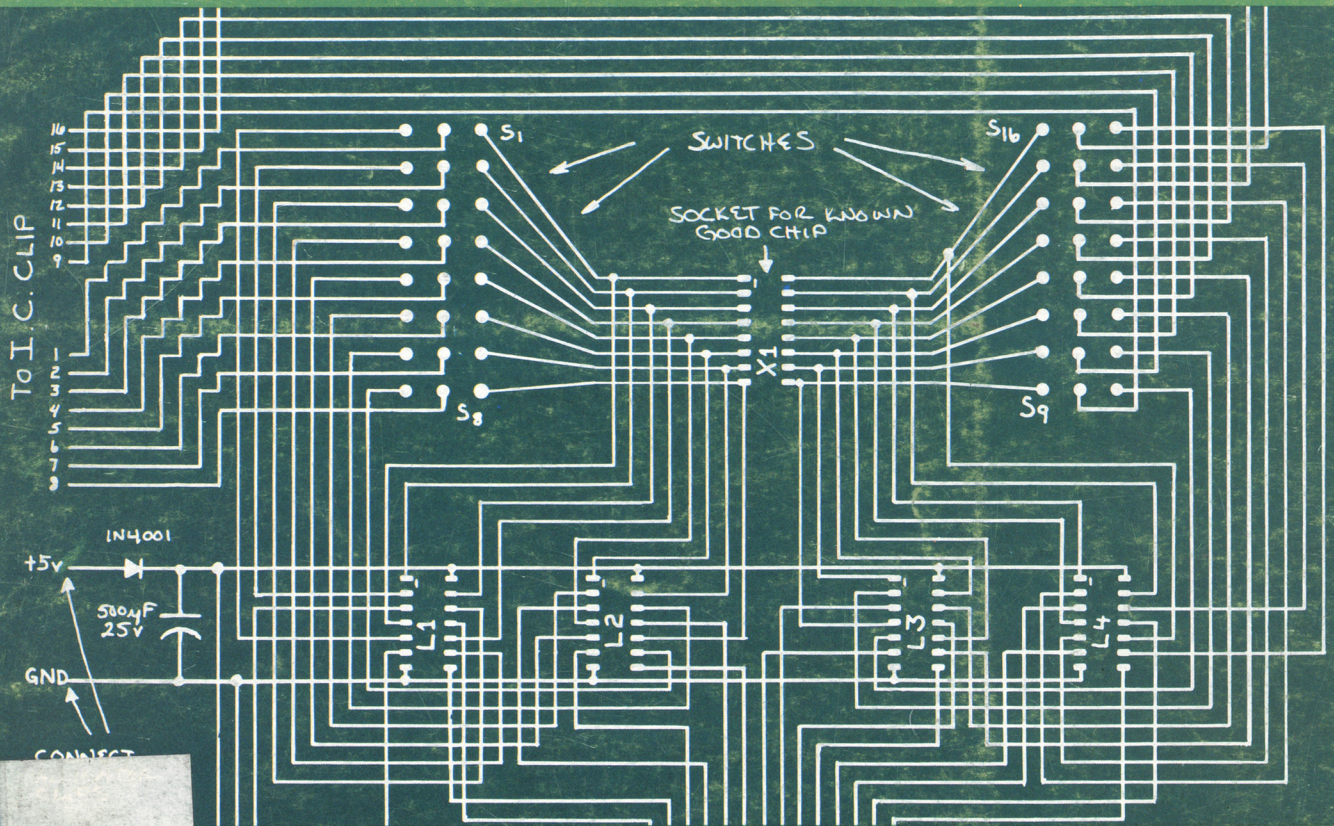


**COIN INDUSTRY**

# **PLAY METER**

**Volume 3 No. 3**

**February 1977**



Joe McF  
M & N

**Building a Logic Comparator**

**Buying Arcade Equipment**

**A.T.E. Review**

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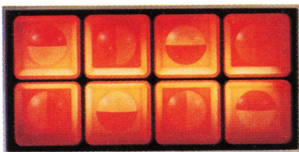


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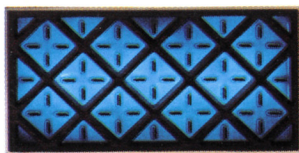


MOONDROPS BY ROWE AMI

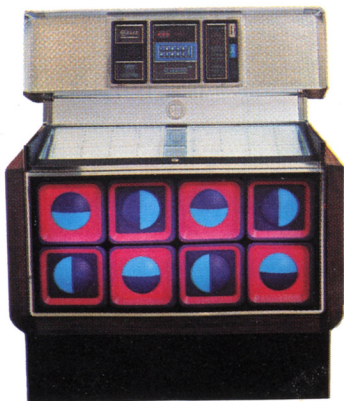
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# COIN INDUSTRY **PLAY METER**



MEMBER

**Volume 3/No. 3  
February, 1977**

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- Local Tournaments .....20  
Former Coinman of the Month Adrian Hoines, an avid foosballer himself, discusses tournaments on the local level, the how, when and where of putting them on.
- Set to Fire? .....23  
Are you ready to fire someone? It's not as simple as it used to be, as Thelma Fair explains. She offers some checkpoints, things you should think about in advance.
- Arcade Machine Buying .....35  
J.W. Sedlak in his continuing series of articles on arcades discusses machine buying. What games should you have in your arcade and in what percentages. Some answers.

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# from the editor

"How's *Play Meter* doing?" That's a question I'm asked quite often these days. I usually answer, "Great." But it's not that simple. So for those of you who are especially interested, here is the current status of *Play Meter* and our plans for the future.

From the beginning, *Play Meter* was circulated to some 8,000 operators. The first issue was sent out free with a plea for paid subscriptions. Since that time more than 2,000 operators have shown us their support by entering paid subscriptions. *Play Meter* publishes in a highly competitive market with relatively limited advertising potential and we decided very early in the game that we would have to be heavily dependent on subscriber revenue for our income. That's why we have been charging \$20 per year and why, until recently, we delivered only 12 issues per year for that price.

A major problem in publishing only monthly lies in pass-along circulation. Since a monthly magazine obviously can contain at best news highlights, many prospective subscribers read a pass-along copy rather than enter their own subscriptions. The advent of the *Update* edition of *Play Meter*, published 12 times a year between regular monthly issues, has a number of objectives. One is to add to our service to paid readers by permitting us to report somewhat more timely information than we could publish just monthly. Also, *Update* serves as an incentive for those pass-along readers and free-riders to purchase a subscription of their own.

One of the major reasons that *Play Meter* isn't published bi-monthly is that there are relatively few companies who would advertise with us more than 12 times a year. Publishing a full magazine with greater frequency than our advertisers are prepared to support becomes economically impractical. *Update*, published in a newsletter format, permits us to expand our services at a lower cost than a full issue would require. Still it does strain an already tight budget. And we do hope to expand it. That represents an additional investment on our part and it's an investment which—you guessed it—we're going to ask you, the reader, to share in. The subscription rate effective Feb. 1, 1977 will be increased from its current \$20 to \$25 per year.

Provided things go as planned, *Play meter* will soon be applying for its 2nd Class Mailing Permint. This will eliminate the need for any first class mail charges and will decrease the time it takes *Play Meter* to get to you considerably.

Where does this leave us? Right now the paid circulation of *Play Meter* is growing steadily. Our ultimate objective is to have somewhere around 8,000 *paid* subscribers. At that point I would envision an annual subscription rate in the \$30 to \$35 range.

What's the bottom line? Well, it's not profit. *Play Meter* will indeed be lucky to show a profit for 1976. We're only in our third year of publication and they say it can take five to seven years to turn a profit in this business. On the other hand, *Play Meter* does provide a base from which to develop other revenues. Our regional service seminars have been successful and we are planning more for the future. Workshops and seminars in other areas of interest to the industry are also in the planning stages.

*Play Meter* is doing pretty well then. We've had a great response to our magazine. We love the amusement machine business and what we're doing in it. We're working with some great people, and (if you are a subscriber rather than a pass-along reader) I thank you for your support. Keep in touch; we want to serve your needs.

Sincerely,

Ralph C. Lally II  
Editor and Publisher

## Calendar

March 11-12

Amusement Music Operators Association, regional seminar. Denver Hilton, Denver, Colo.

March 11-13

Music Operators of Michigan, annual convention. Kalamazoo Center, Kalamazoo, Mich.

