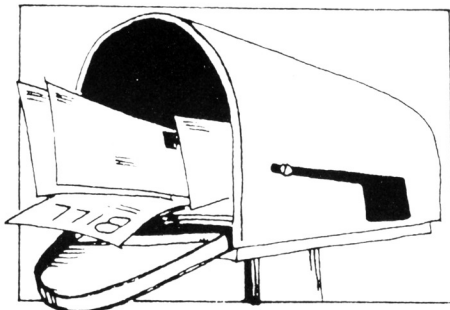
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mailbox



In your July interview with Bud Gettle, Dan Carson states that this industry does not provide any schooling for the pinball mechanic that wants to learn about solid state troubleshooting and repair.

I have spent the past year conducting operator training seminars that are designed specifically for the pinball mechanic. We have had excellent results in teaching basic logic, reading schematics and logical troubleshooting. I would like to suggest that anyone desiring this sort of training contact their local Atari distributor to find out when a seminar is scheduled in their area.

As Dan aptly states, "Service is really the backbone of each and every operation." Atari recognizes this fact and is providing the necessary field support to

help alleviate the problem.

By the way, I think those interviews are very interesting and highly informative. Keep up the good journalism!

Fred McCord
Field Service Engineer
Atari, Inc.

In your article "Hanson Hosts Tech Seminar" (June '76), you mention a video logic textbook. How does one get hold of this book? Is it available?

I am currently working on a local pinball positive "public relations image campaign" that you may be interested in in the near future.

In the country I live in, there is a two game limit to the number of machines in a single location. I would like to correspond with anyone who has knowledge about "opening up" a territory.

Mark Chorvinsky
Amusements Unlimited, Inc.
10118 Kinross Avenue
Silver Spring, Maryland 20901

[To take up your questions/statements in order. The video logic text book is available from Kush n' Stuff, 60 Dillon Ave., No. D, Campbell, Ca. 95008 or your nearest distributor. The cost of the book is \$15.00 plus postage. We are always interested in positive public relations campaigns and hope you will keep us informed about the progress of yours. I hope other operators

with your problem will take this opportunity to correspond with you. —Ed.]

Everyone knows that the one and only critique of a flipper game or any other game for that matter is the cash box. The public is the one and only infallible judge of the merits of any game. However, we think that one of the real fine features of *Play Meter* Magazine is the criticism of new games by Roger Sharpe.

This young man is very knowledgeable about games. He is a scholar and writes exceedingly well and has a flair for recognizing the assets and liabilities of a game. You must well be aware that some manufacturers will criticize Roger Sharpe for awarding a game one or two stars instead of four, but if we have critics for plays, movies, books, etc., there is no reason why we can't have at least one critic who gives us his own personal opinion of the merits of a game together with a fine description of said game.

As a distributor who specializes in flippers, we welcome this excellent feature in *Play Meter*, but we are well aware that if Roger gives a game four stars and the game does not merit this high rating it will soon become known. The same is true if he gives a game one or two stars and it turns out to be a real hit.

I repeat, no one person can change public preference and public acceptance of any game.

Louis Boasberg
New Orleans Novelty Co.
New Orleans, Louisiana

I just got my first copy of *Play Meter*. It appears I've missed some good articles. Is it possible to order back issues or to get reprints of past articles? I'm interested in articles on operating arcades.

Charles H. Rowland
1563 Oakhurst Lane
Richmond Va. 23225

[Back issues of most editions of Play Meter are available. They are \$2.00 per copy. If you are interested in articles about arcades, you may well be interested in the book Quarterly Dividends by J. W. Sedlak, whose article on leases appears in this issue. The book was reviewed in the June Play Meter. —Ed.]

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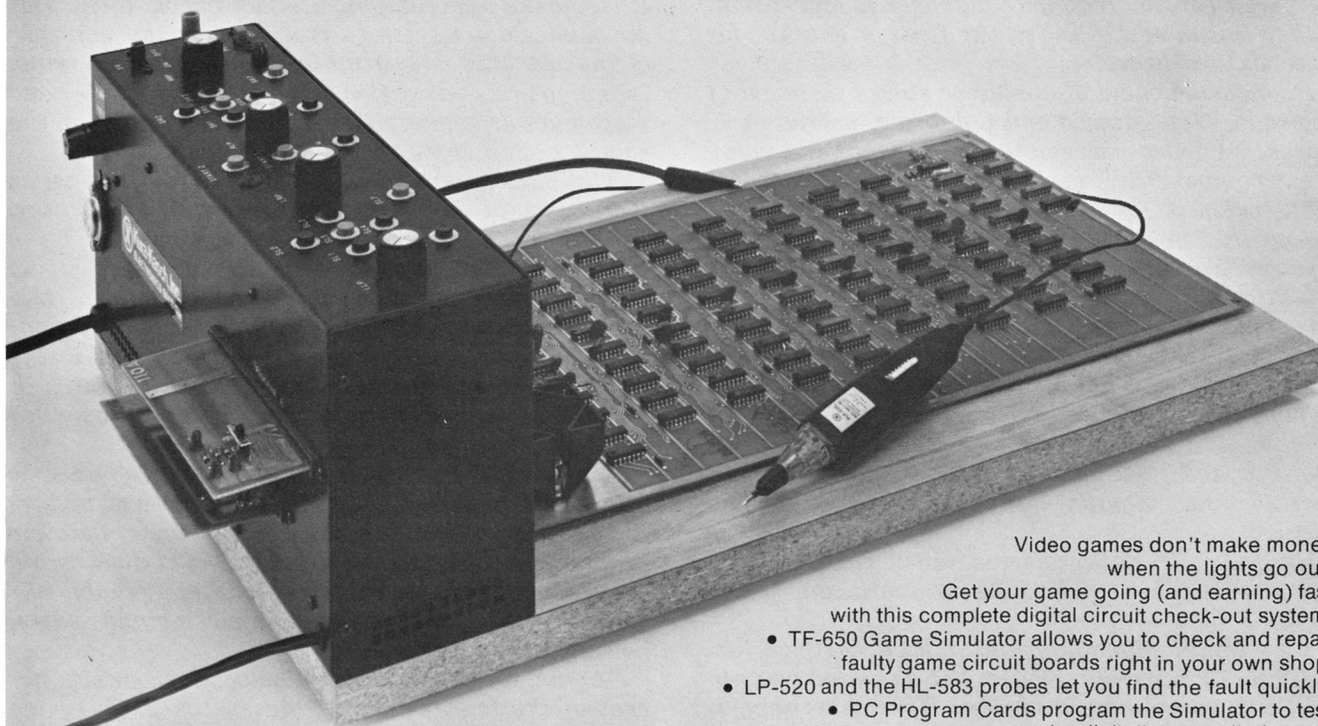
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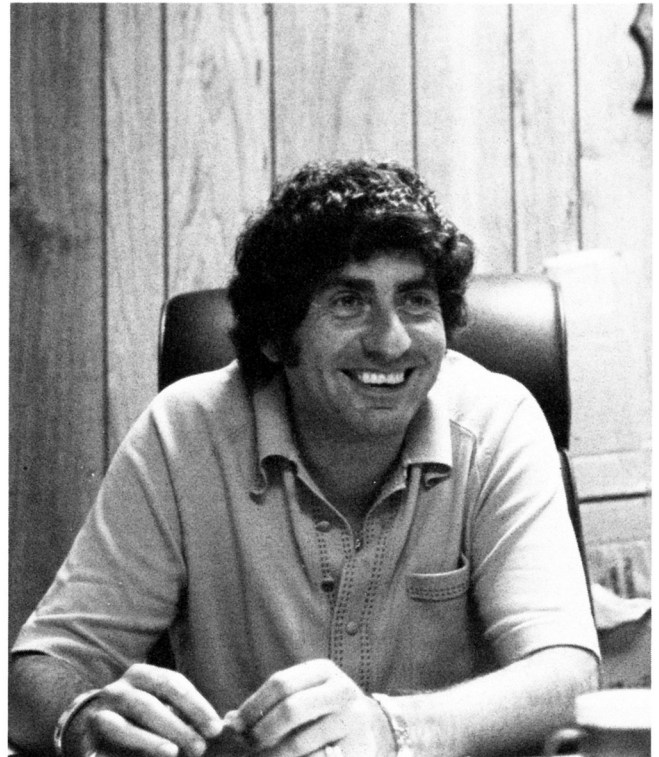
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coinman of the month

Selling Solid State

An interview with Allied Leisure's Arnold Fisher



"I think we're going more into "2001" type games. People want to feel the game when they play, to become part of the game."

September's Coinman of the Month Arnold Fisher, International Marketing Director for Allied Leisure, has been in the coin industry for a relatively short time. A 1958 graduate of the University of Colorado with a degree in Marketing, Fisher was in marketing in one form or another for some sixteen years.

He owned a chain of appliance stores throughout Colorado, New Mexico and California, a total of 22 stores. "We also manufactured speakers and many of our components," Fisher said. He sold the stores in the chain in 1966.

And he opened up a marketing consulting service. "So, for the next eight years or so, I was a consultant in marketing for major corporations throughout the country."

Only two years ago did he enter the coin industry, doing so because it looked like it would be a "very interesting business. And I got into it in kind of a different way," he said, "became an operator and then one thing led to another." To another: six months ago Fisher joined Allied Leisure.

He and wife Rebecca have seven children, five girls and two boys. The Fishers live in the Miami area.

Play Meter Managing Editor Rick Dietrich flew to Miami to interview Fisher, but he ended up with a little more than an interview. Here is his report.

I spent the morning touring one of Allied's two plants under the guidance of Service Manager Bob Gilman and talking about the new solid-state pins with him and Chief Engineer Ian Richter. The

simplicity of these new games, as they explained them to me, was almost frightening.

Service problems with the new machine, Gilman emphasized, are almost always electro-mechanical. It is not the new components that break down. But mechanics don't seem to realize that; the newness of the machine does frighten them. Still everyone is going this direction, toward solid-state and mechanics are going to have to learn to work on the solid-state machine.

The main advantage of the new machine is, in fact, "ease of serviceability," according to Richter. Eighty to ninety per cent of down time on a conventional machine is due to switches out of alignment. In Allied's new micro-processor machine, "the micro-processor system actually does the troubleshooting for you. It's a computer in the hands of the operator," telling him which switch or lamp or coil is malfunctioning "without his even taking the glass off."

Essentially what the new engineering does is replace coils, relays, stepping counters and motors with a micro-processor approach, logic function performers that are more reliable. "The other big advantage of the electronics is their reliability," Richter told me. "There are no moving parts, nothing to corrode."

"Again, in a conventional machine, ninety per cent of the failures are in the switches. A switch will go out of adjustment every six weeks or so. We have eliminated ninety per cent of those switches and replaced them with higher reliability circuits. It's the same technology as in a calculator.

"The operator can actually have untrained mechanics," Richter said. If there is trouble with a solid-state machine, it is almost certainly with the conventional electromechanical equipment beneath the playfield. But the mechanic doesn't have to trace the problem throughout the machine. In the diagnostic mode, the computer—by means of the backglass scoreboard— will tell him immediately exactly which switch is ailing.

If by chance that switch is working, the problem can be almost as quickly traced to the interface device that may not be working. These devices, part of the solid-state circuitry of the machine, are interchangeable and can therefore be easily tested. If one is down, it is easily replaced: the defective unit is pulled out and a new one snapped in. The serviceman's time is never wasted.

"The video game is basically a complicated logic," according to Richter, "but this is simple."

Ultimately, solid-state should save the operator money, not only as far as service costs are concerned, but when it comes to buying new machines. Whereas prices for electromechanical hardware are going up, prices for solid-state hardware are actually coming down. Again, it's like the calculator, according to Service Manager Gilman. Skyhigh when they first came out, they're now almost dirt cheap. Even with rising labor costs—though there is actually slightly less labor involved in the production of a solid-state machine as opposed to the conventional electro-mechanical one—manufacturers of the new machines should be able to hold the line on prices.

PLAY METER: Allied Leisure has been into a number of different things, specialty games, video, now pinball. What do you intend to concentrate on?

FISHER: Our concentration is still in building mechanical games. In fact we're one of the few still building mechanical games in the United States. Two years ago, though, we did go into the pinball business—only to be the first on the market with solid-state. Because we're the pioneer in the field, of course, it becomes a main objective of Allied to teach the operator about solid-state: what is solid state? how much easier is it to fix? and what will be the future of pinballs in this country?

With the cost of components and building the games going up, I have a feeling that within the next few years, the mechanical games will be completely priced out of the realm of the operator. But solid-state—especially now that we're going into micro-processing—will drop the price of the pinball game to one that will allow the operator to make much more money. That is, of course, our main objective. If the operator can make more money, he can buy more games.

PLAY METER: How does solid-state lower the cost for the operator?

FISHER: Component-wise it's much less to build. You have two-thirds less harnessing and wiring. Then there are fewer mechanical things to go wrong in the game. Service-wise that means a cost cut of half in repair and maintenance.

PLAY METER: Yet operators have had service problems with your solid state pins. In your view why do they seem to be having so many service

problems?

FISHER: Actually it's not the solid-state, it's not the board that's causing problems. The game itself is the same and the problems that occur on our solid-state games are the same that occur on most every game manufactured in the world today. But the new board scares the operator; he doesn't understand what is in the game. The actual playing field and the bumpers and so forth, they're still the same and the adjustments to them are still the same, but the operator doesn't realize that. When something goes wrong and he opens the board, he doesn't see 4,000 wires and all the mechanical aspects. He immediately sees all the solid-state equipment and the I.C.'s and the different chips in there and he becomes very much afraid.

PLAY METER: And then the operator assumes that the problem he has with the game is with the solid-state equipment.

FISHER: Right. Instantly he becomes afraid of it. The change today in solid-state pinballs is no different than the change many years back when we went from tubes in radios to solid-state in radios. The same fear and the same inhibitions took place then as are taking place now. It is a lot easier to stay with something you understand, taking a tube out and taking it to the local store and sticking it in to check it, for example, than opening up and seeing a solid-state board when you don't even know where to begin to fix it.

PLAY METER: So the main problem is going to be educating the operator and particularly the serviceman to solid-state. How can this be done?

FISHER: For the last year Allied has had schools throughout the entire U.S. and Canada. We have sent our chief engineers to do the training in these

(continued on page 16)



"With the cost of components going up, I have the feeling that soon the mechanical games will be priced out of the realm of the operator."

(continued from page 15)

schools. Somehow, through some lack of communication, unfortunately, we haven't had as many operators come to the schools as we would like. Either they weren't notified or they didn't have the time or take the time to go learn about solid-state as a new field. So we're setting up a whole new school system. In the next eight months Allied is going on the road again; we'll set up schools throughout the United States. And any operator who wants to know when we'll be in which city and where, if they'll write to us, we'll tell them. They can go through the school at no charge and learn about solid-state equipment, what it is, about micro-processing and how easy it is to fix.

PLAY METER: Actually, when the operator has a problem with something in the new machine, it's usually in the electro-mechanical part of the machine, is that correct? The solid-state components are, in fact, much more reliable than the electro-mechanical components?

FISHER: Yes, no question about it and much easier to fix. I'm not an engineer, of course, but I do know that the new unit is twice as easy to fix if the serviceman understands what to look for when something goes wrong. With micro-processing now, you can push one button and the board will tell you exactly what's wrong anywhere on the game. This has to be revolutionary in the game business. Where before, in a mechanical game, it might take three hours to go through it, here you can push one button and in a matter of minutes know exactly

what's wrong and be in and out. That certainly is going to save the operator money and time in the field.

PLAY METER: One complaint about the new solid-state pins is that they do play differently; they don't have the same sound, particularly in the scoring, and some people have for this reason found them less exciting. How do you combat this kind of complaint?

FISHER: In the first games that we released, we did have problems with some of our chimes; we didn't have the correct chimes to match the game, chimes which would sound the same as on the mechanical game. That has been adjusted and now the chimes that are in the games are identical to those in mechanical games—they sound exactly the same. When you go to digital scoring vs. mechanical scoring, there is a wee bit of difference in the sound, but we've also adjusted the chimes in that—there should be no problem there either.

We're the innovators so this has all been new and, of course, we've had to de-bug it. With everything that's new, it is the guy out there who's the leader that has to de-bug all the problems, to find out what is and what isn't liked out in the field. But I think we've got the problems pretty much whipped right now.

PLAY METER: What kind of feedback are you getting from your operators right now? Are they making good money on these games?

FISHER: The game is making excellent money. It's in probably the top ten pins in the country. It's making money anywhere that it's given the chance to operate and do it. Those that are out there, that have been adjusted and belong to operators who understand them, they make good money and the operators like them.

The new playfield on Thunderbolt, incidentally, which we're releasing here in the next two or three weeks, is most exciting, equal to that of any game on the market.


PLAY METER: Let's get off the pins for a minute and talk about the video market. Where's the next concentration; is it going to be the home market?

FISHER: Allied has just entered the consumer market with home video games, but we also make standard video games *and* mechanical games. I see many new games that are on the drawing boards upstairs, new wall version games, new location pieces. Allied right now is concentrating on location games both in video and mechanical games. As for the consumer market: in the next five years we will definitely be there.

PLAY METER: Can a game be made right now for the consumer market that the consumer can really afford.

FISHER: The answer is yes. Our new versions of total consumer products, from pinball games to video games to some new concepts that we'll release in the next four or five months, are very definitely in the pocketbook of the consumer. In fact, I would say, more than likely, now that we're into micro-processing, these things will be much cheaper than any ever before offered to the consumer.

PLAY METER: Arcades seem to be a growing



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business here in the United States. More and more people seem to be getting into arcades—at least this is the feedback that we get. Why is this so, do you think?

FISHER: I think people are just more aware today of arcade games. Today's people want to get out of the house: that's why they're going back to see movies, that's why they're going back for amusements, particularly back into the arcades and the nostalgia of playing the games. And I don't think there's any age limit.

PLAY METER: What do you see as the popular arcade games in the next few years? Are they going to be old games, or re-runs of old games, or are they going to be something completely new?

FISHER: I think we're going more into games of the future, "2001" type games that are exciting, different. People want to feel the game when they play, to become part of the game. That's what Allied's trying to do now, both in mechanical and video games, create games that you become part of while you play them. That's what makes for an exciting piece of arcade equipment, one that brings in a great deal of money.

PLAY METER: You don't see many of the old arcade games making a comeback in some form?

FISHER: Oh sure. Many new games that are being put out on the market are very old games that people have revived, the shooting games and standard driving games, for example. Many go back and revive the old games by new technology, taking an old game and putting a new twist on it, putting it back out again, and making a great deal of money.

Some of the old games, the stand-bys, I don't think will ever change in the industry; they'll keep coming back. I don't think that anyone's ever going to get tired of playing shuffle board, for example.

And how many baseball games have we seen come back in the last few years, over and over again a new twist and a new cabinet and you have a different version of a video baseball game. So, video games I don't think will take great changes; old ones will come back with new concepts. Still I think arcades today and the kids today are looking for new games, exciting equipment, different types of games. These are exciting games *because* the games, mechanical and video-wise, have changed in the last year.

Another reason why more arcades have opened in the last year and a half or two years is that they are higher profit earners for the operators. Because the games are becoming more interesting and more skill oriented, more kids are spending more time in arcades.

PLAY METER: What kind of marketing techniques are you using?

FISHER: Well, for the first time in many years Allied has an all out program of advertising in the magazines, putting the product before the operator and the people who read the magazines. We're putting ads right now into some of the national magazines, such as the magazines of the national bowling associations and the national grocery store associations. We are contacting many national firms, discount and department stores throughout

(continued on page 47)

ELECTRONIC

PACHINKO

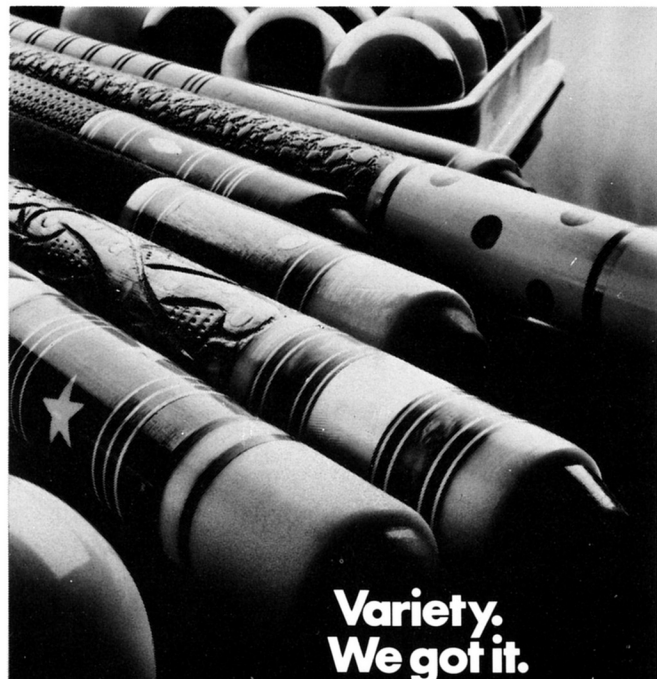
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Copyright Bill to Committee

Despite music industry pessimism, there is a good chance that a new copyright revision bill will make it to the President for signature this year. The house version of the bill (H.R. 2223), which completely overhauls the current copyright law, in force since 1909, has passed the Courts, Civil Liberties and Administration Subcommittee. It must be passed on by the full Judiciary Committee, however, before going to the floor for a vote. The companion Senate bill (S. 22) was passed in February of this year.

The house subcommittee rejected an amendment sponsored by George Danielson (D-Cal.) to exempt jukeboxes from royalty rate review. Jukebox owners will pay \$8 per box per year royalty fee when the bill becomes law. The subcommittee did, however, adopt a compromise amendment, also offered by Danielson. The compromise

requires that in determining royalty fee increases, the Copyright Royalty Commission, a permanent three-man board, can consider only those economic factors existing after the date of the bill's passage.

The complex 83-page bill affects a variety of special interest groups including, besides jukebox operators, cable television owners and public television stations. Royalty fees generated by the jukebox fee are expected to reach \$3.5 million and will go entirely to music composers.

In another section of the bill expected to affect music operators, the subcommittee proposed an increase in mechanical fees from 2 cents to 2¾ cents. The 2 cent mechanical, the royalty record companies pay composers and music publishers to use a song, has also been in force since 1909. The fee increase may well result in higher

consumer prices for records.

All royalty rates covered by the bill will be up for review by the Copyright Royalty Commission in 1980. The three-man commission will review mechanical and jukebox rates every ten years thereafter according to the provisions of H.R. 2223. Commission decisions on rates may be challenged in the U.S. Court of Appeals.

All provisions of the subcommittee's proposed bill are, of course, subject to revision in full committee or on the house floor, but it is unlikely that the complicated bill will be tampered with.

A number of differences between House and Senate versions of the copyright bill, however, will have to be worked out in conference before the bill goes to the President. Besides differences in cable and public TV provisions, the Senate raised mechanicals only to 2½ cents.



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Video Service Hint

by Fred McCord

The responsibility for minimizing repair time lies with the operator whose game becomes inoperative on location. This is true because the key to troubleshooting and repair on any piece of equipment is the accurate analysis and definition of the problem.

Rather than immediately trying to determine what is wrong, it is sometimes more sensible to identify and eliminate everything that is not wrong. By following this approach you will narrow your problem down into one or two well defined areas.

An extremely effective way of applying this principle is by using a functional block diagram such as found on page 18 of the *Video Game Operator's Handbook* available from local Atari distributors or at one of the Atari operator training seminars.

Let's say you have a video game with a movable object, such as tank, plane, car, etc., and the object is flying around the screen and out of control, the first order of business is to check the power supplies. The

plus 5 volt Printed Circuit Board should be checked at a point furthest away physically from the actual on board supply. If the voltage readings appear to be correct, then it's time to use your most important troubleshooting tools, your eyes and your mind.

Ask yourself exactly what is the game doing wrong? If it is a Tank, which tank is wrong? If it is an Indy 800, which car is wrong? Next, in which direction is it wrong? Remember, up and down is vertical and right to left is horizontal.

Assuming the problem is with Tank, for example, and you have assessed the problem to be that the white tank is out of sync horizontally, you have narrowed the problem from roughly 200 I.C.'s to two or three. Not too bad, and you haven't even opened up the game. All that's been done is analyze and define the problem.

Now comes the most important part of the whole exercise. your next step is either to call someone and ask

what's next or send the board to them for repair. In either case, you must either have or develop the ability to accurately communicate your findings either verbally or in writing.

It is important not to omit anything when relating your findings to someone. How often does it happen? Does it do it when the game is heated up? cooled down? Remember, the smallest hint to a technician can mean the difference between a repair time of minutes vs. one of hours.

If you are sending the board to someone, do them and yourself a favor: attach a note that describes exactly what is wrong. Remember, be as precise and definitive as possible

By following this procedure, you should be able to decrease repair time by as much as 50 to 60 per cent.

In closing, remember the term G.I.G.O. (Garbage in, Garbage out). In other words, the quality and quantity of effective service you receive from your technical support is most often directly proportional to the quality and quantity of your own communication and your support of them.

Pin Record Set

"Dear Ms. Clam," the letter begins, "The Arcade 5 in Northville, Michigan has set a new record for pinball endurance." Ms. Clam is Amanda Clam of Guinness Superlatives Ltd., publisher of the Guinness World Book of Records. The letter is from Joseph Bustamente, manager of Northville's Arcade 5.

"Our old record," Bustamente continues, "set by Arcade 5, Ann Arbor, Michigan of 80 hours non-stop pinball was broken by the young people at Arcade 5, Northville, setting a new record of 93 hours."

Actually the old record was broken three times, by Bob Dinser who played 88 consecutive hours, by Ron Nowland who played 92 hours and finally by Vilia Zemaitis who played 93 hours.

Bustamente provided the kids participating in the marathon with use of his facilities and supplied them with food. The purpose of the event was to raise money to help George Berryman, a band teacher in the Northville school system who suffered recently the loss of his

kidneys and partial blindness. In all over \$675.00 was raised for Berryman.

Rules for the marathon provided that the participant take no breaks for the first 40 hours; five minute

breaks per hour were allowed after 40 hours of continuous play. No stimulants other than coffee were allowed, and no one other than the contestant could shoot the ball or operate the flipper buttons.

Pinball Service Hint

by Bernie Powers

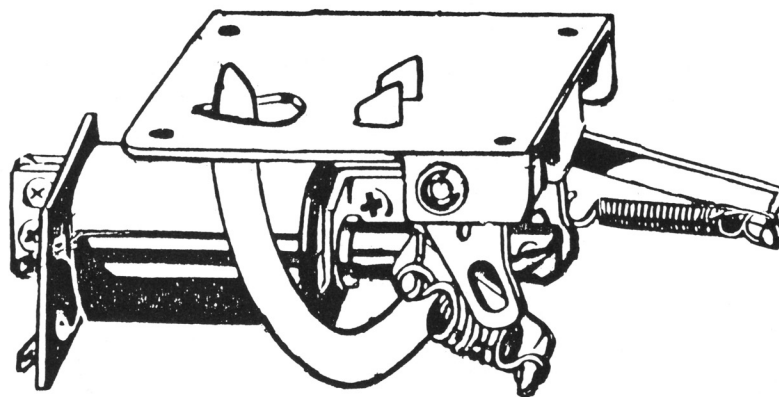
The ball ejector assembly is also referred to as a ball-kicker assembly when discussing playfield components. It is used to capture a ball on the playfield, score a predetermined (by design) number of points and eject the ball in a predetermined direction.

It is important that when a game is set on a new location that the vector of the ball leaving an ejector assembly be checked. The game has been designed to eject the ball in a particular direction and percentage by that design. The percentage and play of a game can be altered if it is not performing according to design. A good example would be a ball deflected between the flippers, penalizing the player for using a playfield feature.

The assembly solenoid, upon actuation, is energized, pulling the plunger in and thus allowing the kicker arm to strike the ball and send it from the assembly. Viewing the picture of the assembly, we can see the kicker arm protruding through the top of the assembly and also two ball guides.

The ball guides determine the direction in which the ball is to be deflected. The adjusting of these guides in one direction or another will change the path of the ball. The direction that they are adjusted will be the new direction the ball will take.

Remember...if the vector is not easily determined, refer to the game manual for the proper action.



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Today's Rider, Tomorrow's Player

The first kiddie ride was simply a molded horse welded to an exercise machine. The horse is still the industry's staple, but there are new concepts as well. One that combines a traditional ride with video technology is Amusement Technology's Grand Prix. Shown here with a test model of the new ride is Gary Braverman, son of Merrill Braverman, president of Amusement Tech. Today's Grand Prix driver could well be the video player of tomorrow.



by Tom Borden

Whenever Jonathan Winters walks into a certain Grand Union, he parts with a quarter and enjoys a kiddie ride near the entrance. He may be the only adult who can play with coin-activated kiddie rides with impunity, as this highly competitive field is not to be toyed with.

According to Merrill Braverman, president of Amusement Technology (formerly Pied Piper), it all started when Clarence Camp of Memphis, Tennessee welded a molded horse figure to an exercise machine. Then, Eddie Lane turned from his song-writing pursuits and took the ride now called Crusader Horse into both Woolworth's and Grant's.

However it began, the kiddie ride industry now boasts about 18,000 units, largely in the United States. "In the early days, it was a bonanza," recalled Braverman, "with practically any machine bringing in \$250/week on a \$500 investment." All-Tech, under Eddie's brother, Bert, grew out of Kiddie Land and other manufacturers like Bally were turning out a total of some 5,000 units per year. With that kind of demand, a black market in machines sprang up and the kiddie ride industry earned its share of the 'tough guy' image which still plagues the amusement business.

Braverman was there, with one horse and one rocket ship and a pickup truck he got for \$100. One night, he and brother George broke down at night and repaired the transmission in a Howard Johnson's hotel room, fleeing before the maid came. It was a time when a man could start with two pieces and a lot of nerve and run his string up to the 3,500 units of all types in 2,000 locations which is what Amusement Tech serves today. Those days are past, as *Play Meter* discovered in talking to manufacturers, distributors, consultants and operators in the kiddie ride industry. But what are the factors in today's market?

Locations are a leading one. While kiddie rides have perhaps the widest range of locations open to them, retail outlets are the most profitable. Within that range, de-

partment store chains are the best, and the most risky. (No one has forgotten the Grant's collapse when one firm alone had to pull out of 385 stores.)

Why department stores? Because a mother comes in with children in the 4 to 11 year old bracket to try things on or to make other major purchases like sports equipment. They are old enough to be attracted to the rides, usually have some pocket change, or understand when their harrassed mother says, "If you're good, I'll let you ride the pony on the way out."

Managers of the stores like the drop in vandalism that rides (and games) afford by keeping the kids occupied while mother shops. They also generate a built-in loyalty. O'Brien of O'Brien's Music Company in Newport, R.I. tells of one mother who brought her child 20 miles to a store, just because junior wanted to ride on a pony. In fact, he was asked to put a carousel directly in the children's department with the sound turned up and he watched as retail sales jumped 30 per cent. His own income from the unit declined by its being away from the front of the store but the manager insisted the carousel remain.

Supermarkets rank second in desirability, but here the mother can put nearly any age child in the shopping cart basket.

Then come discount houses, 'family entertainment centers' in enclosed malls, and locations associated with travel like motels and fast food chains. With the latter, of course, the child has no chance to develop a long term loyalty. At the bottom of the pile are outside locations where weather and vandalism make profits run from poor to none. O'Brien recalls an incident where, "the kids put a chain around the post for the coin box and ripped the whole thing off, shorting the unit, and making the manager very excited."

The biggest single factor in retail operations is, of course, profits. When a major retail chain counts 1 per cent profit on sales successful, and rides can generate even \$100/week return to the chain, that's \$100,000 worth of merchandise they don't have to sell.

As merchandising executive Gilbert Collins of Town and Country Stores put it, "Kiddie rides make

more profit per square foot than any other point of sale in the store, with no investment in inventory." Sources at Acme markets felt the same way, and added "the rides help keep children out of the selling area where they sometimes annoy other customers."

Given a good location, what types of rides are available and which do best? Everyone in the industry agrees that the horse and saddle combination is unbeatable. Whether it's United Tool's "Sandy the Pony", Amusement Technology's "Golden Boy" or Carousel International's "Thunder", this single sit-on ride is a staple. Tough, simple to maintain, and able to maintain its appeal for as long as 20 years in some cases, the basic pony does, however, come with some problems worth considering.

Amusement Technology for example, found the mechanical horse much stiffer than the real one and orders its pony saddles from a firm in Tennessee with specially strengthened parts. Stirrups still disappear from their "Golden Boy" and Nolan Bartok's men carry extra ones on each service call. On the other hand, United Tool's Sandy has saddle, bridle, and martingale all out of real leather and has had little difficulty in inside locations in the Midwest, Back East, Sumner Segal's Kiddie Time men have to bolt steel stirrups to the body of the horse and Amusement Technology is going to vinyl covered chains to replace reins which are being cut to make belts for blue jeans. In short, operators have to know their own locale and be able to modify accordingly.