March 18-20

Wisconsin Music Merchants Association, spring convention. Olympia Hotel and Spa, Oconomowoc, Wisc.

April 14-25

Milan Fair [automatics section] Milan, Italy.

April 15-16

Ohio Music and Amusement Association, annual convention. Carousel Inn, Columbus, Ohio.

May 12-15

Music & Amusement Association (NYC), convention and trade show. Stevensville Country Club, Swan Lake, N.Y.

May 20-22

Music Operators of Minnesota, convention and trade show. Holiday Inn-Downtown, Minneapolis, Minn.

June 10-12

Colorado Coin Industries, annual meeting. Holiday Inn, Glenwood Springs, Colo.

June 16-18

Illinois Coin Machine Operators Association, annual convention. Hospitality Motor Inn, Earth City (St. Louis), Mo.

September 23-25

North Carolina Coin Operators Association, annual meeting. The Radisson Hotel, Charlotte, North Carolina.

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## Death Race: a Defense

by Louis Boasberg, guest editorialist

There is hardly any man alive today who in his childhood did not play with lead soldiers, tin soldiers, plastic soldiers, toy forts, cowboys, Indians, guns, cops and robbers, pirates, etc. There was nothing wrong in our youth in playing at war games. There was nothing wrong reading war stories. That is, the moralists told us there was nothing wrong as long as the good people always won; namely, the cowboys beating the Indians, the American Army beating the Germans, Japs, British, Spanish, North Koreans, Italians, Turks or whomever the bad people happened to be at that particular time. None of us were considered sick by playing all these games. However, today there is a coin operated game called Death Race, and the TV networks, national magazines and some newspapers have all cited anyone who plays the game as "sick."

Paul Jacobs, director of sales for Exidy, has done an admirable job on the national networks and in the press defending his product. He deserves a great deal of praise for being most articulate and having a great deal of poise before the entire country. It is our opinion that the criticism of Death Race is unjust. We have watched this game being played by youngsters and adults alike and each and every one of them are happy and laughing and amused when they play Death Race. There is no hatred, no violence, no malice or thoughts of destruction of mankind written on the faces of those who play the game. I don't think one single person who ever played Death Race has any thoughts of immediately going out and running over a pedestrian. No more than any person who plays coin operated war games, shoots electronic guns

has any thought of starting a war.

The people who would run over pedestrians, and the people who would like to war against races, religions and all of mankind are sick before they ever play Death Race and, believe me, Death Race cannot make them any worse. It is strange indeed that a TV network that fosters violence, sex, torture and cruelty should in any manner, shape or form criticize Death Race, but then again I guess they also have to make a living.

I wonder if anyone thinks that when you shoot down a plane on one of the coin operated games that you may be sick because there is allegedly a pilot in the plane. And what about all the wrecks in the auto race games? Will a sick person imagine there is a driver in the race car and that in the wreck said driver has been killed or maimed for life?

Reformers never know when to stop reforming. It is their feeling that anyone exposed to something they disapprove of has a potential of becoming an addict, and it is their responsibility and theirs alone to eradicate it completely, whether it be a flipper game, a Death Race, or a corner bookie. These good and noble people who make up the ranks of reformers approach their subject too ill-equipped to attain their objective. They have an idea as to what their destination is, but they do not have logic and reason to guide them to a fulfillment of their ideas.

The publicity given to Death Race, naturally, has increased the objectors to the game. However, for every objector there has sprung up a thousand new players. Are all these players sick people or are they merely seeking fun, entertainment or escape from the woes of this life?



New From Midway

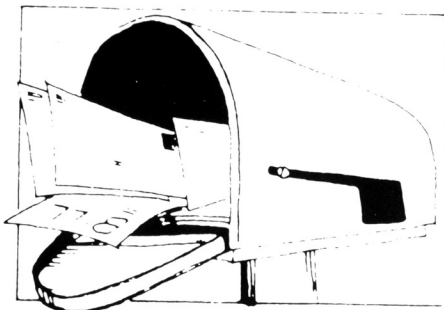
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- Cocktail Table Dimensions 35" (89CM) Diameter 28" (71CM) High



# mailbox



In "Home Video" (August 1976), Laura Kreter did a nice job of reporting on the background, current status and future potential of Home Video Games.

Concerning the out of court settlement between Atari and Magnavox in the last paragraph, I would like to add that the consent decree involved recognizes the validity of the TV Game patents with which I laid the foundation for this new sub-industry in the mid-sixties. Over 50 world-wide patents have been sued since that time. Nearly ten years ago we played Tennis,

Hockey, Handball, Volley Ball, among others—in color, I might add—in our laboratory at Sanders Associates, Inc. in Nashua, N.H.

The patents which were issued as a result of my many basic TV game inventions and those of my coworkers were later licensed to Magnavox. Several of these were involved in the out-of-court settlement you reported on, establishing once again my position as "father" of the TV Home Game Industry.

**Ralph H. Baer**  
Manchester, N.H.

I do enjoy reading your magazine. Best wishes for a successful 1977.

**Bill Nutting**  
Nutting Associates, Inc.  
Santa Clara, Cal.

I'm new in the amusement field, but I've been into electronics a long time. I was born and raised in Sunnyvale, Cal., the heart of the electronics world. As video games get more com-

plex, the need for accurate service information increases greatly. Our company has no handbooks as yet; we depend on game manuals for service and troubleshooting.

What we really need is an article on safety precautions with IC's and L.S.I.'s. One static zap can be expensive. I know more about solid-state than my fellow employees, but I still need more. An expanded section on solid-state would be nice.

**Randy Bray**  
Lynn County Amusement  
Albany, Ore.

*[I'm passing your idea along to Technical Editor Robin Minnear. Both Robin and technical writer Randy Fromm, whose first article for us appeared in the January Update, have expressed interest in responding to particular problems you might be having in the field. If you are having a problem and need help, or if you want to communicate the solution to a problem, please write them care of Play Meter, Box 24170, New Orleans, La. 70184. —Ed.]*

Could you send me information on any short courses in video game repair? I'm a TV technician and have attended Atari's two day seminar. However, I feel I need a course on troubleshooting the games.

I have also taken Kurz-Kasch's home study course, but that's mostly theory. My problem is, I know the theory, but where do you start to look for an actual problem?

**Charles Brenon III**  
Brenon's Coin Machines  
Brownville, N. Y.

*[Play Meter is aware of your problem. That is why we started the Play Meter service schools. All schools are three days and are taught by our Technical Editor, Robin Minnear of Kush n' Stuff. The next seminar is scheduled for Feb. 15-17 at the Radisson Plaza Hotel in Charlotte, N.C. For a better idea of exactly what we're trying to do, see p. 16 of the Jan. 1977 issue of Play Meter. I might add that we intend very soon to incorporate hands-on troubleshooting experience into these seminars. —Ed.]*

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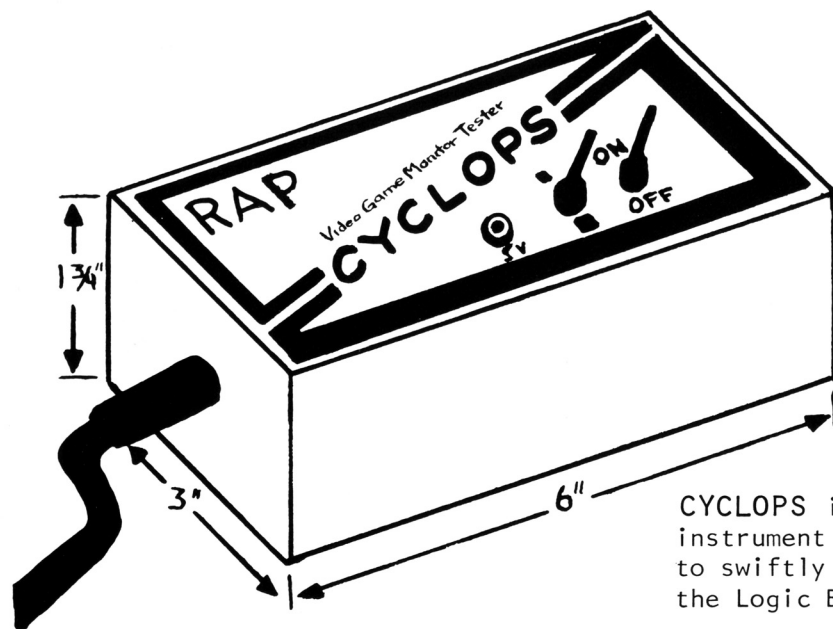
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# coinman of the month

## Selling Time

### conversation with Vegas operator Norman Little



*"We try to keep our games what we call factory fresh. Presentation: the cleaner the game, the more appealing it is, the more respect it gets."*

Norman Little got an early start in the business. That was in the thirties in Vancouver, British Columbia. He was fourteen years old when he went in with the son of a merchant who had machines in his store that couldn't be fixed. In those days, Norm told Play Meter, "when the average American operator couldn't fix his machines, he would trade them in and we in Canada became the dumping off market for games that had problems in them.