The variations on the basic pony, like pigs, elephants, and even ostriches are valuable for rotating the rides when play drops, but a pony is a must.

Single sit-in rides form the second major category, with boats, jet planes, racing cars and even a British hydrofoil being used. While these are more difficult to keep clean because of the box shaped 'cockpit,' they do give the mother a chance to entertain a child too young to sit on a saddle unattended.

Grouped rides are the third choice where anywhere from three to seven rides are packaged in a carousel or merry-go-round format. Carousel International's "Carousel" with three horses on a four foot

diameter base with plastic molded figures and their "Kentucky Derby" for older children have been basic rides. It should be mentioned that many of their rides were made for them in the past by Miracle Recreation Equipment out of Grinnell, Iowa. John Stumpff of that firm tells us Miracle is coming out with a new plastic formulation called Rockite which they challenge you to break or mar with a 15 pound hammer. Combined with their 'powder-coated' baked-on color, they claim little or no cosmetic servicing is needed. One of their clients, D & D Enterprises, had a Miracle carousel rolled down a hill from an outside location, picked it up and had it back in business with no servicing required. With one firm reporting 1/4 million rides over a three year span without any liability claims, Miracle can keep their insurance rates to \$190 per piece.

Both Carousel and Miracle report that with a three-child ride, the store personnel find the kids take turns buying each other rides, at a quarter a play Carousel International has their own products in 49 states and indicates no regional differences in single vs. multiple rides.

Taking the successful merry-go-round format, Amusement Technology has grouped seven of its single rides within a colorful carousel framework, including both sit-on and sit-in rides. Being a large unit, it does not turn but does play merry-go-round music as do the Carousel International and Miracle combinations. Moreover, the Bravermans have gone one step further in this mini-thematic amusement park and are introducing Grand Prix which is a Lotus Ford racer with a TV screen "about equal to Wheels for seven year olds," in Merrill Braverman's words. "Complete with engine sounds, Grand Prix is the first new kiddie ride in six years and will give the child more to do and hence keep him on the ride longer." Other industry sources recall Highway Patrol which unsuccessfully tried the game/ride combination for the kiddie market about 10 years ago and have doubts. But in all fairness to Grand Prix, it should be pointed out that Highway Patrol had a glass screen which the racer combo doesn't and there are many more TV games on the market at large than there were

(continued on page 22)

(continued from page 21)

when Highway Patrol came out.

The Braverman move flies in the face of past kiddie ride experience which is simple rugged rides with enduring popularity and low maintenance costs. Yet, the merry-go-round 'mini-center' is in tune with the new Atari Theatre concept, giving a visually attractive centerpiece for a modern retail facility. Maybe by combining rides like Grand Prix with standards like their Golden Boy Pony, they will reach a broader spectrum. Certainly with an ability to change any one of the seven rides within the merry-go-round, they could keep it fresh and new. Obviously, the cost of the unit is considerably over the present industry norm for single rides. Amusement Technology readily admits the ride/game combination will require more servicing. They feel the greater degree of acceptance of the merry-go-round with its new rides and its higher pay back make it worthwhile.

Service is unquestionably a major concern throughout the amusement device industry but heretofore, kiddie rides haven't had either that problem or obsolescence to worry about.

Indeed, of all coin-operated amusement devices in recent years, the kiddie ride has far and away the least maintenance problems; an industry average of 2.0 service calls/yr/machine as against a bi-weekly call on TV games. Still, as Bob LeBlanc (Robert Jones International) points out, faulty maintenance has a hidden cost in operators' being required in some cases to overequip a store in order to have a 'back-up' machine on hand. Poor service is also the primary cause of operators 'raiding' each other's locations (at least in these gentler times), with store managers asking a firm with a good service record to take over from one always late.

On the brighter side, kiddie rides promise to improve their service requirements as new tough materials like Miracle's Rockite and 'built-in' finishes become standard. The electrical components have changed very little in the basic sit-on rides and parts remain available. Leather saddles and accessories are a problem but resourceful operators like O'Brien have found dyes that made the old gear gleam like new. With these factors in mind, it isn't

surprising that rides come into the shop only once every two years and then more for a spray job and a little fill work than anything serious.

The key to maintaining your service reputation, according to the Bravermans whose worst enemies admit they are tops in this area, is "engineering ruggedness into the machines to start with and then making your road men professional." That's easy to say with 62 full-time employees, right, but Amusement Tech does give their mechanics an extensive course in customer relations as well as in technical problems. They carry photo ID cards and must make a point of finding the manager when they're on a call. The Amusement Tech trucks are cheerfully and uniformly painted and are kept up.

Not every operator can send out a semi to pick up 50-60 rides at a whack, but most could benefit from making their men feel respected and needed, and at minimal cost. Everyone agrees that your service director had better like any new machines that go on the route, or it is death, no matter what they cost to buy.

Incidentally, field communications are a problem with widely dispersed locations but Carousel International has found giving the store managers a WATS line to complain over is worth while. Amusement Technology gives a radio-phone beeper to its top people, which helps Nolan Bartok keep his mileage to 50,000/year. Even smaller shops like Kiddietime and O'Brien are careful about call-ins and make sure messages don't go astray. Communications mean courtesy and that translates to money.

Prevention is also important as is seen in the gradual switch to lock plugs for power cords. It is nearly impossible to pull the cord out of one, kids can't play with them and, best of all, night housekeeping crews can't use the outlet for their waxers and leave machines unplugged. How many harried cashiers have slapped an out-of-order sign on a powerless machine and forgotten to tell the manager for three days?

Is silence sound? The benefits and drawbacks of having sound activated when the ride is used have raised a noisy discussion in the field.

Sumner Segal (Kiddie Time) feels

in his area, "sound bugs a retail location." Cashiers sometimes go up with the wall when the same jingle is played 30 times a day and TV/Hi-Fi salesmen aren't wild about it either."

Douglas Doller, VP Sales of United Tool concurs saying of their own operation which produces some 800 rides a year, "We've tried it and found it creates problems. Sometimes it conflicts with background music and, of course, it complicates the service problem."

On the other hand, Carousel International and Miracle are enthusiastic about the drawing abilities of the music on their carousels, with the former adding tapes of hoofbeats for their Thunder pony in some locations.

Amusement Technology has music on its new merry-go-round format and also in some individual rides like Grand Prix which has motor noises. (Their engineers even toyed with putting a fan in to create an exhaust blast from the tailpipes, but they decided against it.)

The noise problem on kiddie rides is more severe when they are grouped with TV games whose own sound is often turned so low that the customers playing the unit can't hear it. It's even money, depending on location.

Do kiddie rides and arcades go together? Again, Bob LeBlanc is cautious: "In seasonal arcades that run for four to five months, kiddie rides seem successful, but they die in mall locations." Operators run from lukewarm to, "You have to have them to get a license for a 'family amusement center.'" Manufacturers claim kiddie rides give parents more time to play the expensive games, while junior holds on for dear life. Specifically, Braverman's figures show "a 60 per cent spill-over where both parents come into an arcade with a small child." Miracle's Stumpff makes an interesting point in that "if it's just a mother with a child, she isn't likely to enter an arcade; if the father is along, the chances are good the whole family will play and play longer if kiddie rides are present."

Kiddie rides supposedly broaden the audience in an arcade, improve its atmosphere, and make the local zoning boards happier. If the arcade is attractive to start with and well planned, that seems to be true. If it's marginal, the Bravermans pre-

dict it is on its way to the bankruptcy court regardless.

Curiously, although Amusement Technology is phasing out its game operation in favor of kiddie rides, industry sources say they are opening a new thematic arcade on their own. In any case, the consensus is that perhaps 10 per cent of an arcade should be kiddie rides, but no more than that.

Now, for the bottom line; do the little rascals pay?

The overall industry average for all locations is \$30/week gross per machine. Assuming a 60/40 split operator/location and no serious vandalism, a single sit-on ride which costs about \$800 should pay for itself in a year. More complicated units like Carousel International's carousel or Miracle's motorcycle ride run into the \$2,000 range but have been know to hit \$150/week.

That gross is claimed on a test

market basis for the new generation game/ride combos that Amusement Technology is bringing out. Heaven knows what the seven ride Merry-Go-Round unit runs but it is in line with the new Atari Theatre concept of a striking amusement center done with tast and verve. Acceptance of this concept is higher than with single machines in the more 'prestigious and profitable locations.

Old standby pony rides should be good for at least 10 years, with used ones running around the \$400 range. So you can choose a lower grossing machine with low maintenance and long life; or a higher paying one with more headaches. In either case, kiddie rides are less risky than the TV game madhouse, and more widely accepted than the king money-maker, pinballs. Kiddie rides remain the old slow and steady of the amusement game industry.

Association News

IAAPA Show Expands

When the Space Allocation Committee of the International Association of Amusement Parks and Attractions (IAAPA) met recently at association headquarters to assign booth space for the 1976 convention and trade show, November 19-21 in New Orleans, they literally ran out of space to allocate.

For the first time in its history, the IAAPA trade show will be held in an exhibition center, the Rivergate in New Orleans. Initially, only a portion of the Rivergate was to be used for a total of 437 booths. However, the show has been expanded to an estimated 616 booths and will occupy the entire exhibition center.

Most of the companies who exhibited in 1975 have contracted for space this year and more than half of the 58 new IAAPA members processed since the first of the year in the Manufacturing and Supplier category have expressed their interest in exhibiting. According to IRS regulations, exhibitors must be IAAPA members.

According to IAAPA Exhibits and Trade Show Chairman Ed Carroll, Jr., a complete sell-out is imminent. Carroll emphasized that the expansion of the show means that the entire exhibit area of the Rivergate,

rather than only a portion, will be used. The total exhibit area is on one floor, and the high ceiling at the Rivergate will allow many exhibitors to actually operate their equipment. For the first time, some exhibitors will show their entire display instead of only a portion. And most exhibitors are using more booths than ever before.

Enough potential exhibitors have already expressed interest to fill up the 179 additional booths available. These companies will receive the revised floor plan, showing the entire exhibit area, within a few weeks.

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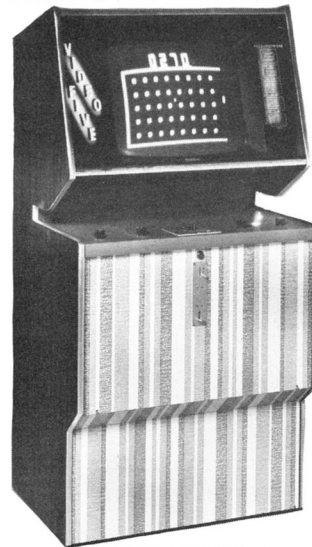
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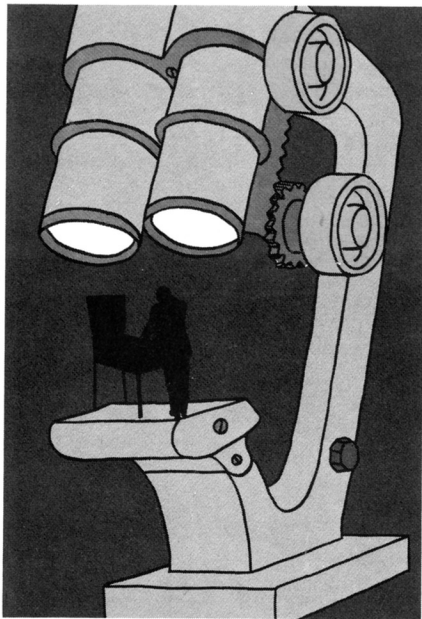
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PLAY METER

Answering the Critics

by Roger Sharpe



First, before I get into the sum and substance of this month's column, I want to make amends to a brilliant young designer at Bally, Greg Kmiec. I mistakenly credited "Old Chicago" to Jim Patla, one of the other members of Bally's team, when in actuality it was Greg's game. This then is a public apology, and proves that when I make mistakes I'll admit them. Now the question is, whether or not this column is a mistake.

Reaction has come back to my ears concerning what I've done, or

at least tried to do these past two months, and little if any has been positive. Let me preface what I am about to say with the fact that I have not turned wolf in sheep's clothing. Those of you who have met and talked to me, hopefully know the sincerity I have brought into my work concerning all facets of the pinball industry. Mine was never the sensationalized or destructive view.

I have endeavored for the past two years to lift many of the shackles off of the industry with my articles in *Gentlemen's Quarterly*, *The New York Times*, *The Chicago Daily News*, *Home Furnishings Daily*, *The New York Daily News*, *Crawdaddy* and the *Village Voice*. Everything I've ever written regarding this industry that I truly love has been favorable or at least entertaining for the public at large.

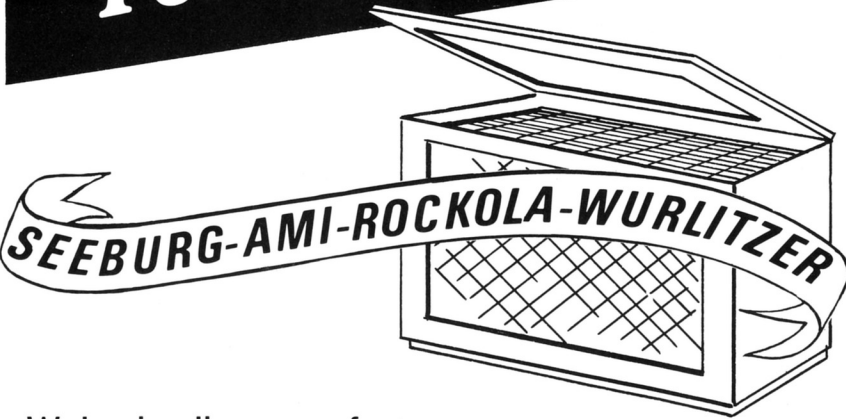
When the opportunity lent itself for action, I was there to champion the cause in New York City's fight to legalize (or at least license) pinball machines. I did everything in my power to assure a positive decision. When Columbus, Ohio called out to me I went and testified hoping once again to right a wrong that was occurring. My time and energies have been given to this industry in any capacity that has been asked of me. I've done it willingly and all that I have ever asked in return is for people to trust me and my intentions, to believe in me and know that I would never hurt this industry.

Is it all self-servicing you may ask? No, I am a writer first, a reporter if you will. I saw an opportunity to fill a gap, to write the definitive and complete history of an American institution, a phenomenon that has persevered through many storms—pinball machines. It was a labor of love. But this is not my legacy to the world; I too have dreams of other mountains to climb. True pinball is, and always will be, an integral part of my life, but there will be other challenges to meet. However, in these past two years I have come to realize that I will always be active for

(continued on page 45)



Diamond Needles For Coin Boxes




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Please unfold page
for Play Meter's
Jukebox Top 100

JUKEBOX

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

Now Was

WKS. ON
CHART

Now Was

Now	Was	WKS. ON CHART
1	1	9
1 DON'T GO BREAKING MY HEART		
ELTON JOHN & KIKI DEE Rocket PIG 40585 (MCA) (4th Week)		
2	2	16
2 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE		
LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)		
3	5	11
3 PLAY THAT FUNKY MUSIC WILD CHERRY/		
Epic/Sweet City 50225		
4	4	9
4 LET 'EM IN WINGS/Capitol P 4293		
5	6	9
5 YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)		
6	10	9
6 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY		
KC & THE SUNSHINE BAND/TK 1019		
7	9	12
7 I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN		
& JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)		
8	8	12
8 THIS MASQUERADE GEORGE BENSON/Warner Bros.		
WBS 8209		
9	3	17
9 AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong		
CB 10588 (RCA)		
10	13	13
10 A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG		
APPLE BAND/Private Stock 073		
11	7	18
11 KISS AND SAY GOODBYE THE MANHATTANS/		
Columbia 3 10310		
12	11	17
12 GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190		
13	12	13
13 ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise		
RPS 1354 (WB)		
14	14	12
14 I'M EASY KEITH CARRADINE/ABC 12117		
15	15	19
15 LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143		
16	17	11
16 BABY, I LOVE YOUR WAY PETER FRAMPTON/A&M 1832		
17	16	18
17 YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros.		
WBS 8181		
18	23	8
18 SUMMER WAR/United Artists XW834 Y		
19	20	12
19 HEAVEN MUST BE MISSING AN ANGEL TAVARES/		
Capitol P 4270		
20	24	9
20 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)		
21	25	10
21 A LITTLE BIT MORE DR. HOOK/Capitol P 4280		
22	32	9
22 LOWDOWN BOZ SCAGGS/Columbia 3 10367		
23	26	8
23 SAY YOU LOVE ME FLEETWOOD MAC/Reprise		
RPS 1356 (WB)		
24	18	12
24 GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274		
25	31	5
25 WITH YOUR LOVE JEFFERSON STARSHIP/Grunt		
FB 10746 (RCA)		
26	38	4
26 IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390		
27	19	19
27 MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039		
28	33	6
28 STILL THE ONE ORLEANS/Asylum 45336		
29	22	17
29 TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)		
PARLIAMENT/Casablanca NB 856		