"So we became astute in repairs and an understanding of the coin machine business," Norm went on. At a very young age apparently. "I got my first location when I was fifteen," he told us. The operation run by Norman and his brother, gradually grew to some 300 locations and ran amusement games, bingo machines, one balls and jukeboxes.

Eventually the brothers separated. "My brother went into cigarette machines," Little said, "and the changing laws in Canada, those on operating one balls and bingos, drove me to greener fields." Greener fields for Norman Little meant the desert. He arrived in Las Vegas, Nevada in 1951.

There he dropped out of the amusement end of the business for a while. He went to work in a casino and in 1953 became the assistant general manager of the Nevada Club. Not too much later he became general manager.

Finally, he opened his own casino, Honest John's, and went on to open a total of four Honest John's, all in Las Vegas. Although he's since sold them, one

still exists under that name. The others are around but now operate under different titles.

Little continued to work in casino management, however, until about three years ago, when "a victim of overexposure," he says, he at last got back into operating amusement machines.

But the casino experience has by no means gone to waste. One reason we wanted to talk to Norman is his reputation as a merchandiser. He excelled in the gaming business, making a world-wide reputation for his concept for and merchandising of the silver dollar slot machine.

He now operates over 1100 amusement and vending pieces in five states, Arizona, California, Nevada, New Mexico and Utah. His route is "heavy in pinball machines," but he has pool tables, videos, jukeboxes and cigarette machines as well—but no gambling pieces.

Little is not a joiner—he belongs to no associations—but enough of one to be married. His son Doug, once a basketball player at the University of Oregon, is now in sales in Eugene.

Since he was out of the business for about fifteen years, we thought Norman might have some unique insights into "then and now." We started our questioning there.

**PLAY METER:** After being away from the business for fifteen years, you must have noticed some significant changes when you came back. What were some of these?

**LITTLE:** Naturally, there were a lot of ideas that

were carried on, but there *were* a lot of changes as well. I realized when I operated at a nickel that the coin denomination had to be changed and had to be changed to a quarter. It has. I noticed too that with rising costs it had to be changed from five-ball to three-ball. I feel I was the pioneer in three-ball play, one for a quarter in the Las Vegas area. Of course it might be easier to do here than in other communities because of the high income area it is.

Three-ball is a must today. The price of today's equipment against that of three years ago is actually two times—double the price in thirty months. When I predicted that price rise 30 months ago, everybody thought I was crazy. They'll be exactly \$1200, I said, when I was buying them for \$600, and they looked at me as if I were crazy. But I took a positive attitude on it, I prepared for it. I believe the distributor has to set games for three balls for a quarter. If the game is set that way (convertible to five balls, of course), it will make it a little easier on the operator.

**PLAY METER:** What other changes did you notice?

**LITTLE:** Well, the coming into solid-state turning from electro-mechanical. Actually some of the manufacturers have reverted to D.C. They were D.C. originally in the early days. In fact some of the companies that have dropped out were on D.C., like Jenco. And now the manufacturers are coming back with thumper bumpers that are D.C. The particular graphics of the machines are better, they're better made, though there's still a long way to go. But the advent of solid-state I know is a progressive move and in the next two years we're going to see all solid-state pinballs. Generally speaking the game is a better built game; naturally the use of nylons and plastics has improved the electro-mechanical end of the games. The quality of workmanship I don't think has improved—I think it's gone down—but that's true in all industries, a result of mass production. The quality in lots of areas isn't as good as it used to be, but again they've generally got a sounder machine on the market.

**PLAY METER:** You're operating nothing but amusement games now, is that correct?

**LITTLE:** Right.

**PLAY METER:** That seems strange. How do you reconcile that, living in a state that thrives off legalized gambling, big money?

**LITTLE:** I was in gaming for approximately 30 to 35 years and, a victim of overexposure, I chose amusements. It's lower keyed, but it has its advantages, especially in your being able to operate without having to be exposed to so many people. You become a product of overexposure when you work in casinos—you're meeting anywhere between three to five thousand people every day. Operating amusement games means a slower dollar, but you have a collector out there and you don't have to personally meet each customer. It becomes the businessman that you're meeting, and you don't have to meet as many. I was a victim of overexposure to be truthful.

**PLAY METER:** While we're on the subject of operating in a gambling center like Las Vegas, let me ask you what's in store, would you say, for the

operators in Atlantic City where legalized gambling has just been passed?

**LITTLE:** Nothing but success. The Atlantic City gaming is going to be tremendously successful.

**PLAY METER:** How about the coin machine operators there, the amusement operators?

**LITTLE:** There are going to be more tourists and that's going to generate more money, including more money in the cash boxes. They've got something like 40 million people in a 300 mile radius to tap from; there will definitely be increased successes in that area.

**PLAY METER:** Do you think the Atlantic City casinos will draw any people away from Las Vegas?

**LITTLE:** Non, none whatsoever. Las Vegas has such a hold in the entertainment business—it's taken us approximately 30 to 40 years to get to this stage. But growth is fantastic, and I believe that there's enough money in the coin machine business for everybody.

**PLAY METER:** Who's going to get all the slot machine business over there? Is it going to go to existing operators or do you think gaming operators will spring up?

**LITTLE:** New gaming operators will spring up. I don't believe they'll be the people from here. The local people in the area will benefit, those that are taking the initiative now to invest.

**PLAY METER:** Okay. When you say "local people," you're talking about local people in Atlantic City who would invest in what would be a new enterprise for them. It's not likely, you're saying, that some guy that's got a pretty substantial amusement route would expand his horizons to include the operation of gaming machines.



*"The coming of the microprocessor will allow more flexibility in designing appeal into a game and the manufacturers are going to use that."*

**LITTLE:** I don't believe that you can mix amusement machines with gaming.

**PLAY METER:** Why is that?

**LITTLE:** I believe it's a different type of dollar. The investment in the gaming business *per se*, not as a route operator, is tremendous; the rewards are great but the amusement operator is a different type of person, a totally different type of person. If you mix that type of money with gaming money it gets lost in its entirety. Naturally you'll lean to gaming. The amusement business is a demanding business, a detailed and a refined business where gaming is more concentrated in a one-route place. The structure of the licensing will make for that. So I don't feel that amusements will be mixed with gaming. I don't think it's healthy.

**PLAY METER:** Do you think we'll see what's happening now in Atlantic City happen elsewhere in the country?

**LITTLE:** Definitely, very much so. I think Montana has come up with a referendum for slot machines. I believe all over the country there is going to be more gaming.

**PLAY METER:** Do you see gambling helping in any way?

**LITTLE:** It'll help in licensing; it'll help people create jobs and create work and wages for a lot of people, including amusement operators.

**PLAY METER:** So it's of indirect benefit to the amusement operator?

**LITTLE:** Absolutely; rather than direct. My own attitude towards gambling in America is this. I believe that there is nothing bad about it. Vegas

doesn't force anybody to play and when they play, it attacks their greed basically. That's a matter of opinion, of course. But I think the gambler is a little more honest than the average businessman. It's not a blind item he's selling; he's selling money. He says, "Here I am. Take a shot at me."

The stigma attached to Vegas is quickly going, but then I may be too close to the situation to really see it. But soon there'll be more gambling open. Atlantic City we mentioned. America will be more like England. There's more gambling in England, in the city of London, than there is in the whole state of Nevada—most people don't realize that. There are more slot machines in London than there are in Nevada. I think gambling is soon going to be accepted as a part of our way of life. I don't believe anyone is going to stop it. It's done everywhere now, but it's done largely underground. All Vegas did was bring it to the surface so it is controlled, it is clean.

**PLAY METER:** Let's get back to the amusement business. Of major concern to most operators in the country now are the two matters of pricing and commissions. Let's start with pricing. How were you able to get that quarter a play, 25 cents rather than the nickel that you were charging 20 years ago? When you started to operate again, did you begin at three balls, 25 cents a play or did you introduce that gradually?

**LITTLE:** Right. My experience told me that people will accept and play a coin machine; all you have to do is put the price on it. It's a matter of the cash box dictating the policy. Remember, we're selling time. Knowing that time related to the cash box is very important, how long it took to play a game, the only way I could see to increase the cash box receipts was to reduce the number of balls from five to three. But it helped in many areas. For example, it reduced the service calls, a cost item that is very important to the success of an amusement route; it reduced service calls by 40 per cent.

**PLAY METER:** So you actually cut your wear and tear on the machines but your number of plays stays the same or close to it?

**LITTLE:** Right. If there has been five balls, you will experience a slight down trend initially, and then all of a sudden it will be accepted. It's a matter of acceptance, the customer's psychological acceptance. But you have to have the good will of the location owner; he must understand that it will show in the cash box.

**PLAY METER:** How do you convince him of that?

**LITTLE:** Time. You sell him in time. Is he really interested in the money or will he listen to his customers? No one comes up and slaps you on the back and says, "Great. We got three balls now." It's a matter too of changing your equipment, putting a different game in, a new game that they've never seen on five balls. On all our games we call three-ball "Professional Play."

**PLAY METER:** You mean you have a label?

**LITTLE:** We have a label; we put a card in that: "This game is approved for national pinball play. Professional Model." The three-ball is thus a professional model.

**PLAY METER:** How long did it take in fact for this



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lag period before both the player and the location owner were satisfied?

**LITTLE:** In lots of areas we just put them in and people accept what is there. Generally we just went ahead. Knowing that I could merchandise a dollar on a gaming piece I knew I could merchandise a quarter on an amusement game. I don't know how to say it but I'll tell you what it takes: it's just straight balls.

**PLAY METER:** How did your competition react to this?

**LITTLE:** Naturally they used it against me. But it was a weak operator who didn't recognize the fact that he could have joined the bandwagon instead of fighting it, and I knew later, within the year, he would truly have no choice—he would have to sell less time for more money.

**PLAY METER:** Did they hurt you in the beginning?

**LITTLE:** Nope. I've never looked back. One advantage we had was good equipment, clean equipment. We have a way of bringing in a piece of equipment and bringing it back to factory fresh condition, what most people call reconditioned or cleaned, but I call it factory fresh. Presentation: the cleaner the game the more appealing it is, the more respect the player gives it. Also one of my ways of making for acceptance was making a more liberal game out of three balls. In other words, they couldn't complain about the liberality of free games.

**PLAY METER:** Do you mean that you would make it easier for them to win games?

**LITTLE:** Right, at first. Where there were adjust-

ments of liberal, medium and conservative, we put it in the liberal position.

**PLAY METER:** These adjustments that you are talking about, are they playfield adjustments?

**LITTLE:** Playfield adjustments and plug-ins underneath the board in the back.

**PLAY METER:** For the score?

**LITTLE:** Not for the score, no; adjustments that affect the score. We pre-tested them in the shop and found out that we got down as low as one for one when we first started—we put in one quarter and got one free game—but gradually we came back to putting in two quarters to win one free game, which is the desire.

**PLAY METER:** Is there any other way that you folks modify flipper games before you put them in installations to improve the play on these games?

**LITTLE:** We do install a "Buy-A-Ball" feature on the third ball.

**PLAY METER:** What does that consist of?

**LITTLE:** That consists of a wiring change so that on the third ball, a light comes on to instruct the player to deposit a quarter or use the credit button, if he has credits on the machine, for an extra ball.

**PLAY METER:** Why would the player do that?

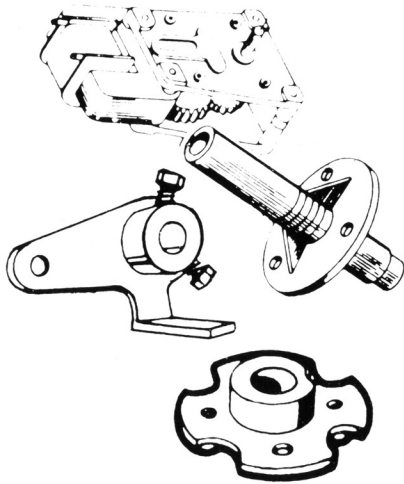
**LITTLE:** To win. Say he's very close to a winning score. All he has to do is use a credit or deposit another quarter and that gives him four balls instead of three.

**PLAY METER:** But all he'd be doing is getting his quarter back if he wins.

**LITTLE:** No, because he can win more than one

*(continued on page 49)*

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## AMOA Plans Business Seminar for Denver

The AMOA will hold its 5th Regional Seminar March 11-12 at the Airport Hilton Inn, Denver, Colorado. The site for the meetings was chosen to accommodate members who specifically requested a seminar be held in that area.

The AMOA seminars are conducted for owners and management personnel by the University of Notre Dame's Center for Continuing Education. Co-ordinator for the seminars since their beginning about five years ago is Dr. Gerry Sequin, chairman of the department of management at Notre Dame.

The 1977 seminar series will begin Friday morning (March 11) with a presentation by Dr. Sequin entitled "Management by Objectives and Results" (MBO). MBO is a system of management which ties all the manager's functions together in a co-ordinated effort aimed at reaching specific goals. Dr. Sequin's presentation will introduce MBO techniques to apply to the operator's business.

The Friday afternoon session will be led by Dr. John Malone, associate dean for graduate study in Notre Dame's College of Business Administration. Dr. Malone, a regular contributor to the AMOA seminars, will discuss "Salesmanship: The Road to New Business Development." His presentation will attempt an in-depth exploration of salesmanship, its fundamentals and psychology, and will cover such topics as market research, customer analysis, negotiation, contract development, order closing and follow-up.

The final session Saturday morning will feature Ed Toepfer, president of the Edward Toepfer Co. and its affiliates Toepfer Security Corp. and Financial Equipment Co. Past president and a trustee of the Association of Locksmiths, Toepfer has been involved for 25 years in the development of locks and other

security products. He has also served as a consultant to industry and law enforcement agencies. His topic, naturally, is security.

Following lunch on Saturday, Toepfer and Malone will be further available to participants in special workshop sessions.

The stated purpose of the 5th Regional Seminar is to help operators "improve profit by tightening security, improving general management and increasing sales." The seminars are a service provided by the association to help the operator "do a better job of managing his business," according to AMOA Executive Vice-President Fred Gran-



Dr. John Malone [right] at last year's AMOA seminar

ger. The seminars have been a great success, Granger said. "Every year we ask participants to complete an anonymous questionnaire. One question we always ask is, 'Would you recommend this program for a similar group?' The record so far is 330 'yesses,' 4 'undecideds' and only one no.

Participation in the Denver seminar is limited to 70. The registration fee of \$100 (checks payable to the University of Notre Dame, CCE) covers all materials, Friday and Saturday lunch and the banquet on Friday evening. Room reservations should be made directly with the Hilton.

## Tournament Guidelines

Another membership service of the AMOA is the book *Tournament Guidelines*. This "manual for the planning and promotion of Eight Ball Pool Tournaments," as it is subtitled, recently came to our attention.

Written by Ward P. Brown, executive director for the Pocket Billiards Association of Illinois and currently president of the Pocket Billiards Association of America, *Tournament Guidelines* is a short and systematic study of an eight ball tournament beginning at a local level and ending with a state or regional championship.

The value of this short manual is in its practical advice. There are hints on how generally to get a tournament started, on how to organize your tournament committee and to commission the sanctioning and the tournament director.

Complete rules for matches, tournaments and the game of eight ball itself are included. And there are a number of forms you can use for reference in making up the necessary material to put on and

promote your tournament. These include a location sign-up form, news bulletin, player information flyers, promotion posters, pairings posters and winners' certificates.

There is also a section on tournament scheduling, including a formula to calculate the length of time it will take you to put on your "finals." And finally the book gives a complete rundown on tournament budgeting and show an average budget worked out to help you calculate costs in advance.

*Tournament Guidelines* costs \$10.00. It is available as a membership service from AMOA, 228 N. LaSalle St., Chicago, Ill. 60601.

### QUOTABLE:

It's too easy to overspend these days;

What we need is a credit card built So that when we've exceeded our balance

The computer will register "Tilt."