30	34	WHAM BAM SILVER/Arri
31	21	TURN THE BEAT AROUND
32	28	SHOP AROUND CAPTAIN
33	27	MORE, MORE, MORE AN
34	29	THE BOYS ARE BACK IN
35	40	GETAWAY EARTH, WINN
36	30	LET HER IN JOHN TRAV
37	43	WHO'D SHE COO? OHIO
38	35	TEDDY BEAR RED SOVIN
39	37	YOU'RE MY BEST FRIEND
40	39	SILLY LOVE SONGS WIN
41	36	SOMETHING HE CAN FE
42	41	IF YOU KNOW WHAT I
43	63	MAGIC MAN HEART/M
44	49	I CAN'T HEAR YOU NO
45	57	SHE'S GONE DARYL HA
46	52	SUPERSTAR PAUL DAVIS
47	53	DON'T STOP BELIEVIN'
48	42	I'LL BE GOOD TO YOU
49	54	STREET SINGIN' LADY F
50	44	ANOTHER RAINY DAY I
51	46	LAST CHILD AEROSMITH,
52	45	TAKE THE MONEY AND
53	55	GET UP OFFA THAT THI
54	47	MAMMA MIA ABBA/Atl
55	48	SOPHISTICATED LADY N
56	58	SPRINGTIME MAMA HEN
57	60	POPSICLE TOES MICHAEL
58	59	HARD WORK JOHN HAN
59	51	I NEED TO BE IN LOVE
60	56	NEVER GONNA FALL IN
61	50	GET UP AND BOOGIE SIL
62	64	PARTY VAN McCOY/H&B
63	77	DISCO DUCK (PART I) RI
64	62	STEPPIN' OUT NEIL SEDA
65	65	SHANNON HENRY GROS
66	66	YOU TO ME ARE EVERY

Charts cou

TOP 100

	WKS. ON CHART	Now	Was		WKS. ON CHART
sta 0189	9	67	61	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	29
D VICKI SUE ROBINSON/ RCA PB 10562	16	68	67	LOVE HANGOVER DIANA ROSS/Motown M 1392F	28
N & TENNILLE/A&M 1817	18	69	68	GOOD VIBRATIONS TODD RUNDGREN/Bearsville BSS 0309	14
NDREA TRUE CONNECTION/ Buddah BDA 515	25	70	78	ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F	3
TOWN THIN LIZZY/ Mercury 73786	16	71	80	HOWZAT SHERBET/MCA 40610	2
D & FIRE/Columbia 3 10373	8	72	69	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES/Motown M 1391F	11
OLTA/Midland Intl. MB 10623 (RCA)	17	73	75	SHOWER THE PEOPLE JAMES TAYLOR/Warner Bros. WBS 8222 3	
D PLAYERS/Mercury 73814	6	74	83	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER ALAN PARSONS PROJECT/20th Century TC 2297	3
NE/Starday SD 142	7	75	84	ROCK 'N ME STEVE MILLER BAND/Capitol P 4323	2
D QUEEN/Elektra 45318	15	76	86	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	2
NGS/Capitol P 4256	21	77	88	SUNRISE ERIC CARMEN/Arista 0200	2
EL ARETHA FRANKLIN/ Atlantic 3326	13	78	79	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356	8
MEAN NEIL DIAMOND/ Columbia 3 10366	12	79	81	RAINBOW IN YOUR EYES LEON & MARY RUSSELL/ Paradise 8208 (WB)	6
ushroom M 7011	6	80	71	BOOGIE FEVER SYLVERS/Capitol P 4179	32
MORE/MUSIC IS MY LIFE HELEN REDDY/Capitol P 4312	4	81	70	CRAZY ON YOU HEART/Mushroom M 7021	17
LL & JOHN OATES/Atlantic 3332	5	CHARTMAKER OF THE WEEK			
S/Bang 726	4	82	—	IT'S O.K. BEACH BOYS Brother/Reprise RPS 1368 (WB)	1
OLIVIA NEWTON-JOHN/ MCA 40600	4	83	89	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/ Columbia 3 10384	4
BROTHERS JOHNSON/A&M 1806	18	84	—	GET THE FUNK OUT MA FACE BROTHERS JOHNSON/ A&M 1851	1
LASH/RSO 852 (Polydor)	7	85	94	HARVEST FOR THE WORLD THE ISLEY BROTHERS/ T-Neck ZS8 2261 (CBS)	2
N NEW YORK CITY CHICAGO/ Columbia 3 10360	10	86	—	NADIA'S THEME PETER BOTKIN JR. & BARRY DE VORSON/ A&M 1856	1
/Columbia 3 10359	11	87	87	ONE FOR THE MONEY WHISPERS/Soul Train SB 10700 (WB)	5
RUN STEVE MILLER/Capitol 4260	16	88	92	SHOWDOWN ELECTRIC LIGHT ORCHESTRA/ United Artists XW842 Y	2
NG JAMES BROWN/ Polydor PD 14326	7	89	—	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	1
antic 3315	14	90	73	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	26
ATALIE COLE/Capitol P 4259	13	91	97	YOU ARE THE WOMAN FIREFALL/Atlantic 3335	2
RY GROSS/Lifesong LS 45008	8	92	98	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CPS 0256 (WB)	2
L FRANKS/Reprise RPS 1360 (WB)	5	93	96	HIGHFLY JOHN MILES/London 5N 20084	3
LDY/ABC Impulse IMP 310005	11	94	99	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE/ Malaco M 1033 (TK)	2
CARPENTERS/A&M 1828	13	95	90	ODE TO BILLY JOE BOBBIE GENTRY/Capitol P 4294	6
LOVE AGAIN ERIC CARMEN/ Arista 0184	18	96	76	LIVIN' AIN'T LIVIN' FIREFALL/Atlantic 3333	12
VER CONVENTION/Midland Intl. MB 10571 (RCA)	23	97	—	NO, NO JOE SILVER CONVENTION/Midland Intl. MB 10723 (RCA)	1
L 4670	7	98	85	I'VE BEEN LOVIN' YOU EASY STREET/Capricorn CPS 0255	7
CK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	3	99	105	ROXY ROLLER SWEENEY TODD/London 5N 240	1
AKA/Rocket PIG 40582 (MCA)	11	100	—	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	1
S/Lifesong LS 45002	28				
YTHING THE REAL THING/ United Artists XW833 Y	6				

tesy of



THE OLD IS THE NEW

by Michael B. Klein

Not too long ago I was at a party with some quite musical friends. One has been a professional musician in both England and Australia and now works in the United States in music publishing. The other one just happens to be a musical freak. He'll listen to just about anything, by just about anybody (which is not to say he doesn't have discriminating taste). We broke away from the ladies and the crowd, and the topic turned to music, and its current state.

Unfortunately, the conversation only lasted a few minutes. There was not much to say. The only thing we could really do was harken back to the "good old days" of music, whether it be American or English. I mean that there was *nothing* to say. What can one say when the biggest record of the last few months was a re-release of the Beatles' "Got to Get You Into My Life"?

Today's music seems to all be a re-hash of the type of music that was prevalent during the late sixties. It applies to the new Rolling Stones album—they are back to their old style. And it applies to the singles reviewed this month. Generally speaking, they are all good tunes but there is nothing unique about them. And isn't that what both music critics and audiences alike are looking for? I should hope so. What will we say about the music of the mid-seventies when we are in the mid-eighties?

After listening to these singles, I have come to the conclusion that all of these artists have done better work in the past. Perhaps the time has finally come—it may have been upon us for awhile now—when the creative people are no longer allowed to run the creative ends of their respective businesses, whether

it be music, art or even advertising. Perhaps that's why there aren't too many unique or exciting things out on the market today. What do you think? Is it worth consideration? I think so, especially in your business where product means a lot.

Touch of Lightning—Gloria Gaynor/Polydor 14342

We all know Gloria as the so-called "Queen of Disco." Well here we have a different touch. Her previous hit "Never Can Say Goodbye" was a rocker, definitely a disco tune. Here we have a very lay-back mellow but up, soul tune. The simple arrangement puts Gloria's singing ability to the test. This tune proves she is indeed a fine songstress—on a slow tune like this, it's hard to cover up bad singing. If people cast aside their stereotypes, this single will make it. It has fine styling, excellent sound. For those of you who have a soul clientel, it's a must.

Take Me to Heaven—Sami Jo/Polydor 14241

Here is commercialism at its finest. I get the feeling that a bunch of musical notes, marketing data and a voice were programmed into a computer and out came this little single record. It is certainly a smooth, skillfully produced single. There's no doubt about that. It is a country flavored tune that will appeal to just about everyone. Sami Jo's voice is pleasant enough though it lacks that uniqueness I was talking about. It's good listening for an early Saturday morning, kind of housework music. I don't know how it will do in any of your locations for it almost defies a label. I can't see it on campus, for example, or in a truck stop, or in an

arcade, or . . .

Roxanne—Peter Foldly/ Polydor 14344

Canadian Peter Foldly has been listening to a great deal of American M.O.R. music. His "sound" is a bit like Gilbert O. Sullivan and Barry Manilow combined. Great tune, trite lyrics. This is bubble-gum music, the greatest thing since Donnie and Marie you might say. The funny thing is that I love it. The tune will captivate you immediately. I understand this record has gotten a lot of play in Detroit. (Believe it or not!) It's something you should look into. Destined to be a monster hit.

Love Is Gonna Make You Strong—The Curtis Brothers/Polydor 14340

For those of you who weren't aware, the Curtis Brothers have been around the music scene for a long time. And I can see (and hear) why. They are extremely talented writers and singers. They are all former members of Neil Young's group Crazy Horse, and presently, aside from this single, their talents can be heard on the latest Fleetwood Mac LP, as they wrote "Blue Letter." I am certain that this tune will make inroads on all FM stations that put it on their play list. It is a good hard rock tune with sophisticated music. If any of your listeners happen to tend towards the "FM sound," I highly recommend this single for them.

So there we have it: this month's singles reviews. To paraphrase the old joke. First the good news: I am becoming quite impressed with Polydor. They seem to have built up or at least are building up an artist list that will soon rival anyone's. Now the bad news: I have no more records to review.

Top 20 Country

Now	Was	
1	2	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPA 1353
2	3	BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075
3	4	I'M A STAND BY MY WOMAN MAN RONNIE MILSAP/RCA PB 10724
4	6	MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y
5	1	SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631
6	5	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT/Elektra 45315
7	10	I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/Mercury 73815
8	9	YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ABC Dot DOA 17635
9	12	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711
10	7	GOLDEN RING GEORGE & TAMMY/Epic 8 50235
11	13	COWBOY EDDY ARNOLD/RCA PB 10701
12	15	HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361
13	16	IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383
14	17	AFTERNOON DELIGHT JOHNNY CARTER/ABC Dot DOA 17640
15	11	I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057
16	18	SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288
17	20	CAN'T YOU SEE WAYLON JENNINGS/RCA PB 10721
18	23	ALL I CAN DO DOLLY PARTON/RCA PB 10730
19	21	I'VE LOVED YOU ALL THE WAY DONNA FARGO/Warner Brothers WBS 8227
20	22	HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/Hi 2310

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	10
A LITTLE BIT MORE Ron Haffkine (Bygonesh, BMI)	21
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	9
ANOTHER RAINY DAY IN NEW YORK CITY James William Guericio (Big Elk/Laminations, ASCAP)	50
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	16
BOOGIE FEVER Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	80
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	81
DEVIL WOMAN B. Welch (Unichappell, BMI)	20
DISCO DUCK (Part I) Bobby Manuel (Stafree, BMI)	63
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'Cutl, ASCAP)	83
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, BMI)	1
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	47
FUNNY HOW TIME SLIPS AWAY Tom Couch, James Stroud & Wolf Stephenson (Tree, BMI)	94
GETAWAY Maurice White & Charles Stepany (Kalimba, ASCAP)	35
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	12
GET THE FUNK OUT MA FACE Quincy Jones (Kidada/Gouldris, BMI)	84
GET UP OFFA THAT THING James Brown (Dynamote/Belinda/Unichappell, BMI)	53
GET UP AND BOOGIE Michel Kunze (Midsong, ASCAP)	61
GOOD VIBRATIONS Todd Rundgren (Irving, BMI)	69
GOT TO GET YOU INTO MY LIFE producer not listed (Maclen, BMI)	24
HARD WORK Esmond Edwards (Hard Work, BMI)	58
HARVEST FOR THE WORLD Isley Brothers (Bovina, ASCAP)	85
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI)	100
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes ASCAP)	19
HIGHFLY (Alan Parsons (Velvet Music, Ltd.)	93

HOWZAT Sherbet & Richard Lush (Leeds, ASCAP)	71
I CAN'T HEAR YOU NO MORE Joe Wissert (Screen Gems-Columbia, BMI)	44
I NEED TO BE IN LOVE Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	59
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	7
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	42
IF YOU LEAVE ME NOW James William Guericio (Big Elk/Polish Prince, ASCAP)	26
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	48
I'M EASY Richard Baskin (Amer. Broad./Lion's Gate/Easy, ASCAP)	14
I'M GONNA LET MY HEART DO THE WALKING Brian Holland (Holland-Dozier-Holland)	72
IT'S O.K. Brian Wilson (Brother, BMI)	82
I'VE BEEN LOVIN' YOU D. Weinreich/Easy Street (No Exit, BMI)	98
KISS AND SAY GOODBYE Bobby Martin (Nathanam/Blackwood, BMI)	11
LAST CHILD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vinaloo, BMI)	51
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	4
LET HER IN Bob Reno (Windsong, ASCAP)	36
LIVIN' AIN'T LIVIN' Jim Mason (Stephen Strills, BMI)	96
LOVE HANGOVER Hal Davis (Jobete, ASCAP)	68
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	15
LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	22
MAGIC MAN Mike Flicker (Andorra, ASCAP)	43
MAMMA MIA Bjorn Ulvaeus & Benny Anderson (Countess, BMI)	54
MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI)	90
MOONLIGHT FEELS RIGHT Bruce Blackmar & Mike Clark (Brother Bill's, ASCAP)	27
MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	33
MUSIC IS MY LIFE Joe Wissert (Koppelman-Bandier, BMI)	44
NADIA'S THEME Peter Borlkin, Jr. & Barry DeVorson (Screen Gems-Columbia, BMI)	86

NEVER GONNA FALL IN LOVE AGAIN Jimmy Lenner (C.A.M./U.S.A., BMI)	60
NO, NO JOE Michael Kunze & Silvester Levay (Midsong, ASCAP)	97
ODE TO BILLY JOE Kelly Gordon & Bobby Paris (Larry Shayne, ASCAP)	95
ONE FOR THE MONEY Norman Harris (Golden Fleece/Hip Trip/Writers, BMI)	87
ONE LOVE IN MY LIFETIME Lawrence Brown (Jobete, ASCAP)	70
PARTY Van McCoy (Warner-Tamerlane, BMI)	62
PLAY THAT FUNKY MUSIC Robert Parisi (Bema/Blaze, ASCAP)	3
POPSICLE TOES Tommy LiPuma (Mississippi Mud, BMI)	57
RAINBOW IN YOUR EYES Leon & Mary Russell (Teddy Jack, BMI)	79
ROCK 'N ME Steve Miller (Sailor, ASCAP)	75
ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	13
ROXY ROLLER Martin Share (Beechwood, BMI)	99
SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	67
SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	23
(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	6
SHANNON Cashman and West (Blendingwell, ASCAP)	65
SHE'S GONE Arif Mardin (Unichappell, BMI)	45
SHOP AROUND The Captain and Toni Tennille (Jobete, BMI)	32
SHOWER THE PEOPLE Lenny Waronker & Russ Titelman (Country Road, BMI)	73
SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	40
SLOWDOWN Jeff Lynne (United Artists/Jet/Chappell, ASCAP)	88
SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	41
SOPHISTICATED LADY Jackson, Yancy Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	55
SPRINGTIME MAMMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	56
STILL THE ONE Chuck Plotkin (Siren, BMI)	28
STEPPIN' OUT Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	64

STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	49
STRUTTIN MY STUFF Allan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	92
SUMMER Jerry Goldstein (Far Out, ASCAP)	18
SUNRISE Jimmy Lenner (C.A.M.-U.S.A. BMI)	77
SUPERSTAR Paul Davis (Web. IV, BMI)	46
TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	52
TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI)	29
TEDDY BEAR Tommy Hill (Cedarwood, BMI)	38
THAT'LL BE THE DAY Peter Asher (MPL Communication, BMI)	76
THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	34
THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M.Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	78
(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER Alan Parsons (Fox-Fanfare, BMI)	74
THE WRECK OF THE EDMUND FITZGERALD Larry Waronker & Gordon Lightfoot (Moose, CAPAC)	89
THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	8
TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)	31
WAKE UP SUSAN Thom Bell (Mighty Three, BMI)	1
WHAM BAM Tom Sellers & Clive Davis (Colgems, ASCAP)	30
WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI)	37
WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	25
YOU ARE THE WOMAN Jim Mason (Stephen Strills, BMI)	91
YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP)	17
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	2
YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)	39
YOU ARE TO ME EVERYTHING Ken Gold (Colgems, ASCAP)	66
YOU SHOULD BE DANCING Bee Gees (Caserole/Unichappell, BMI)	5

Top 20 Soul

Now	Was	
1	4	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 850225
2	2	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373
3	5	WHO'D SHE COO? OHIO PLAYERS/Mercury 73814
4	1	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Int. ZS8 3592 (CBS)
5	3	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019
6	7	GET UP OFFA THAT THING JAMES BROWN/Polydor PD 14326
7	9	ONE FOR THE MONEY WHISPERS/Soul Train SB 10700 (RCA)
8	10	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209
9	8	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326
10	6	HEAVEN MUST BE MISSING AN ANGEL TAVARES/Capitol P 4270
11	11	SUMMER WAR/United Artists XW834 Y
12	14	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE/Malaco M 1033 (TK)
13	12	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 1033 (TK)
14	13	SOPHISTICATED LADY NATALIE COLE/Capitol P 4259
15	22	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)
16	15	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH/Cotillion 44201 (Atlantic)
17	21	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10366
18	17	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8131
19	32	ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F
20	20	HARD WORK JOHN HANDY/ABC Impulse IMP 310005

Alphabetical Listing

distributing

Belam Fights Pool Crisis

R.H. Belam Co., Inc., the largest exporters of commercial pool tables in the United States, has recently launched a campaign in the Caribbean area to reverse a press attack on pool tables.