—George O. Ludke  
in *The Wall Street Journal*  
for January 11



# Chicago Council Legalizes Pinball

by Timothy Jarrell

Chicago operators are hurriedly looking for pinball games and distributors are rushing to fill orders following the Chicago City Council's January decision to lift a 26 year old ban on flipper games.

"We have trucks lined up on the loading dock waiting for games," an official from one distributing company said. "That's how things are like here."

One small operator happily reported that his cash box earnings at one location, a bar, quadrupled when he replaced a baseball game with a flipper. "It just cleaned up. It's fantastic."

Most industry officials predict that Chicago will absorb thousands of games. Bally Asst. Marketing Director Bill O'Donnell, Jr. said that Chicago will take between 6,000 and 8,000 games, both new and used. "We'll be happy if we sell 2,000 to 3,000," he said.

But other manufacturing officials caution against specific estimates, noting that fewer pinball games were sold than expected in New York when flipper games were legalized there recently. "It was thought 40,000 games would go to New York, but the actual number was something like 10,000," said Jerry Marcus, marketing director for Stern Electronics, formerly Chicago Coin.

Both Marcus and Bill DeSelm, sales director for Williams Electronics, attributed the weak sales in New York to poor licensing procedures, however, and used games held by

New York operators. "Chicago may be stronger," DeSelm said, "because Chicago is more sprawling than New York, not as many skyscrapers. And licensing won't be a problem here."

Sam Colber, sales manager for Atlas Music Company, a distributor, says that legalization has bolstered his firm's sales by 40 percent. "The demand here is great, and it's mostly for new equipment." Colber added that the company could not build up its inventory before the new law passed because "we would have been hanging on fire if we had stocked 200 to 300 games, and the law failed."

Amidst the optimism, there was at least one note of caution. Mac Brier, sales manager for National Coin, says the law may hurt some overly eager operators. "The ordinance will give the local industry a shot in the arm. The manufacturers and distributors will make money, but the big question is what will happen to operators."

Brier fears that some operators will get in over their heads if they buy too much new equipment or put them in locations such as Ma and Pa taverns which are better suited for shuffle-alley or pool. "Any one can take on pinball machines, but the trick is to pay it back—we're credit conscious," he said.

"All the operators have visions of top money when they think pinball, but many of the operators have never owned pinball games before. An operator, when he buys a pinball

game, he has to take another machine off location and back to the shop or take on an extra burden." Brier suggests the games will be more successful on locations that cater to a younger crowd.

Frank Gumma, president of American Vending Sales, is advising his customers to buy *new* equipment. "The consensus is that the customer will play anything now because he is not an expert at pins. But as competition increases, players will demand better games. New York was covered by operators with old equipment, but they discovered they had to buy new equipment after a year. We're telling our customers to buy new or late models so they don't have to buy again so soon."

Regardless of the eventual performance of the Chicago market, the legalization of pinball playing in the hometown of pinball manufacturers is a symbolic victory.

O'Donnell, Jr., who in addition to his assistant marketing position is also head of European sales for Bally, said it was embarrassing when European customers came to Chicago and asked where the pinball games were.

"They have pinball everywhere in Paris, even in the cafes," O'Donnell said. "When we told them pinball was illegal in Chicago, they were incredulous. They want to know what's wrong with the games that they're illegal. We have a lot of archaic laws here."

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# Running a Local Tournament

by Adrian Hoines

The key to a successful tournament of any sort, of course, is to get the players to show up for it. After the people are there, an interesting, well-organized and fast-paced tournament will have to be run.

Tournaments have to be planned weeks in advance with your location owner. Explain to the location owner every minor detail of a tournament, or, better yet, have him observe a tournament at another location. His knowledge of how to run a tournament is very useful to the operator and to the success of the tournament as well as future tournaments; he may even want to run the future tournaments on his own. He can collect the entry fees from day to day and he becomes the key educator of the players as to what

players suggest anything about a tourney, make sure you listen with open ears because this is "gold" to the operator. The best procedure for a successful tournament is to let the players do the dictating. When the players ask for a tourney, chances are it will be successful.

After you have discussed a tourney with your location and educated him on tournaments, discussed it with some players and set a date, it is time to make up an advertising poster. Make your own posters as the dollar savings are great. If you aren't good in art, have a friend write them up with some magic markers on heavy paper. Usually draw a foosball man as an eye-catcher.

You'll only need four or five

it should be run as double elimination.

Double elimination tournaments are fairly self-explanatory; double elimination means simply that you have to be beaten twice before you are out of the tourney. This is very important to explain to all players before the tourney starts. A player, or team, who has been beaten once may still win the tourney with all other entries having been beaten twice. For an example of a double elimination four team bracket, see *Figure 1*.

Remember tournament brackets can only be in powers of two such as 2, 4, 8, 16, 32, 64, etc. If you don't have the exact number for an eight-team tourney on a specific tournament night and you have, for

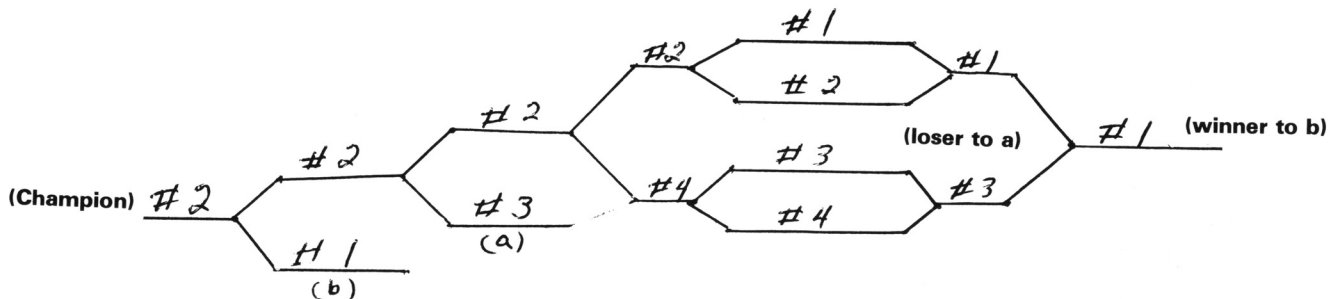


Figure 1

their first tournament will be like insofar as the rules, length of tournament, etc. are concerned. The operator will have to answer many questions for the beginning players.

A day will have to be set with the players in mind. Do not set your first tourney on an off night hoping to fill in the gap in business, though, you may be able to do this in the future. Set your first tournament on a night that many players normally show up.

Some players may have to be coaxed on their first tourney, but I have found they'll coax you on the second. After the first tourney, players generally are already talking about a second tournament. If

posters for a small bar tournament; posters should be placed not more than five feet from the foosball tables in your advertising locations. On the poster you will need the time, date, amount of entry fee (usually \$1.00), prize money (which is generally 40%, 30%, 20% and 10% of the money; it is best for the operator and location to put some money in the pot), location and type of tournament.

There are many types of tournaments such as draw-your-partner, mixed doubles draw-your-partner, mixed doubles, open doubles, singles, pro-amateur mixed, and novice, [all of which were explained in the November issue of Play Meter], but no matter which tourney you select,

example, only seven teams, this means you will have to use an eight-man team bracket and throw the seven teams in a hat together with one bye; the bye takes the place of one team. Draw all the teams and the bye out and put them from top to bottom on the brackets; whichever team draws the bye for an opponent doesn't have to play the first round and advances to the second-round winners' bracket automatically. The bye is then carried into the losers' bracket. If you need more than one bye, the byes should be drawn out first in a separate hat and put in every other slot, depending on how many byes you have.

Try to have a bye in the first slot and end with a bye in the last slot;

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this should distribute them evenly. After the byes are on the card, draw the team names from top to bottom. The tourney is then ready to begin. You should have at least one table for each eight teams playing.

Now you are ready to start a match. Generally, a match consists of three games, the winner being the team to win two games first. With the start of a match, basic rules should be gone over. All specific rules can be obtained from W.T.S.A., Post Office Box 2227, St. Louis, Missouri 63139. If possible, I would suggest going over the following basic rules; too many rules bore the player. A match starts with the flip of a coin with the winner getting the option of either the ball drop or the table side; the flip loser gets the option not chosen by the winner. Second, after each match, the teams change sides. Third, the team scored upon gets the ball roll. Try to keep the tournament rolling fast, and as many teams playing as possible at all times; players do not like to sit around.