In recent months several articles in area newspapers and magazines have called for a ban on pool tables. Most notable have been the campaigns in Barbados and Trinidad and it is in these countries that Belam has concentrated its defense.

The *Advocate-News*, the major local paper on Barbados, has linked pool tables with slot machines, called "one-arm bandits" locally. Belam has strongly objected to the linkage. In a letter to the *Advocate-News*, published August 5, Robert Haim of Belam, defended pool as a sport and offered the company's

"knowledge, expertise, and...service to the people and Governments of Barbados, Trinidad and any other nation in helping to solve any problems concerning pool tables or any coin-operated machines."

In Trinidad legislation has been proposed to ban the importation of pool tables. Haim and U.S. Billiards Sales Manager Len Schneller held an exhibition in the island's capital, Port of Sapin, in June and got first-hand knowledge of the situation. A campaign to forestall the legislation was planned and started shortly after their return to the states.

The situations in both Trinidad and Barbados are expected to be resolved in the coming weeks. Local distributors have declared themselves most pleased with the influence Belam's campaign has had on the situations and all are optimistic for the future of pool tables in the Caribbean.

existing prizes will be awarded in the next month or so.

"There is always a silver lining to even a good old hurricane and everything will turn out for the best," Caras said, adding that "New England operators will reap the benefit of thousands and thousands of dollars worth of exciting gifts and prizes."

World Wide Hosts Class

Excellent attendance was reported at the Gremlin wall games service school, hosted by World Wide Distributors Co. in Chicago on August 4.

Conducted by Len DeGroot, field service manager for Gremlin Industries, the three-hour afternoon session covered Foosball, Trapshoot and Playball games. Instruction in depth was given on the subject of troubleshooting circuit boards, including micro-processor games.

Assisting DeGroot were John Neville and Howard Freer of the World Wide staff.

Tourney Planned

Tournament Soccer, in a continuation of their prestige event format, announces a fall table soccer tournament to be held October 15-17. The location for the event is the Grand Ballroom of the Playboy Towers in Chicago. Prize money will be \$10,000, part of the year-long \$375,000 Tournament Soccer Spectacular tour. All challengers are welcome.

The Hefner Suite in the Playboy Towers will serve as a hospitality suite for local operators who would like to drop by and see the tournament. Lee Peppard, President of Tournament Soccer, will be on hand to visit with any operators who are interested in becoming involved with Tournament Soccer.

Tournament Soccer is located at 7930 Occidental Ave. So., Seattle, Wash. 98108. Their telephone number is (800) 426-8897.

Rowe Rained Out

Despite a hurricane forecast for the New England area, over 150 people came to the recent Rowe-Dedham-Trimount annual outing. Thirty stalwarts even played golf in the torrential rain.

Then the hurricane hit. Marshall Caras of Rowe has announced, however, that he plans to schedule two special events to make up for what he calls "this unfortunate act of God." He announced at the same time that Trimount will run additional promotions and that all of the

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Sega Expands Home Theater Division

An extensive product research and development program and top level executive expansion has been launched for its new home theater-television division by Sega Enterprises, Inc., of Redondo Beach Cal., according to Harry M. Kane, Sega vice president and chief operating officer of Sega of America. The announcement follows the firm's recent acquisition of the assets of Muntz Manufacturing, Inc., the initial step in a planned expansion into consumer products.

The executive move is the appointment of Theodore A. Flynn as national sales manager for Sega's home theater-television division, a manufacturer and marketer of home TV systems which utilize the projection of a television image onto a large screen. Flynn comes to his

new post from key executive sales and marketing positions with Packard-Bell Electronics, Consyne Corp., Mattel's Optigan Corp. and the RWI Corp.

Sega's new research and development program, according to Kane, will deal with the modernization of production techniques as well as development and perfection of additional home theater-television systems, screens and high fashion cabinetry. The program is expected to precede a major new marketing and advertising/promotion campaign by Sega in behalf of its home theater-television line. The program will be spearheaded by Flynn.

Last year Sega had sales of approximately \$24 million. Its prime business base has been the manu-

facturing, distribution and operation of coin-operated amusement games in Japan, but the company recently expanded into the United States with the establishment of executive offices, manufacturing and operating facilities in Redondo Beach, Cal.

Seeburg Reports Earnings Up

For Seeburg Industries, Inc., results for the second quarter and first half of the year represent a dramatic turnabout, stockholders were told today at the company's annual meeting. Louis J. Nicastro, chairman and chief executive officer, told the gathering that following two years of losses the Chicago-based manufacturer of vending equipment, coin-operated phonographs, hearing aids and musical instruments, is now operating in the black.

For the first three months ended June 30, revenues were \$36.7 million, up from the previous year's \$26.4 million. This resulted in earnings of \$853,000 or 31 cents per share, which compares with the loss of \$2.1 million in the 1975 second quarter.

Revenues for the six months ended June 30 rose to \$69.2 million from \$50.9 million in the corresponding 1975 period. First half earnings were \$1.4 million, or 54 cents per share. In the first half of the preceding year, Seeburg suffered a loss of \$3.9 million.

Seeburg Sues Spanish Firm

Seeburg Industries, Inc. has filed suit against the Spanish firm Segasa, against Club Specialty Overseas, Inc. (CSOI) and Marty Bromley. The suit contends that contrary to agreements made earlier this year when Seeburg sold its share in Segasa to CSOI, the Spanish firm is continuing to use the Williams name in its brochures and on its pin games. Williams Electronics is part of Seeburg.

Seeburg's connection with Segasa began in 1972 when it bought 50 per cent of the company from CSOI. In exchange for Williams technology, the Spanish company agreed to sell its pins only in Spain where they would not be competing with pins made by Williams. A later desire on the part of CSOI to sell pins outside

the Spanish market was apparently unresolvable and in February of this year, Seeburg resold its share in Segasa to CSOI, which agreed that it would no longer use either Williams design technology or the name Williams.

According to attorney Lee March, this agreement has been violated, however. CSOI has continued to act as if Williams were still a partner in Segasa. Their brochures, according to March, advertise Segasa-Williams games. Games are labelled Williams on the coin slot and the Williams logo appears on parts within the games.

The suit has been filed in U.S. District Court for the District of Columbia, where the February 1976 agreements were made.

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Leasing for an Arcade

by J. W. Sedlak

Arcades! Game Rooms! Pick up any of the industry publications these days and you will find that everyone is getting into the act. Large numbers of operators have found that they can increase profits and machine life by setting up their own arcades. If you are one of these up-to-date operators, there are a few things you should realize before you take the plunge.

If you are about to open your first arcade, you will be faced with several decisions and problems you haven't had to contend with in your normal route operation. First of all, there's the selection of a proper site. A good site for two or three machines on a route will not necessarily be a good site for a 30 or 40 game arcade. Realizing this, you can select a good site by talking to experienced arcade men or by following the guidelines set forth in one of the books written about arcade operation.

[*Ed. note: Mr. Sedlak's book Quarterly Dividends, which is about arcade operation, was reviewed in last month's Play Meter.*]

Once you have selected the ideal site for your arcade, the lease you sign with your landlord can mean the difference between success and failure. The lease is the agreement between you and your landlord covering all the conditions under which he will let you use the store you have chosen. As an operator, you have always let your customers worry about store leases but now it is something that you will have to do. Do not treat this step lightly. If you are not familiar with legal language, it might be a good idea to get a lawyer to review the lease. But be careful; this is your business and you are going to have to live with the lease. No matter how good your lawyer is, he cannot be expected to look at the lease with the same personal involvement you have. He will often accept as a "standard clause" something you would (and should) challenge.

This means that even if you have

a lawyer, you must review the lease too! The purpose of this article is to list some of the points you may want to consider in reviewing your lease.

1) Remember *all* items in the lease are open for discussion. Although there are standard leases, you do not necessarily have to agree with them. A lease is an agreement between you and your landlord. You can agree to anything....but once you agree, you have a legally binding contract. So know what you sign. Do not be intimidated by the size of a lease. I have reviewed leases that were 40 pages long! You must read every word if you are to avoid damaging surprises. One point on reading that legal language: if you go through the paragraph and insert commas in appropriate places, you will be amazed at how much easier it is to read!

2) *Term of lease*—This is the length of time the lease is in effect. If this is a new business venture, you should try to keep the initial period of the lease as short as possible (1 or 2 years). This way you will not be financially destroyed if things do not work out. Most landlords, of course, are interested in renting the store for as long as possible. They may push for a 5 or 10 year lease. One method of getting the term you want is "talk positive." When you approach the landlord, tell him you know how your business operates and if it shows a profit in a year (or two), you will be willing to sign a 5 year extension. Thus, you want a 1 year lease with a 5 year option. Understand that although the option clause is binding on the landlord, it is not binding on you. There is nothing to stop you from going back to the landlord after the first year and asking for another 1 year lease with an option.

3) *Security Deposit*—In addition to your rent payment, most landlords will require a security deposit. This can run anywhere from one to six months rent. To understand

how to handle this item, you should understand why the security deposit is being asked for. If you form a corporation and rent a store, and then go broke, the landlord is stuck. He cannot collect rent money from a corporation that has no money. To protect themselves, then, most landlords require a security deposit. You should try to negotiate as low a security deposit as possible, since any money so spent cannot be used to buy equipment. Often you can pledge some of your equipment (cash registers, games, etc.) instead of paying money.

If you operate the store as either a proprietorship or a partnership, you are not shielded by a corporation. If you default on your lease, your landlord can come after you personally for his money. In this case, you should pay little or no security deposit.

In some cases, landlords try to get the best of all worlds by renting to corporations, but trying to get a corporate officer to personally guarantee the lease. If this happens to you, do not pay a high security deposit.

4) *Rent*—Be certain the lease states clearly either an annual or monthly rent. Leases which state just so much rent per square foot should be avoided since you can often get hit with additional rent when your store gets "remeasured" after you've signed your lease. If your lease includes a percentage of gross figure, make sure it spells out, in detail, exactly how the gross will be determined.

5) *Taxes*—Who pays them? You may work hard to negotiate a low rent only to find that you have to pay the real estate taxes. In other cases, the landlord will pay the first year's taxes, but you will have to pay for any tax increases in subsequent years. Other leases provide that the landlord pays all taxes and increases for the duration of the lease. Make sure you understand how taxes are handled in your lease and figure the tax costs as part of

your rent analysis.

6) *Occupancy*—When will the landlord give you the store to use? This item is of particular importance when the store you're going to get isn't built yet (a common occurrence in new shopping centers). The lease should have a definite start date. It should state what happens if the store isn't ready: Can you cancel the lease? Does the landlord pay a cash penalty for each day the store is

Once you have selected the site for your arcade, the lease you sign with your landlord can mean the difference between success and failure. As an operator, you have always let your customers worry about leases but now it is something you will have to do.

late? Do you get a month's free rent for each month the store is late? Does the lease remain in effect but the landlord returns your security deposit? Again, you can agree to any terms—just make sure you consider all possibilities. Another word about new shopping centers: generally landlords will be looking for longer leases than with existing structures.

7) *Common costs*—Most shopping centers, whether they be strip centers or enclosed malls, will assess each tenant for a part of the costs of maintaining the common areas. One lease we reviewed charged for all maintenance costs and then added a 20 per cent bookkeeping charge! Make sure you know how these extra costs will be handled and get an estimate of what they will be. If you are required to join a tenants association, be sure to add the dues to your rent estimates.

8) *Environment*—You have selected your location because you feel the other stores in the area will help draw people and improve your take. If another large business moves away, your business could well be hurt. Therefore, in your lease you should get a clause that states if the other business moves away, you have an option to cancel your lease. This is a protection for you—do not give it up lightly.

If your arcade is successful, you don't want another arcade opening up next to you. Get a clause in your lease that prohibits the landlord

from renting another store to another arcade. Make sure the term "arcade" is defined. In our leases, Putt-a-Round has an arcade defined as any business having one or more coin-operated amusement games. Make sure your lease also states that the landlord will place the prohibiting clause in any future leases he signs.

9) *Subleasing*—If you plan to operate an arcade, but want to rent out a small portion of the store to a food concession, make sure your lease gives you the right to sublease parts of your store. This particular provision can also be a life saver if your business falls on hard times and goes broke. You could re-rent the store to another type of business and cover your rent costs. Under this latter arrangement, you could even make a nice profit.

10) *Assignment*—After successfully operating your business for a while, you may decide to sell. If you have the proper clause in your lease, you may be able to sell the business and simply sign the lease over to the buyers. The buyers would just continue to pay rent as per your original agreement. Make sure the assignment clause states what approvals are necessary and what liabilities, if any, you will still have after assignment.

11) Often localities will pass laws which will require you to change the structure of your store (e.g. adding more exits) or go out of business. Make sure your lease clearly states who pays for such changes. Make it the landlord if at all possible.

12) Finally, there are a number of items which should be in your store. If they are not present, the lease should specify that the landlord will put them in. These items include:

Windows—You ought to have ample windows to insure maximum visibility of your store from the street.

Heating/Air conditioning—Be sure the store is adequately equipped.

Electric wiring—You will need a large number of circuits to handle the equipment. The store should be wired so you can isolate your TV games on a separate circuit.

If all this sounds like there is more to opening an arcade than opening the store and putting in games, you're right. Although you should not be scared away from arcade

operation by the prospect of lease negotiations, you should be aware of the various items you must consider before you put your name on the bottom line. The list of items given here is not all inclusive. As you read your lease, you will find other items of interest. But, if you are aware of the items I've mentioned, you will be a step ahead of the average lessee.

One point I should make before closing. I am not a lawyer. The points raised in this article are my opinions based on having reviewed and negotiated numerous leases. Although every attempt has been made to provide accurate information, laws vary from town to town around the country. If you have any question on the exact wording of a particular clause in your lease, consult your lawyer.

Before you start looking for arcade sites, be aware that many landlords around the country are becoming "gun shy." There have been a rash of arcades opening and closing. Many times landlords have been stuck with worthless leases. Because of the nature of the business, a dishonest operator can pull a truck up to his place of business at two in the morning, load everything and be gone.

You can help create a better image for us by being totally professional in your dealings with landlords, government officials, and the public. Your attention to the details of your lease will help create a favorable impression with the landlord—in addition to protecting

You should not be scared away from arcade operation by the prospect of leases but you should be aware of the various items you must consider before you put your name on the bottom line. If you have any question, consult your lawyer.

your own interests. Landlords are rightly suspicious of businessmen who will sign anything given them without first carefully reviewing and challenging it.