Immediately after the tournament is over, all prizes and trophies should be awarded to winning teams. If circumstances permit, it may be a good idea to buy the players a round of pop or beer for good public relations. If a date could be set for a future tourney, this is the time to do so for you are well on your way to a successful foosball season. However, do not try to overwork your location. Always ask your players when they are ready for another tournament.

# A Case for Internal Registers

by Peter Lillios

It has long been recognized by retailers that accounting for and controlling the cash receipts from sales made is a key factor in improving their net profits. The system they have found to be the best in control cash sales is the cash register. It not only records money received at the time of sale but provides management with other statistical data which can be important in sales analysis.

The music and amusement industry has sales in excess of \$4 billion, and these are generated from thousands of remote locations far from their managements' eyes. But operators have been remiss in failing to recognize the importance of establishing a standard type of automatic auditing control in their operations.

All too often, managements have failed to recognize the powerful and positive impact that a cash register-like system incorporated into their operation can make on profits. As is every other business, we are subject to ever-increasing inflationary pressures. Increased equipment costs and increased wage demands are helping to create a general across-the-board increase in the cost of doing business.

In such a hostile economic climate it becomes vital that we receive every sales dollar earned by our equipment. Without that we cannot possibly continue proper growth, maintain profit levels, and provide a reasonable return on our investments. Being a cash only business, we are especially vulnerable to drains on profits from both internal and external sources which can reach devastating proportions.

Let's take a look at some of the aspects of automatic internal auditing. If every operator were his own collector, the only needs for an internal coin register would be to gain an edge when soliciting locations, to build a favorable image with location owners, or to decrease time spent counting money in locations. However, with today's operation that employs numerous people, internal theft can become a

major problem. Any time a human being is placed in a position that involves handling money—particularly money that is virtually unaccounted for to begin with—theft will enter the picture.

The industry's current practice of determining an "average return" per machine location makes the operator vulnerable to losing the end results of his efforts—the profits.

Another prevalent problem, difficult to recognize, is use of unauthorized keys. The thief is usually smart enough to remove only a small amount from the machines over an extended period of time, so that he or she will stay within the "average return." The internal register can pinpoint the problem location(s) or equipment and warn management of a potentially costly situation.

I am sure you will agree that, if the internal register can greatly reduce or eliminate losses in just these two trouble areas alone, then it is well worth the investment. But there are many more direct and indirect benefits to be gained. These include image building and speeding collection time. Another example of an indirect benefit is that when you introduce a new and untried employee to a route, you will not have to depend so much on his honesty; all equipment will be protected.

Management can base decisions about machine and location profitability on accurate sales statistics rather than historical estimates. Employee productivity and return on investments can be measured in terms of actual gross sales for internal comparisons. Collection procedures can be streamlined by reducing manpower requirements. Commission payments can be instituted on a monthly basis, thereby providing operators with increased cash flow and correspondingly a larger cash float to work with. All of the above can be used to increase profit potential on existing locations.

At this point you might say, "I'm sold on the idea. Let's equip every

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PLAY METER

one of our machines at once." This would not be a smart management decision. Neither would trying just two or three provide basis for a fair test in your operation.

If you are truly interested in the benefits to be derived from the use of an internal cash register, the following evaluation procedure should fit your needs. Take one or two of your routes which show a substantial cash receipts variation and equip them 100 per cent with registers. Have your supervisory personnel periodically check the readings, physically, either with the collector or independently and then analyze the results in terms of past route history.

In this way meaningful comparisons can be developed to judge the value of an internal cash register in your particular operation.

Good profit management requires accurate control over your cash receipts. With today's technology and the products available on today's market, internal cash registers have come of age. You should consider them for your operation. They can provide 24 hour a day profit protection on all your equipment.

# Set to Fire? (Some Checkpoints)

by Thelma Fair

Not so many years ago, dismissing an employee from your staff was a fairly simple matter. Today, it can be complicated and a single mistake can prove costly. The following are good check steps to use whenever the occasion for employee dismissal arises.

The employer should cover every possible Federal Wage and Hour and regional employment regulation that may affect the specific individual.

Before firing an employee, he should be sure a replacement for the specific individual is readily available. Any replacement who requires too much training can be an expensive one. This is an often overlooked point.

In fact, time should be taken to discover whether or not it is wiser to straighten out the problem that is creating the grounds for dismissal than to follow through upon it. There may be another answer. At any rate, it is usually advisable for the employer to ask himself whether or not there is a possibility that the problem involved could not be better settled in some way other than through dismissal.

Can the dismissed employee possibly be taking business secrets along when he or she leaves? If that person goes to another firm with these, it may create losses far greater than retaining the individual on the staff. Second thoughts on any dismissal are advisable where these secrets might have major status.

Has the firm made commitments to the employee that are as yet unfulfilled? If so, these could form the basis for a major and expensive lawsuit which, even if won, could be unpleasant.

Does he or she have exceptionally high status with fellow employees? Sometimes the dismissal of a

popular employee can cause chaos for a while in any firm. It might well be better to delay the dismissal until it can be prepared for. Along the same lines, still another question not to be overlooked is this: will the individual's dismissal seriously affect the morale of those working with or around him or her?

A check on whether the employee is involved in a major work task that is incomplete should also be made. This particularly applies where that task may be difficult to handle should it become necessary to start all over again without this particular employee.

Spur of the moment employee dismissals are always dangerous procedure. Be sure that the step has been thought out and all facts involved have been gathered and authenticated.

Pick the right time for any dismissal. If the step can be handled better two weeks later than at present from everyone's standpoint—that may be a better occasion.

Be sure that the dismissed employee understands the real reasons for the action. His imagination might conjure up some which could result in a great deal of harm to the firm.

Finally, make sure that you have the right person on each occasion. It is easy to make a mistake in this area that can be costly to the firm in the future.

## QUOTABLE:

"Although it is not an invariable rule, one of the signs of a successful business is a record of a low turnover of staff. Conversely, one finds that a high labour turnover is usually symptomatic of something radically going wrong."

—Colin Howard  
in *Coin Slot* for January 15

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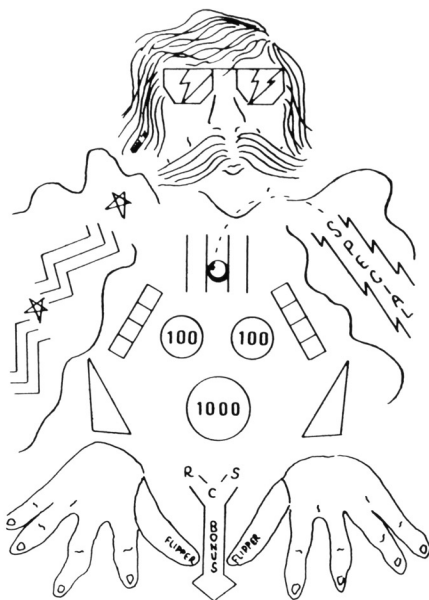
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by  
**Roger Sharpe**

# Of Foreign Import

This column is probably more difficult to put together than many of you would imagine. Sometimes there are too few games out; other times too many. In this case the latter holds true as I find a barrage of games being introduced lately. Obviously, many of the models that I've run across are still in test market, and hence off limits for now. But I've counted at least sixteen pinball machines that are gracing arcades and playlands—and there's no way in hell that I can do them all at once. So bear with me if you're waiting for the results of a particular machine. I'll get to them all and I hope in enough time so that whatever I may say can help you.

What I've tried to do this time around is offer a potpourri of various models that were unveiled at the past MOA and should once again be in evidence at the A.T.E. They each offer some interesting twists and variations that should appeal to a wide range of players.

So here goes another installment of Merry Pinball, Merry Pinball. Will Loretta and Charlie find true happiness? Can Mary find another way to wear her hair? Will Heather learn of the ways of the world and risk the opportunity to have her own show? Read on. And although I may not be answering all of the above questions, I should have enough surprises up my sleeve to keep you entertained for at least the next five or ten minutes. Enjoy....

### *Sega's RODEO*

Intriguing? Interesting? Different? All of these words hold true for a game that caused quite a stir when it made its debut at the Hilton. A two-player pinball machine that seemed to blow away many of the old myths concerning innovative design. But how does it shape up against the rest of the field? For that's the only way to review this

game. A rundown of the playfield features may give a clue to this solid-state creation.

Without even playing the game it's easy enough to see that it's going to be different. Three top lanes start off the action at a slight slanted angle. Two yellow roll-overs at the very top arc help to light values for the lanes which tie in with the three thumper bumpers. The thumper bumpers are a problem. The heavy plastic skirting tends to slow down rebound action and further weigh down the pace of play; whether they could take continual arcade punishment is yet another question that can't be answered here. A give-away feature of 3000 points appears in an enclosed and slightly guarded locale at the mid-top right of the bumper area.

The basic play of the game off the flippers is the mid- to bottom area of the field, where bucking horses make one almost forget that this is a pinball machine and not a novelty game. But once again, here is a different type of pinball machine, and the three-horse targets are part of that difference. The scoring? Every time the horses are hit their value increases. The center target also helps regulate a center post between the flippers. Tied into the action at this part of the playfield are two side kick-out holes that direct the flow of the game back to the flippers.

An interesting departure to what most American players are used to is the varied bottom kickers which are curved outward giving an angled rebound when hit. At the left of the playfield one finds a side kick-out hole that directs action back toward the bumper area. The problem here is that the plastic guarding it from the bottom partially blocks any clear shot back up a left side lane. So

*(continued on page 44)*



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# Jukebox

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

WKS. ON  
CHART

Now Was

Now	Was	Title	Artist	Label, Number, (Distributing Label)	WKS. ON CHART
<b>1</b>	<b>6</b>	<b>I WISH</b>	STEVIE WONDER	Tamla T 54274F (Motown)	<b>8</b>
<b>2</b>	<b>2</b>	<b>HOT LINE</b>	SYLVERS/Capitol P 4336		<b>14</b>
<b>3</b>	<b>1</b>	<b>CAR WASH</b>	ROSE ROYCE/MCA 40615		<b>11</b>
<b>4</b>	<b>4</b>	<b>DAZZ</b>	BRICK/Bang 727		<b>19</b>
<b>5</b>	<b>3</b>	<b>YOU MAKE ME FEEL LIKE DANCING</b>	LEO SAYER/ Warner Bros. WBS 8283		<b>15</b>
<b>6</b>	<b>10</b>	<b>BLINDED BY THE LIGHT</b>	MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252		<b>11</b>
<b>7</b>	<b>9</b>	<b>WALK THIS WAY</b>	AEROSMITH/Columbia 3 10449		<b>10</b>
<b>8</b>	<b>5</b>	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b>	MARILYN McCOO & BILLY DAVIS JR./ABC 12208		<b>20</b>
<b>9</b>	<b>14</b>	<b>NEW KID IN TOWN</b>	EAGLES/Asylum 45373		<b>6</b>
<b>10</b>	<b>13</b>	<b>TORN BETWEEN TWO LOVERS</b>	MARY MacGREGOR/ Ariola America P 7638 (Capitol)		<b>9</b>
<b>11</b>	<b>12</b>	<b>AFTER THE LOVIN'</b>	ENGELBERT HUMPERDINCK/Epic 8 50270		<b>13</b>
<b>12</b>	<b>8</b>	<b>THE RUBBERBAND MAN</b>	SPINNERS/Atlantic 3355		<b>19</b>
<b>13</b>	<b>16</b>	<b>ENJOY YOURSELF</b>	JACKSONS/Epic 8 50289		<b>11</b>
<b>14</b>	<b>11</b>	<b>SORRY SEEMS TO BE THE HARDEST WORD</b>	ELTON JOHN/ MCA/Rocket 40645		<b>11</b>
<b>15</b>	<b>7</b>	<b>TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)</b>	ROD STEWART/Warner Bros. WBS 8262		<b>17</b>
<b>16</b>	<b>22</b>	<b>WEEKEND IN NEW ENGLAND</b>	BARRY MANILOW/Arista 0212		<b>8</b>
<b>17</b>	<b>23</b>	<b>LOST WITHOUT YOUR LOVE</b>	BREAD/Elektra 45365		<b>9</b>
<b>18</b>	<b>18</b>	<b>SOMEBODY TO LOVE</b>	QUEEN/Elektra 45362		<b>9</b>
<b>19</b>	<b>15</b>	<b>LIVIN' THING</b>	ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y		<b>13</b>
<b>20</b>	<b>24</b>	<b>I LIKE DREAMING</b>	KENNY NOLAN/20th Century TC 2287		<b>11</b>
<b>21</b>	<b>17</b>	<b>STAND TALL</b>	BURTON CUMMINGS/Portrait 6 77001		<b>17</b>
<b>22</b>	<b>20</b>	<b>MUSKRAT LOVE</b>	CAPTAIN & TENNILLE/A&M 1870		<b>18</b>
<b>23</b>	<b>28</b>	<b>NIGHT MOVES</b>	BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369		<b>8</b>
<b>24</b>	<b>19</b>	<b>I NEVER CRY</b>	ALICE COOPER/Warner Bros. WBS 8143		<b>18</b>
<b>25</b>	<b>31</b>	<b>FLY LIKE AN EAGLE</b>	STEVE MILLER BAND/Capitol P 4372		<b>7</b>
<b>26</b>	<b>21</b>	<b>LOVE ME</b>	YVONNE ELLIMAN/RSO 858 (Polydor)		<b>13</b>
<b>27</b>	<b>25</b>	<b>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</b>	BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856		<b>22</b>
<b>28</b>	<b>40</b>	<b>HARD LUCK WOMAN</b>	KISS/Casablanca 873		<b>5</b>
<b>29</b>	<b>29</b>	<b>JEANS ON</b>	DAVID DUNDAS/Chrysalis 2094		<b>14</b>
<b>30</b>	<b>27</b>	<b>YOU ARE THE WOMAN</b>	FIREFALL/Atlantic 3335		<b>22</b>
<b>31</b>	<b>30</b>	<b>ROCK 'N ME</b>	STEVE MILLER BAND/Capitol P 4323		<b>23</b>
<b>32</b>	<b>32</b>	<b>LOVE SO RIGHT</b>	BEE GEES/RSO 859 (Polydor)		<b>13</b>
<b>33</b>	<b>35</b>	<b>SATURDAY NIGHT</b>	EARTH, WIND & FIRE/Columbia 3 10449		<b>9</b>
<b>34</b>	<b>26</b>	<b>MORE THAN A FEELING</b>	BOSTON/Epic 8 50266		<b>18</b>
<b>35</b>	<b>36</b>	<b>DRIVIN' WHEEL</b>	FOGHAT/Bearsville BSS 0313 (WB)		<b>10</b>
<b>36</b>	<b>38</b>	<b>AIN'T NOTHIN' LIKE THE REAL THING</b>	DONNY & MARIE/ Polydor PD 14363		<b>10</b>



<b>37</b>	<b>54</b>	<b>YEAR OF THE CAT</b>	AL ST
<b>38</b>	<b>43</b>	<b>SAVE IT FOR A RAINY D</b>	
<b>39</b>	<b>53</b>	<b>GO YOUR OWN WAY</b>	FL
<b>40</b>	<b>33</b>	<b>DISCO DUCK (PART I)</b>	R
<b>41</b>	<b>34</b>	<b>WHISPERING/CHERCHEZ</b>	DR. BUZZARD'S
<b>42</b>	<b>42</b>	<b>DO IT TO MY MIND</b>	JO
<b>43</b>	<b>37</b>	<b>FREE BIRD</b>	LYNYRD SKY
<b>44</b>	<b>55</b>	<b>DANCING QUEEN</b>	ABBA
<b>45</b>	<b>49</b>	<b>DREAMBOAT</b>	ANNIE HE
<b>46</b>	<b>41</b>	<b>DO WHAT YOU WANT,</b>	DARYL HA
<b>47</b>	<b>48</b>	<b>I LIKE TO DO IT</b>	KC & TH
<b>48</b>	<b>52</b>	<b>IN THE MOOD</b>	HEN HO
<b>49</b>	<b>51</b>	<b>FREE</b>	DENIECE WILLIAM
<b>50</b>	<b>60</b>	<b>DON'T LEAVE ME THIS</b>	
<b>51</b>	<b>39</b>	<b>THE WRECK OF THE ED</b>	L
<b>52</b>	<b>44</b>	<b>SHAKE YOUR RUMP TO</b>	
<b>53</b>	<b>46</b>	<b>KEEP ME CRYING</b>	AL G
<b>54</b>	<b>47</b>	<b>OPEN SESAME</b>	KOOL &
<b>55</b>	<b>45</b>	<b>NIGHTS ARE FOREVER</b>	JOHN FORD CO
<b>56</b>	<b>59</b>	<b>IT KEEPS YOU RUNNING</b>	
<b>57</b>	<b>65</b>	<b>CARRY ON WAYWARD</b>	
<b>58</b>	<b>80</b>	<b>LOVE THEME FROM "A</b>	
<b>59</b>	<b>61</b>	<b>BE MY GIRL</b>	DRAMATIC
<b>60</b>	<b>50</b>	<b>THIS SONG</b>	GEORGE H
<b>61</b>	<b>68</b>	<b>LIVING NEXT DOOR TO</b>	
<b>62</b>	<b>57</b>	<b>SHE'S GONE</b>	DARYL HA
<b>63</b>	<b>66</b>	<b>LUCKY MAN</b>	STARBUCK
<b>64</b>	<b>72</b>	<b>BABY DON'T YOU KNO</b>	