If we all become Coin Machine Professionals (CMP) in all our dealings with the rest of the business community, we will all find that our next arcade will be easier to open and our security deposits will go down.

on the move

P.E.I. Names Fahnert

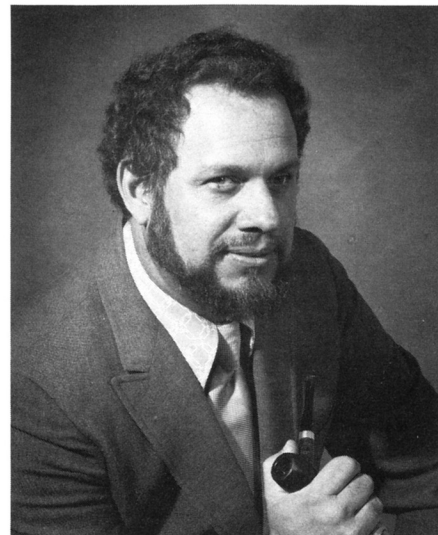
Bob Spitler, president of Performance Enterprises, Inc. Fort Lauderdale, Fla. has announced the appointment of Harold Fahnert as marketing and sales director of the company's coin-operated games division.

Fahnert has been associated with both P.E.I. and the coin industry for a number of years and is well versed in its requirements. "Although

Harold has an extensive background in sales, he has also been involved to a large degree in both engineering and production control," Spitler said in making the appointment.

"This will provide a marketing insight that will prove both informative and profitable for our distributors and operators," he added.

Fahnert is a graduate of South West Alabama Tech with an associates degree in electronics and computer technology. He also has a degree in marketing and sales from Fort Lauderdale University.



Harold Fahnert

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Fighter Joins TS

Tournament Soccer is pleased to announce association with Boone Kirkman, the former seventh ranked contender for the heavyweight boxing crown. Kirkman, of Renton, Wash., will be in charge of media coordination for special projects.

Kirkman has channeled his competitive drive into table soccer. He was present at the \$25,000 Portland

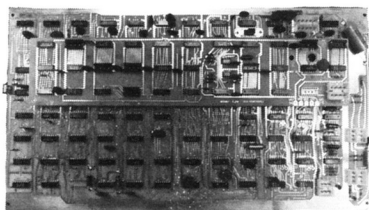
Tournament and at the \$125,000 World Championships in Minneapolis Labor Day weekend. He will also be present at the MOA show Nov. 12-14, and there will take on all challengers, at table soccer, that is.

Kirkman is still in training, although he has "no plans" and says his quest for the heavyweight crown has been redirected to the 1977 World Championships, Tournament Soccer style.

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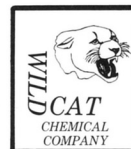
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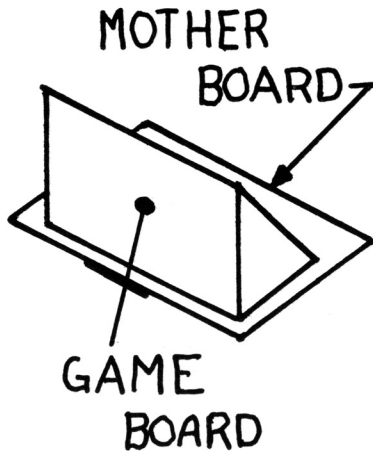
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TECHNICAL TOPICS

by Robin Minnear

Gunfight is Midway's first micro-processor (M.P.) game. It employs as its brain an Intel 8080A Micro-processor. Without getting too

Fig. 1



technical, I'm going to point out a few characteristics of Midway's M.P. system.

Most games to date use a random-logic type design to "paint" pictures on our TV monitors. For instance, if you want a paddle on the screen, you make a circuit that generates a paddle where you want. If you want score, you make another circuit that generates score, same with ball, etc. If you had a problem with ball motion, you'd go to the ball motion circuit.

Midway's 8080 system has to be dealt with in a different way. It all

starts with the M.P. brain. The M.P. deals with almost every function that is to be performed. What I mean is that any given moment the M.P. can be processing or updating score, cowboy position, cactus position, etc.

If you have a problem such as a stagecoach which does not appear, you can't go to the circuit that generates the stage coach because it doesn't exist. The stagecoach is just data in the system, and it becomes a stagecoach only on the screen. Because of this, it can be quite a task to fix what would seem to be a simple problem.

Fortunately for us, most of the problems that occur in Gunfight happen in the game board. (F.G.I.) The game board contains the audio circuits and the circuits that tell the M.P. what the players' controls are doing, whereas the mother board

Fig. 2

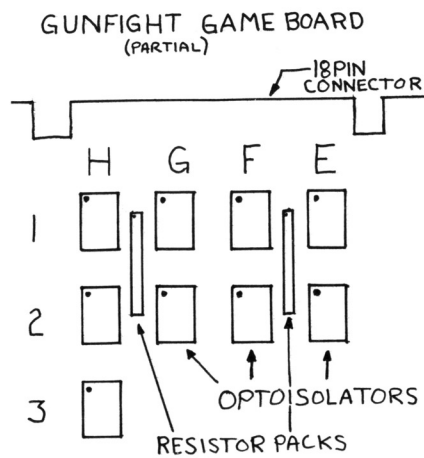
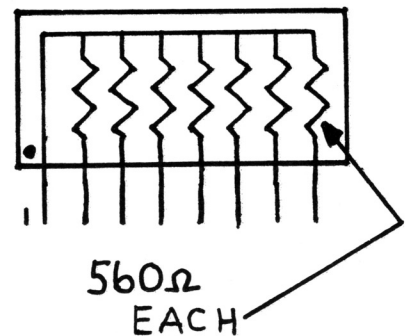
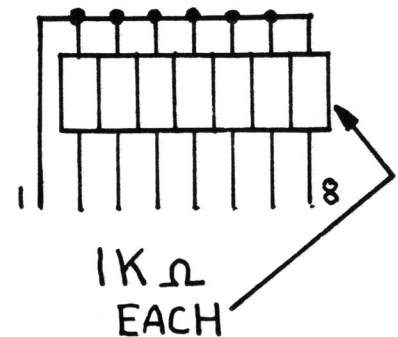


Fig. 3

RESISTOR PACK
(EXISTING)



MODIFICATION



contains the M.P. and its support hardware and sync circuit.

Probably the most replaced part is the resistor package in the optoiso-
(continued on page 36)

(continued from page 35)

lator circuit (Fig.2). This package contains 7 resistors that are all tied to a common pin. Each resistor is rated at 560 OHMS. The problem is that after continuous play the resistor package heats up and eventually one or more of the resistors inside burn up. This happens the most to the package at location GH12 and causes the cowboy's arm not to move correctly. This package visibly turns brown when it starts to go bad.

There are two ways to fix this problem. One is to obtain from

Midway 1500 OHM resistor packages that are used in Seawolf and parallel them by inserting two side-by-side. This gives you a total resistance of 750 OHMS but at twice the power rating.

The other way to go is probably the most commonly used. It is to replace the resistor package with discrete 1k ¼ watt resistors. This is done by inserting the resistors in the holes and bending the end lead across the top of the others and down in to the commonhole. Then solder the top of the resistors to each other (Fig.3). The value of

these resistors can vary from about 750 OHMS to 1.2k OHMS.

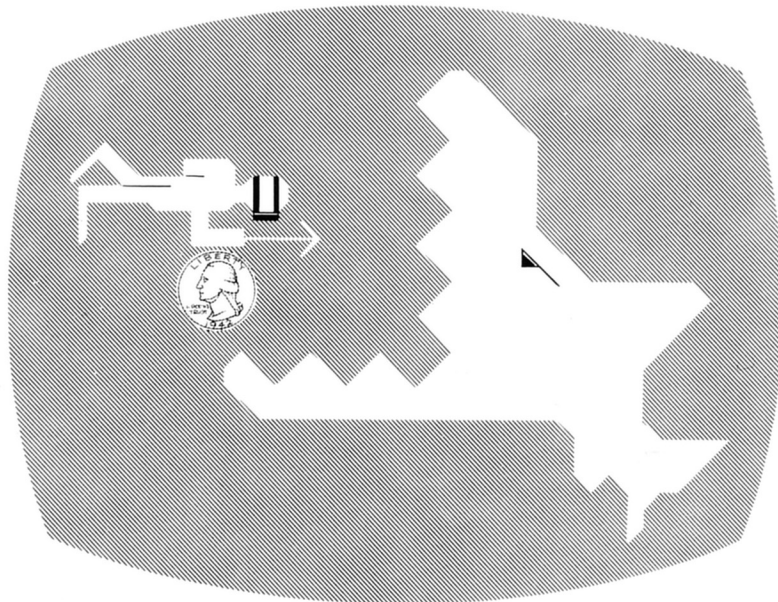
The next most common problem is opto-isolators. The symptoms can be bad arm movement, bad cowboy movement, gun will not fire, no credit or failure of any other function that is initiated by the player and his front panel controls.

The opto-isolator is used so that there is not an electrical path from the front panel to the computer. The isolators stop any unwanted static from entering the M.P.

The opto-isolators (Fig. 4) contain two individual isolators in each package. Pins 2 and 3 are the inputs and pins 7 and 6 are the outputs. When you ground pin 2 or 3 through a front panel control, its corresponding light-emitting-diode turns on. The corresponding photo-transistor reads the light and causes the output to go from 5 volts to 0 volts.

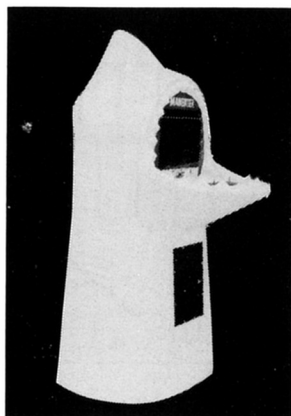
You can check the isolators by attaching a cliplead to ground and touching it to pins 2 and 3. When you do this the corresponding output pin (6 or 7) should go from 5

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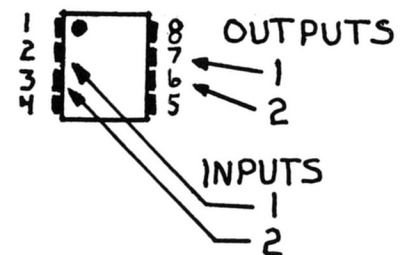
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Fig-4

ILD-74 OPTOISOLATOR



volts to 0 volts. If the output does not change it should be replaced.

If you replace a resistor package or an opto-isolator you should be careful not to splash solder or drop small metal chips on the logic boards. You should not try to do these repairs while the logic boards are in the game. Do not apply large amounts of heat to the printed circuit traces or they will lift off the logic board. Visually inspect the logics after the repair and remember that some of the devices on the logics are extremely static sensitive.

international dateline

Rock-Ola's Doris Visits London

Ed Doris, executive vice-president of the Rock-Ola Manufacturing Corporation, has just returned from a European tour. Doris was accompanied by 48 American distributors.

The distributors travelled as the guests of Rock-Ola, an award for exceeding their quotas in equipment

during the previous trading period.

The group called at London Coin and Associated Leisure in London, the firm's two distributors in Great Britain and were warmly received at both showrooms.

A new model Rock-Ola was flown over specially to show to the British

distributors and at Associated Leisure. Doris was shown work in progress that will make A.L.'s premises one of the most modern in the world, their showrooms among the largest in Europe.

In Brief

Great Britain

Rowe International, Dedham, Mass., has completed a deal with British manufacturers, Streets of Eastbourne, for the import into the U.S. of shooting games. The distributorship will give Rowe immediate exclusive rights over the Streets single play rifles and their double play Big Shot. Rowe has handled Streets products in the past but never on an exclusive basis.

Europe's second largest coin-machine show, the 16th Northern Amusement Equipment and Coin-operated Machine Exhibition, held at Blackpool, England, is to move to a new site next year. It will be held at the Norbreck Castle Hotel, Blackpool, from February 22 to 24 inclusive.

Associated Leisure (Sales) Ltd., Europe's largest coin machine operating and distributing company, has relinquished their Gottlieb agency which is now entirely in the hands of London Coin Ltd. Associated Leisure said that with their Williams, Bally and Zaccaria (Italy) agencies they are already well covered for pinball machines.

A compromise agreement has been reached between British Amusement Catering Trades Association and the Performing Right Society on juke box licence fees. The P.R.S. had sought an increase from \$24 per annum to \$90 but before the matter could go before a

(continued on page 38)



Rock-Ola's Ed Doris in London with executives of London Coin. From left to right are Jim Pryde, Stan Wallis, Dave Rogers, Doris, Jim Elwell of Tavern Automatics, Jim Cook and Nigel Booth.

A.M.I. Exports Pins

Italy is rapidly becoming the most prolific producer of pinball machines in Europe with Spain a close second. After suffering initially from a bad reputation gained through low-quality workmanship, the factories of both countries are now quickly repairing the damage and posing a real threat to U.S. manufacturers.

The latest to enter the field is A.M.I. short for Apparecchi Musicali Italiani. By coincidence the Turin firm at one time actually made Ami juke boxes under license for the Italian market.

A.M.I. was the first company to bring pinball into Italy and are now selling their own pinball machines in Italy successfully enough to warrant turning to the export market.

The firm is headed by Mr. Luigi Lazzaroni who also heads another firm, D.E.A. which produces electronic computers. A.M.I.'s first pinball machines went on public view at the Milan Fair of 1965. They were single-player models called Derby. West Show, which followed, was a big improvement and so was the third machine, Big Hunt.

The first export machine is the four-player Navajo and now the company plans to produce four new models each year. Currently the firm is producing 300 machines per month but is rapidly building up towards 500.

Overseas distribution is being handled by the well-known Swiss firm, Amiro.

(continued from page 37)

Performing Right Tribunal both sides agreed on a figure of \$55. A discount structure is being employed on the following basis: over two boxes but not more than 19, 10 per cent; over 19 but not more than 99, 20 per cent; over 99 but not more than 499, 30 per cent; and over 499, 33 per cent.

West Germany

The Espelkamp form of Harting, manufacturers of coin-operated music systems, is planning a major export program—including a sortie into the American market.

Canada

Calgrant Ltd., the Canadian company distributing cocktail tables throughout the U.S.A. and Canada, has set up a branch in England, headed by Mr. Martin Williams.

Belgium

Taito Europe, the Belgian-based firm which distributes the well-known Japanese makes of amusement machines in Europe, has new

headquarters in the Boulevard Anspach, Brussels. The firm is managed by Mr. Rene Leyman.

Italy

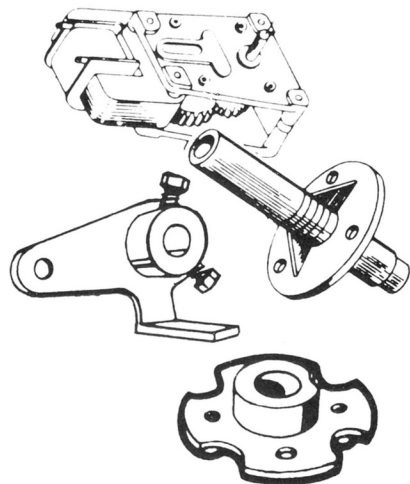
The 1976 Wurlitzer Distributors

meeting will be held in Rome at the Holiday Inn Hotel, St. Peters, on October 4 and 5. It comes one week before the Enada show, the Italian exhibition, which will also be held in Rome from October 13 to 15.



Domenico Lazzaroni, son of A.M.I. owner Luigi Lazzaroni inspects one of the firm's pinballs, Big Hunt. A.M.I. is exporting the machine now.

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new products

Rock-Ola Intros New Phono



Rock-Ola's Model 463

Rock-Ola's new Model 463 100-selection phonograph compresses visual excitement, player enticement, stereophonic sound and trouble-free reliability into less than three feet of space, according to executive vice president Edward G. Doris.

"Rock-Ola is now able to meet the demand of location owners who wanted the excitement and appeal of the Model 464 but simply didn't have room for a 160 selection phonograph," Doris reported.

"Due to the high visual impact created by the brilliant color patterns and bold cabinet design, many viewers are surprised that the new model 463 measures less than three feet in width," he explained.

The 100-selection Model 463 features the same brilliantly colored neon-inspired lighting that appears on the successful Model 464. Neon tube patterns of red, blue and white combine with the soft-tinted glow and flashing lights of the record selection area to attract player attention and record play.

By reducing the number of selections to one hundred, Rock-Ola engineers were able to reduce the cabinet width by 22 per cent. Practically everything else within the cabinet remains the same. The solid state amplifier delivers 100 watts of musical power, has snap-in printed

circuit boards and plug-in relays. Sensing circuits shut off the amplifier at the first hint of trouble.

Heat generated by the amplifier is conducted outside the cabinet by die-cast aluminum vanes nestled in the back of the phonograph. Since no air flow is required to cool the Model 463, it is effectively sealed against dirt, dust, grease and grime.

The speaker complement of the new 100-selection phonograph includes two 12" full range speakers with giant 20-ounce magnets for a deep, rich bass response. Two closed-back 6" mid and high range speakers are located at opposite ends of the upper panel for maximum stereophonic effect.

In the event of an overload in the speaker system, a protective device blocks the signal to the output transistor stages, protecting the amplifier from burn-out.

Model 463 also features Rock-Ola's famed Revolving Record Magazine. Over the years, this mechanism has developed a world-wide reputation for long, trouble-free operation.

"A complete line of accessories and kits are available for the new Model 463," according to Rock-Ola Sales Manager Les Rieck. "Thanks to readily accessible terminal blocks and plug-in installation, most accessories can be installed in minutes without soldering."

Included among the list of accessories for the Model 463 are microphone paging kits, tri-vue wallboxes, motorized and manual remote volume controls, record changer intermixers and the new money counter and printer that simplifies and verifies play collection.

A complete selection of wall, ceiling and corner speakers are available along with Rock-Ola's Quadphonic Sound System that provides location customers with a "circle of sound."

Complete information regarding Rock-Ola's full line of phonographs can be obtained through your local distributor or by contacting Rock-Ola directly.



Le Mans

Ten Tracks

Atari, Inc. has just rolled out a new racing machine to join their line of video driving games which has included Trak 10, Indy 8, and most recently Indy 4.

Le Mans is an all new one-player racing challenge. Instead of racing one car against the clock on one track, Le Mans challenges player skill and speed with 10 different tracks that appear on the 23" monitor automatically.

Players race against the clock on each of 6 tracks as they appear in sequence. After the car passes the finish line of one track, a new track instantly appears that is more difficult to drive than the previous one.

The more skilled the driver, the more tracks will be completed within the game's time limit. Oil slicks also add to the difficulty. Ten points are scored for each completed track.

Six of the ten tracks are shown on the illuminated attraction panel. The last four tracks are "mystery tracks" not shown on the panel. If a player completes the first six courses, two of the four possible "mystery tracks" will appear randomly, providing more of a challenge for the experienced driver.

A special bonus of Le Mans
(continued on page 40)

(continued from page 39)

includes an "Extended Play" feature which can be awarded after scores, pre-selectable by the operator.

A flashing "Extended Play" sign lights up on the attraction panel when the selected score is achieved. Extended Play begins with track number 5. The player does not have to start at the beginning of the game.

A 10" steering wheel, 4-speed H shift, all metal brake, and gas pedals and colorful graphics add to the realism of the Le Mans.

Atari standard features include exclusive Durastress tested solid state electronics, locking cashbox, and hinged coin door. Atari's Instapart 24-hour parts turnaround service is also available from Atari distributors everywhere.

According to Frank Ballouz, national sales manager, Atari's "driving games have proven to be some of the highest in earnings and popularity. We believe Le Mans continues the tradition. The combination of ten different automatically changing tracks and the extended play feature makes Le Mans another sure winner for any location."

New Two-Player

D. Gottlieb & Co. have announced the distribution of Card Whiz, a two-player version of their



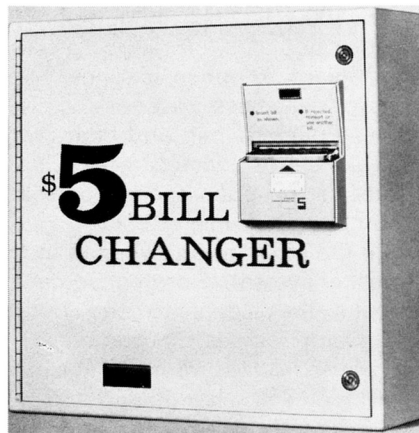
Card Whiz

PLAY METER

four-player flipper Royal Flush. The game features a slanted row of nine drop targets which light five combinations of cards in a new Scan-Bonus. The bonus is related to the card value of the target.

Also featured is a double bonus scoring up to 30,000 points. A three Joker Sequence lights rollovers for 3,000 scoring and a kick-out hole for specials. Three targets and three rollovers score "Jokers."

The backglass artwork features cards whizzing magically out of various blues set against a splashy red. The playfield picks up the red in the glass and plays it off against a bright yellow also drawn from the glass.



Standard's Series 5002B

Change for a Five

Responding to a long standing need by many amusement locations for a large supply of quarters, Standard Change-Makers, Inc. of Indianapolis has built the first \$5 bill changer. The Series 5002B dispenses 20 quarters and holds enough coins for 200 vends.

The new bill changer is available in two cabinets, a standard front loading cabinet for mounting on a wall, stand or post, or a rear-loading cabinet that can be built into a back room or service area wall and filled or serviced out-of-sight. Both are heavy steel maximum security cabinets; the rear-loading cabinet provides, however, an extra element of personal security for the operator, too.

The Series 5002B changer's bill verification system is similar to the highly accurate system used and proved in thousands of Standard's \$1 bill changers; however, it is set to take \$5 bills only and will reject all other currency.

If your amusement location de-

mands a large amount of change, the Series 5002B changer provides maximum security and dependability to suit your needs.

Video Blackjack

The games division of Mirco, Inc., Phoenix, Az., has announced production and shipment of a new video game which enables up to four players to compete against a dealer in a fast-moving, non-gambling electronic version of blackjack.

Called 21, the new game will accept up to four quarters as players ante, hit, or stand in an attempt to beat the machine which automatically performs dealer functions such as shuffling, dealing and scoring.

According to Patrick Burke, Mirco's marketing director for coin products, the game has a number of special features designed to make it popular. These include free hands and extra chips, a skill factor in remembering which cards have been dealt since a standard 52-card deck is used, and simple, automatic controls.

The game has been field-tested, and initial reports from operators have been highly favorable, according to Burke. Key operator features include selectable settings, such as game speed, number of hands dealt and initial chip issue, compact size, low maintenance and rugged cabinetry.



Mirco's "21"

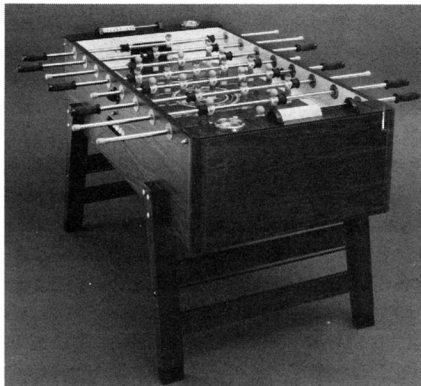
Home Foosball

Tournament Soccer is now entering the retail market with the TS5 Pro Home model. This table is patterned after the coin model used in all Tournament Soccer tournaments. It features the German-style smooth playing surface, solid rods, and sturdy figures for durability and accurate shot-making. The TS5 is the first in a full line of home models

to come from Tournament Soccer.

All Tournament Soccer products are supported by a total promotional program. This, the fifth year of national promotion, is billed as the "Tournament Soccer \$375,000 Spectacular" and features table soccer tournaments in major cities across the United States. The first tournament of the year was held in Seattle, Wash., with \$10,000 in total prize money awarded. The last tournament of this year will be held in Florida, with a purse of \$25,000.

The crowning event of the year will be the "Tournament Soccer \$125,000 World Championships", to be held in the Radisson South Hotel in Minneapolis, Minnesota over Labor Day Weekend. Entrants from all across the country are expected to vie for their share of the prize money. The first place winner is awarded \$20,000. Media coverage from a national sports magazine, television, and newspapers highlighting the event, the players, and the table is anticipated.



TS5 Home Table

Spanish Tribute

Universe Affiliated International, Inc., Union N.J., has announced the July release of two bicentennial models, the single-player Conquest 200 and its four-player counterpart New World, both by Playmatic.

Each machine features six digit scoring with single, double and triple bonus features with double spinners. There are in addition spin rotor targets; and the result is that there are seven ways to win a replay.

The luminous, brightly colored playfield is polyurethane coated, and each machine contains an adjustable voltage for flippers and bumpers. The attractive backglass is also brightly colored with scenes

from the American myth accented in red, white and blue.



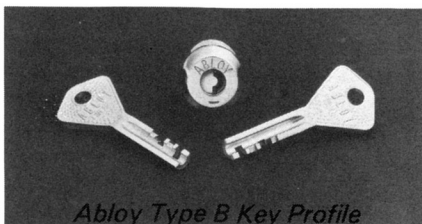
New World

Locked Up

Abloy Inc., Morton Grove, Ill., is introducing a stronger new Type B key profile which is available as an option on most types of its locks. The larger, heavy duty Type B profile features a centrally slotted semicircular design which provides 50 per cent more mass than the regular solid semicircular key.

Though the Type B key is not interchangeable with regular Abloy keys, it operates on the same principle of aligning rotating disc tumblers; this is instead of conventional spring loaded locking pins. Similar to tumblers on a safe, the "combination" may be field changed an unlimited number of times.

As with the regular Abloy key, the new Type B may be keyed individually or alike in groups, master keyed, or keyed to customer specifications. The key is recorded to the customer and copies may be obtained only through an authorized signature.



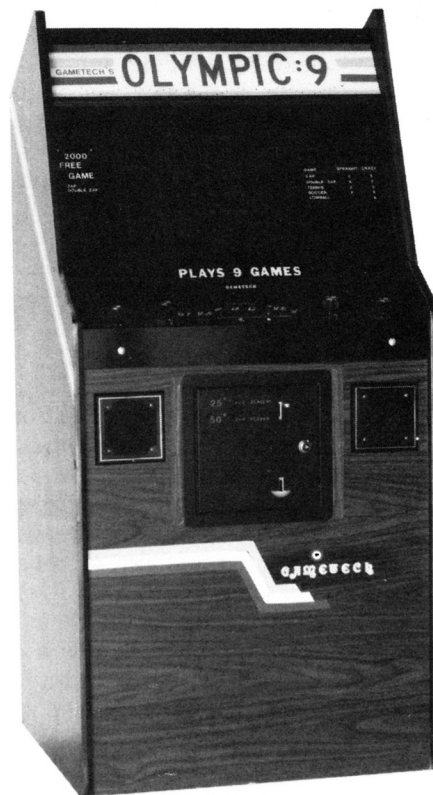
Abloy Type B Key Profile

Nine in One

Gametech, announces the release of another coin-operated game. Olympic 9 joins Chucker and Casino Royale in the new manufacturer's growing family of entertainment products for cocktail lounges, restaurants, arcades and the home.

Olympic 9 is nine different games in one cabinet. In addition, two types of play are featured, straight ball, which most people are familiar with or Gametech's exclusive *Crazy Ball* action. The games included in Olympic 9 are Zap, a single player game with pinball sounds and extended play; Double Zap, a two- or four-player Zap; Tennis, a two- or four-player standard paddle game with sound; Soccer, a two-player game where both players have three paddles and with each hit the ball speed increases; and Lowball, a two- or four-player game available only in *Crazy Ball*.

Gametech designed Olympic 9 with the operator in mind. Each machine is provided with a complete parts list, a full set of schematics and repair instructions. This allows the operator to repair the machine with a minimum of down-time and without having to return the parts to the factory.



Olympic 9

PLAY METER

An Association Defense

by C. W. Fisher

The problems facing individual operators in trying to change license fees in the hundreds of cities across California and the nation are staggering. First of all, the cities are looking for more revenue to run their cities, not less revenue. Whether the operator's case has merit or not doesn't matter to a city council whose budget is short of finances. They must constantly find new ways and methods of increasing revenue. Taxpayer revolts are increasing so it isn't popular for them to increase taxes. To them an unorganized business is easy pickings for added revenue. And they can cope with protests from a handful of operators about their increased licenses.

The city fathers see these foolish operators take (what seems to them) great amounts of coins from the games and jukeboxes and stand at the bar to count their receipts. Any pile of coins looks like a lot of money to them. They feel that the operator with all *this* money is making a fortune and should be able to pay more licenses. The routeman for the cigarette vending dumps his coins into a sack and makes no show of how much he takes in. Only the game and jukebox man makes a display of collections. I don't know of any other business that is run this way.

To change license fees is a hard and frustrating time consuming job. First, the operator must get someone to listen to his problem. A city councilman suddenly turns deaf when he mentions lowering the license fees. The city and county employees want more money and with inflation everything is going up. Then, a single stumbling operator has the gall to ask them to lower taxes when he is making so much profit. The operator's arguments make sense to them but he is only one and one voice doesn't count for much. He asks them why they don't raise the licenses for doctors, lawyers or merchants. But they know the strong opposition they receive from those associations. Merchants, for example, would *collectively* oppose any increase with the

best offense they could muster. Organization is the answer to the problem. It is foolish to think that one or two operators can change the minds of these tax hungry city officials.

California has a fine organization that is fighting unfair legislation and unfair licenses all the time. It is unrelenting in its work and not fully appreciated by the majority of the operators. Some operators feel the few dollars monthly dues they would pay is a waste of their money. But my own experience indicates that without the work and support of our state organization we would be paying thousands of dollars more in local licenses plus a state license.

I heard one operator of a large route say that he couldn't afford to join the association because he didn't have his equipment paid for. But the rest of us in the industry are in the same position. Without the aid of the California Music Merchants Association (CMMA), he probably wouldn't be in business today. These leeches take all the benefits but none of the responsibilities of helping to overcome our problems.

The officers and board of directors of CMMA are made up from working operators in different sections of the state. They have the expertise and the know-how to present facts and sound arguments on our behalf to lower licenses. These representatives have the ability to sound convincing and they have the stature that brings results most of the time.

It is a hard and frustrating job to stand in front of a city council to try your case. They use an old political trick "Talk and waste time but never come up with a solution". Every change in the state of California to lower licenses has come through the efforts of CMMA. These representatives of our industry are gentlemen and can talk to the governing bodies in a sane and businesslike manner, presenting the facts that makes them listen. Operators should stand up and stop rip-offs of our business. They can best do this by joining their state organization

(Ed note: The following article was inspired by Gene Beley's article, "Fighting City Hall," which appeared in the July issue of *Play Meter*. Carl W. Fisher, a state director in The California Music Merchants Association and an operator for 39 years, doesn't think the operator can go it alone and urges operators across the country to join their state associations. Headquarters for CMMA are at 128 E. 14th St., Oakland, Cal. 94606. Dues are assessed on a sliding scale based on 50 cents per machine per month and range from a minimum of \$20.00 per month to a maximum of \$200.00 per month.)

now (and paying their share of expenses). I dislike operators riding on my coattail, getting all the benefits with none of the cost of doing business. Where would these "ostrich" operators be if everyone quit the association.

I have personally urged many operators to join our organization but the stock answer I get is "I'm just a small operator with 50 machines and I can't afford to join. Let the big operators pay the dues-they can afford it." But CMMA is made up of a lot of small operators that know they wouldn't be in the business without the help from the association. These "ostriches" don't know that every year there are many bills presented to the state legislature trying to tax our business in all sorts of odd ways. CMMA is right there fighting for us all the time. Legislatures seem to have a motto "Tax the game and jukebox operator; he won't put up much static." But for the efforts of state associations that is what would happen if they weren't stopped. The cities have the same motto and they can handle dissent from one lone operator—they ignore him.

What really gets to me is the small cities which license our equipment for \$40.00 to \$70.00 and then ask a 25 cent charge for a sticker for each machine. The "ostrich" sits back and pays the charge because alone he cannot fight city hall. He pays his exorbitant and discriminatory licenses and still he ignores the CMMA that would work to change this unfair situation. The association doesn't expect favored treatment on taxes; we only want to pay our *fair* share, the American way.

Game and music operators—do not be "ostriches." Wake up before it's too late.

(continued from page 25)

this industry and not against it. *The Pinball Book* is only the beginning step in getting society to recognize and accept the worth and place of pinball in our culture. My task will not be complete until I've done all that I can to accomplish these ends.

The purpose of this column? Well, honestly speaking I thought that it might be fun for all of you. I've spent upwards of \$20,000, much of it from my own pocket to travel to the arcades and factories of the United States and Europe, collecting material to research my project. In many ways I felt that this intensive venture qualified me as somewhat of an informed source regarding the past, present and future of pinball. Some may doubt this, thinking that I lack the years to set myself up as a historian or well-informed source. But realize that this is all fresh, new and exciting to me. I dove into it completely and retained and absorbed as much as I could wherever I went.

But why review machines you ask shaking your head negatively. Why not? Others have tried in the past and have succumbed to the pressures inherent in undertaking such a task. I viewed it as another avenue by which to tell a story. Have Judith Crist, Rex Reed, Vincent Canby and others alienated people in the film industry with their reviews? Probably.

Now this is not to say that I want to think of myself in the same light as these people; rather I wanted to try something that I thought could peak people's interest and get them more involved. Obviously, I've succeeded. The purpose of reviewing games was to give just one man's opinion of them—mine. All I wanted to do was to comment on the state of the art, to give each of you an idea of the features and how they worked on the games, and where it was applicable to tell you where the feature may have appeared before. And let's face it, there's not that much to say negatively about the games being produced these days.

Gottlieb is coming out with some of the best games they have ever produced. One, Surf Champ, which is still a prototype and which I reviewed last month, and have played many times since, is going to be a real winner when it's released

later this fall. Bally has come out with some sensational games that are bold graphically with strong play features. Williams has had some consistent results this year, and the rest of their production calendar shows that this will continue—Aztec which is now being released on the east coast should prove to be quite a nice game for them. Even Chicago Coin has come up with some 'sound' play appeal to gather up their own share of the market. Allied Leisure has gotten some great results from their initial efforts and Thunderbolt should continue the good prognosis for them. Playmatic is making their own moves. So all in all the pinball revival is indeed in full swing.

Prosperity is being shared by all, and deservedly so. Now, my reviews were not designed to detract from this. I wasn't rating games *against* each other, but rather on the basis of what each company was capable of doing. A game rated #### vs. ### was an arbitrary process that took into account everything from play action to graphics.

Some have suggested that one man cannot review games and remain objective, or that my views were stilted. Well, if I were to report what I've heard from players I've interviewed concerning today's games, the reactions would be far harsher than my words. Players are upset over the difficulty of today's games (no longer can they rack up 12 free games); they complain about three ball games being a rip-off;

some games are too easy....it's the same old story, you can't please everyone. But take what I say with a grain of salt. I have tried to substantiate my own views and feelings. It is an individual view backed on the average by an expenditure of between \$15 to \$25 a week on pinball (and that's with two games of my own). I play everyday, on all games because I'm hooked. To me every game has it's own appeal and merit that makes that game unique. They're all beautiful to my eyes—some more so than others—but they will all get the action they deserve.

Will Critics Corner continue? Only if you want it to. If you want me to modify it, let me know. I'd like to see a poll of opinion telling me what each of you think. If you like the idea of games being reviewed or don't like it, write in your views. Personally, I think the idea of the column is a valid one. I'm not going to step on any toes; and if I do brush against some, take it in stride and weigh the value of what I have to say. Some of it makes sense, honest. And I'll always try to remain impartial; even though I will always have my own preferences, I will try to tell the facts the way I see them.

Trust me. Believe in me. And know that I'll always be there when any of you need me. There remains a long journey to travel before pinball reaches its destiny of respectability. Let me help the cause with all the power of my convictions and talents backing it. Reviewing games? If you can enjoy it, enjoy it. Don't look at the numbers and compare games between manufacturers; it's not a measure and never was meant to be. Buy games (if you operate them) from what your instinct tells you. If I can tell a story of where a feature has evolved from, how it was successful once, then you can gauge it and see if you want to try it again. But buy them all; support the industry with your enthusiasm, interest and willingness to make pinball machines a viable commodity in today's society, one that is not frowned upon or looked down on, but one which stands as a measure of excellence for a group of people who believe in an ideal and strive for excellence no matter what their endeavors may be.

To all of you, I wish only the best. May you be well and prosper now and always.

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blip or PONG (Splash)

by Dick Welu

The introduction of the video machine to the game market revolutionized an industry and every operator has heard the story of Nolan Bushnell who has justly received credit for his contribution.

But sadly, till now, the true story of Homer Quigley, another pioneer in the field, has gone untold and we are here to correct that oversight.

As often happens with technological breakthroughs, parallel discoveries were made. Homer Quigley, in the small garage behind his home, developed a video game slightly ahead of the man who has received most of the recognition. Homer, unfortunately, when looking for a manufacturer to produce what he felt was a sure-fire winner, ran into Richard M. Dixon, supervisor of new product development for the Lemons and Losers Coin Game Mfg. Co. (now into bankruptcy filing).

Recent investigation has brought to the surface a tape recording of the conversation between Dixon and Quigley on May 19, 1965. (It's been a bad year for tapes.)

For the first time, we publish a transcript, word for word, of that historic occasion. Only the inflections and accents on certain words are missing.

The tape begins as we hear the door to Richard M. Dixon's office open:

Dixon: I'm sorry...the men's room is two doors farther down the hall.

Quigley: Ahem...no...are you... I'm looking for Mr. Dixon, supervisor of new product development..?

Dixon: Oh, yes...well, that's me, I guess, ha, ha. What can I do for you?

Quigley: I'm Homer Quigley--

Dixon: Oh, yes, of course, the man who called about the new game you've invented...come in and sit down.

(Footsteps; chair scraping the floor.)

Dixon: Now before you start, Homer, may I call you Homer, I warn you not to get your hopes too high. Everyone thinks that they've got the greatest game since pinball,



but believe me, I've been in this business a long time and I think I've seen about everything.

Quigley: Yes, sir...but I'd still like to try.

Dixon: Of course, of course--and I've got ten minutes before my foursome tees off over at the country club. Tell me about your, ha, ha, new game. Does it have flippers or guns?

Quigley: Ah...no, sir, nothing like that I'm afraid.

Dixon: (clearing his throat) Well, I see, then it's got a ball that rolls around....

Quigley: Ah...no, Mr. Dixon, it hasn't got that either.

Dixon: A steering wheel and accelerator?

Quigley: No, sorry.

Dixon: Ha, ha, ha, Hoover, that leaves only pucks.

Quigley: Homer, sir. No pucks.

Dixon: (Expletive deleted) ... then what the (expletive deleted) does it have?

Quigley: It's a television game, sir.

Dixon: You mean like *What's My Line* or *To Tell the Truth*? Who'd pay a quarter to see them?

Quigley: No, no, sir, you don't understand.

Dixon: I'm trying. Just a second. (Sound of plop, plop, fizz, fizz.)

Quigley: I have this television monitor and on it there is a tennis court....

Dixon: Probably the Wimbledon Tournament on *Wide World of Sports*. Just change the channel.

Quigley: No, I created the tennis court picture on the screen; it's only on my machine's screen...

Dixon: (Yawn.) Terrific so far.

Quigley: ...and there's a paddle that goes up and down on each side of the screen when the players turn the knobs.

Dixon: Gee, sounds exciting. Turning knobs has always been a great sport. Why do they want to turn them anyway?

Quigley: To hit the blip bouncing back and forth on the screen.

Dixon: Oh, that explains it-- hit the blip! Just a minute. (Telephone dialing.) (Whispering.) Hey, J.P., want a few laughs? Try to make it up to my office. Some nut named Quigley is in here trying to peddle a game where you hit the blip by turning a knob. (Pause.) A scream I tell you...yeah, he's still here... okay, see you at number one. (Telephone hanging up.) Ah...let's see where were we, Hoover, hitting the blip?

Quigley: A white spot on the screen, sir. It bounces back and forth like a tennis ball.

Dixon: How did it get there?

Quigley: This circuit board in the machine is programmed to create the image on the screen.

Dixon: Now hold it, Henry, that's the second time you've mentioned creation. I'm a religious man and I believe in creation like it says in the Bible, none of this evolution stuff!

Quigley: And when you turn the knobs attached to the potentiometers...

Dixon: Potentio-whatometers! Just a minute. (Phone dialing) Get me the Engineering Department... Frank Crankshaft, please...Frank, you ever hear of a--what was that again, Howard?

Quigley: Potentiometer, sir.

Dixon: You ever hear of something called a PO-TEN-TIO-METER? ...yeah...yeah...no...yeah. (Phone hanging up.)

Quigley: What did he say?

Dixon: Said he wasn't sure but he thought a buddy got some in Tiajuana once and it took a dose of penicillin to cure it.

Quigley: The game is really a lot of fun, sir.

Dixon: That's what his buddy said about Tiajuana.

Quigley: Every time a player misses hitting the ball with his paddle his opponent scores a point.

Dixon: Do you have a name for this-this game of yours, Homer?

Quigley: I call it "Pong," sir.

Dixon: Geshundheit!

Quigley: No, sir, Pong--that's the name.

Dixon: Pong! Did you say *Pong*? Hold it a moment. (Phone dialing.) Get me the Artistic Catchy Names and Creativity Department... Gaylord? Listen to this. Got a guy here with a game he calls PONG! Yes...I don't know what the hell it means either. Maybe it's a code or something...No, he wasn't blowing his nose...Gaylord, take it easy, I know it took you three months to come up with "Porno Queen" for our last pinball...No, I'm not making light of you efforts and talent...Of course, I wouldn't compare Pong to "Chicken Thief Rapid-Fire Rifle"--that was a biggie...I thought you'd get a kick out of Pong...No, I don't think he means to cheapen the profession...Relax, O.K., who'd ever market something called Pong?

(Sound of phone hanging up.) Howard, ha, ha, perhaps "Blips" would have been more appropriate.

Quigley: Then you're interested,

sir.

Dixon: Ah...no...I wouldn't want to leave you with that impression... Frankly, Homer, I doubt if it's got a prayer.

Quigley: But, sir, this is just the beginning. By using my circuit board I can any picture-pattern on the screen. I envision race tracks with cars going around and tank games and cowboys shooting at each other and airplanes and we can put them in table and ...

Dixon: Hold it a minute, Harold, sit back, boy, just hold on a little longer...(Phone dialing.) Give me

Security--Adolph! (lowered voice) Adolph, get up here on the double. I've got one of them crackpot scientist fanatics in my office who's going over the edge. Hallucinating. Better bring some restraints, the man has lost touch with reality. I'll humor him till you get here. (Phone hanging up.) Now where were we?...Eh, what was your name again?

The remainder of the tape consists of a seven minute erasure, the perpetrator of which we are unable to ascertain and the contents of which we can only speculate.

Little is known of Quigley's career following this rebuff though it was a well-publicized fact that he did send a floral spray to the wake of Richard M. Dixon after that ill-fated executive's one-and-a-half gainer from the central span of the Golden Gate Bridge shortly after a new company named Atari burst upon the game industry. The funeral wreath was rather uniquely constructed of dandelions wired to a circuit board topped by three barbed clusters of dirty potentiometers and the cryptic inscription, "When you hit the water, did you go *plop* or *pong*?" emblazoned in red on a black banner.

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(continued from page 17)

the United States, and we are trying to help create more locations that we can turn over to our distributors who can *give* these locations to the operator. If you have new locations, of course, it creates more revenue and more machines can be sold.

PLAY METER: Obviously when an operator can get a new location, that's of direct benefit to him, but the other techniques that you're using, the advertising and so forth, how do these help the operator?

FISHER: The ads that we're running, for example, in the hotel-motel association magazines throughout the United States—these will start breaking sometime in the next two months—on solid-state pinballs and arcade pieces and many of our new location pieces, will enable the operator to go in and talk to these people. We're opening the doors to put new equipment in many, many places in the United States that have never had equipment. This will enable the operator to make a great deal of money in locations he's never had open to him before. And locations are the key as to the return of the money. Compare, for example, an arcade in a major shopping mall to an arcade that is in a local outdoor shopping center: the difference between those arcade's takes can be five times, depending on the people, the schools around them and so forth. The areas that we're trying to hit now throughout the

United States and open for new arcade pieces—because of the new equipment we're coming out with—will enable operators to buy Allied's equipment for new locations and enable them to make a great deal more money and then buy more of Allied's equipment.

PLAY METER: Are you doing any consumer research or field testing for your new equipment?

FISHER: Oh yes. All of our new equipment is field tested. The new equipment we're introducing at MOA in November and at CES in January will be on test locations in the next three or four weeks. Some of our pieces, in fact, are being field tested just this week. Our pinball micro-processor is in the field right now being tested in large quantities all over the Florida area. It's making a great deal of money and we are de-bugging it. This time when it goes out the operator will have hardly any trouble at all with it in the field.

PLAY METER: What happens if a machine fails on a field test, if it turns out to be a poor revenue producer?

FISHER: We bring it in and we re-evaluate it. We check out the machine at this point and find out what is going wrong with it. If there is a major problem, we correct it and put it back out and field test it in different locations again until we find that there are no errors and it is a money making game.

(continued on page 49)

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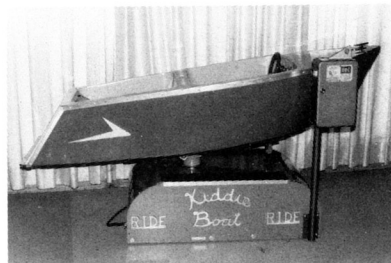
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(continued from page 47)

Only then do we release it.

PLAY METER: It's possible though to make a bad game.

FISHER: I'm sure that every manufacturer in the world has made a bad game, though we don't like to talk about it. If we make a total no-no, a game that shouldn't have been made, then we don't release the game. Of course, all the games that are on field tests are prototypes. We don't start making our run until we're very sure of the field test and our QC department is satisfied the game is in perfect condition.

PLAY METER: And you've found that the field tests are fairly reliable indicators?

FISHER: They have been extremely reliable.

PLAY METER: How do you choose field test locations?

FISHER: We hit different sorts of key locations, from arcades to shopping malls to just different places around town, a group that we feel will be a total test of the total media. We don't just hit a specific spot, we hit eight or nine different places. Then we look at the average dollar that the game has taken in from that field testing to know what its income will be.

PLAY METER: Do you have a "personal philosophy" of marketing?

FISHER: Well, you have to understand my background. I've been in the consumer field for twenty years and the coin industry for two, so I'm more consumer oriented than I am coin-operated equipment. Our major concern is the operator, that he finds new locations, a new way to market a piece of equipment and a more simplified way to service that equipment in the field. These are the keys as to how much money he will make and how much more equipment he'll buy from Allied based on those returns.

PLAY METER: *Play Meter* recently took an operator poll, and the results indicated that operators felt that they had very little contact with the manufacturers. We asked them, "What's right or what's wrong with operator-manufacturer relations?" The answer most frequently given was, "I have no relationship with my manufacturer" or "What are operator-manufacturer relations?" Obviously while you're concerned with the operator, the operator is not, for some reason, communicating with the manufacturer. How can this gap be bridged?

FISHER: There are several ways. We have several WATS lines into Allied, toll free numbers, so that when operators have major problems in the field that they can't solve through their own distributors, they can pick up the phone and call us direct—and many of them do throughout the country. This is a way for them to get very close to the manufacturer, to find out that we can stand behind our equipment and help them with service problems in the field. Also, the schools that we're giving, that I mentioned earlier, can bring us through our engineers and service people much closer to the operator. We're giving schools not only in our new pinball but a total school going through all of our products. We want the operator to

understand what we're doing and how we're trying to help him.

PLAY METER: You mentioned earlier that operators didn't take advantage of the last set of schools offered as much as they could have; and obviously there are a number of operators out there that aren't calling their manufacturers. What is preventing the operator from doing this, do you think?

FISHER: I think it's because they all do go through their local distributors. The distributor, of course, sells them most of their equipment and services most of their equipment and he, the local distributor, is the man they should continue to go to. He is their closest contact in making sure that they get needed parts and service. It's kind of hard for any manufacturer to be on a direct basis with the operator because no manufacturer in this industry sells directly to the operator. However, many operators all over the United States have flown here to Miami, gone through our factory, taken time to come and see how games are built, what they're made of and what makes them tick; and it's give them a much closer insight into manufacturing and the company.

PLAY METER: How many games are you producing per year?

FISHER: Allied is trying at present to produce between two and three mechanical games a year. We are going to, this next year, release four pinball playfields plus, of course, products for the consumer market. And then every now and then through a year's time, we'll throw in maybe one or two other specialty items. But if we can keep four different pinball playfields going every year plus two arcade pieces, that are original ideas, winners, plus the consumer products that we release, I think we'll have our hands full.

PLAY METER: Is the cultivation of this consumer market going to hurt the operator? If somebody has a pinball game he can play at home, is he going to play at home instead of going out and putting a quarter in a location machine?

FISHER: No, on the contrary. It will not hurt at all. If anything it will help. People are very cognizant of the fact that there are home entertainment units for them to have in their own rumpus rooms and they still go out to play arcade games.

The consumer products that we'll release in the year to come, if anything, will help Allied's name and of course when you help the name in the manufacturing business, when people become aware of it, that makes them want to play that game when they're in the field; and that helps the operator. We have become very big in the consumer business already this year. We have written a great deal of business throughout the United States and probably, I would say, in October of this year, we'll be in almost every major department store in the United States. And the distribution of these department stores, the advertising that Allied is doing, I will say this with no question of a doubt, will help the operator to place his equipment in places he's never seen before. Consumers will know the name, and that is a big help today.

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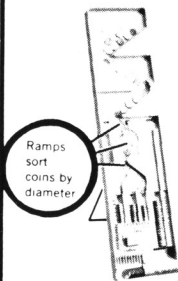
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