CHARTMAKER OF THE WEEK

<b>65</b>	—	<b>BOOGIE CHILD</b>
		BEE GEES
		RSO 867 (Polydor)

**66 62 FLOWERS/I DON'T WAN**

Charts cou



# TOP 100

	WKS. ON CHART	Now	Was		WKS ON CHART
EWART/Janus 266	5	67	58	LOVE BALLAD LTD/A&M 1867	16
AY STEPHEN BISHOP/ABC 12232	8	<b>68</b>	81	THE THINGS WE DO FOR LOVE 10cc/Mercury 73875	2
EETWOOD MAC/Warner Bros. WBS 8304	4	69	67	BETH KISS/Casablanca NB 863	21
CK DEES & HIS CAST OF IDIOTS/RSO 857(Polydor)	24	70	56	JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F	21
LA FEMME/C'EST SE SI BON ORIGINAL "SAVANNAH BAND"/RCA PB 10827	9	71	64	9,999,999 TEARS DICKEY LEE/RCA PB 10764	11
HNNY BRISTOL/Atlantic 3350	10	72	69	YESTERDAY'S HERO BAY CITY ROLLERS/Arista 0216	8
NYRD/MCA 1948	8	73	79	SOMEONE TO LAY DOWN BESIDE ME/CRAZY LINDA RONSTADT/Asylum 45361	6
A/Atlantic 3372	6	74	78	C.B. SAVAGE ROD HART/Plantation/Little Richie PL 144	6
ART/Mushroom M 7023	6	<b>75</b>	85	MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/RCA PB 10857	2
BE WHAT YOU ARE		76	76	WHAT CAN I SAY BOZ SCAGGS/Columbia 3 10440	6
LL & JOHN OATES/RCA PB 10808	10	<b>77</b>	—	LONG TIME BOSTON/Epic 8 50329	1
HE SUNSHINE BAND/TK 1020	7	78	63	IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	25
USE FIVE PLUS TOO/Warner Bros. WBS 8301	5	79	71	FLIGHT '76 WALTER MURPHY & THE BIG APPLE BAND/Private Stock 123	11
AS/Columbia 3 10429	11	80	73	DO YOU FEEL LIKE WE DO PETER FRAMPTON/A&M 1867	16
WAY THELMA HOUSTON/Tamla T 54278F (Motown)	5	81	83	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS/Phila. Intl. ZS8 3610 (CBS)	4
MUND FITZGERALD GORDON		82	74	HAPPIER PAUL ANKA/United Artists XW991 Y	6
IGHTFOOT/Reprise RPS 1369 (WB)	22	83	86	IF NOT YOU DR. HOOK/Capitol 4364	5
THE FUNK BAR KAYS/Mercury 73833	11	<b>84</b>	98	FANCY DANCER COMMODORES/Motown M 1402F	2
GREEN/Hi 2819 (London)	11	85	70	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225	32
THE GANG/De-Lite 1586	8	86	90	YOU GOT ME RUNNING GENE COTTON/ABC 12217	4
WITHOUT YOU ENGLAND DAN & DOOLEY/Big Tree BT 16079 (Atlantic)	16	87	91	WHEN LOVE IS NEW ARTHUR PRY SOCK/Old Town 1000	3
DOOBIE BROTHERS/Warner Bros. WBS 8282	6	<b>88</b>	—	GLORIA ENCHANTMENT/United Artists XW912 Y	1
SON KANSAS/Kirshner ZS8 4267 (CBS)	5	89	87	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 3 10384	25
STAR IS BORN" BARBRA STREISAND/Columbia 3 10450	5	90	93	I KINDA MISS YOU MANHATTANS/Columbia 3 10340	6
S/ABC 12235	5	91	94	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic 8 50308	3
RRISON/Dark Horse DRC 8294 (WB)	10	92	89	HEART ON MY SLEEVE GALLAGHER & LYLE/A&M 1850	8
ALICE SMOKIE/RSO 860 (Polydor)	7	93	77	BABY BOY MARY KAY PLACE/Columbia 3 10422	12
LL & JOHN OATES/Atlantic 3332	26	94	92	THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY/Marlin 3306 (TK)	21
/Private Stock 125	7	95	100	UP YOUR NOSE GABRIEL KAPLAN/Elektra 45369	2
W WILD CHERRY/Epic/Sweet City 8 50306	3	96	88	MADEMOISELLE STYX/A&M 1877	10
		97	75	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	34
		98	82	FERNANDO ABBA/Atlantic 3346	23
		99	95	MAN SMART, WOMAN SMARTER ROBERT PALMER/Island 075	6
		100	84	DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348	12
NT TO LOSE YOUR LOVE EMOTIONS/Columbia 3 10347	18				



tesy of

## Truckin' right along

by Michael B. Klein

It was 3:00 a.m. when Paul pulled out of the loading area with his 18-wheeler. It took a bit of strength to whip it around the other trucks that were parked nearby. Paul's rig was old, but fast. As a matter of fact, he always mentioned that he would rather have his old Ken-whopper than any other 18-wheeler around, even the newer ones with power steering and air conditioning.

But this cold morning in February, Paul certainly didn't have to worry about keeping the cab cool. He would have trouble keeping it warm, for it was touching near zero in Chi-town. Paul was making his third run this month to L.A. with a load of beef. After downing five cups of coffee, he shot the diesel with primer, and climbed aboard. The powerful rumble of the mammoth diesel still gave him a thrill as he started out through the first five gears.

Usually, for the first few miles of a long haul, Paul didn't turn on the radio. It was always a good idea to listen to the engine and try to anticipate any trouble that might occur before he got too far away from his base. Finally, ten miles out, he turned on the radio and found the familiar barking of the disc jockey on WZB, "50,000 watts of country power!"

The sun began to light up the sky as Paul made his way towards L.A. He was now 150 miles closer to his destination. Time to eat. Paul eased the rig down the gears with precision and slipped in next to a Peterbilt at Sam's, a popular stop for truckers, travelling salesmen and motorists lucky enough to have discovered it.

Paul ordered his usual, and

stepped over to the jukebox. Fingering the quarter he had in his hand, Paul looked carefully for something to play. The problem was that all of the records in the jukebox were already big hits on the radio, and Paul had heard them at least a hundred times. Paul noticed a longhaired kid standing behind him. "Whatcha doing?" the kid asked, rolling back on his heels, his hands in his pockets, the standard cigarette hanging out of the corner of his cold dry lips.

"Looking for something to play," Paul answered with hardly a glance at the boy. Paul's fingers were busy threading their way over the keys on the jukebox.

"Hey, man, it's the same old crap, isn't it?" the kid chuckled. He then leaned forward, his bright eyes quickly ablaze, "If you're gonna be here a while, the cat that owns this jukebox will be bringing in new records soon," he said with great pride in knowing a bit of trivia that Paul didn't know. "Great," Paul replied, and returned to eat his breakfast.

Shortly after Paul began wolfing down his hash browns, a tall slender man entered with a stack of records tucked tightly under his arm, greeting everyone on his way to the jukebox. He noticed the kid and shouted out, "Rick! How's it going? I got a great one for you this week!"

The kid leaped from his seat. "Let's see!", he demanded. "It's on Warner Bros. Records! I didn't know they were into country music."

"Oh yeah," the man who was programming the jukebox said assuringly. "They're putting out some of the best country singles.

Like this one. By a fella named Larry Cheshier. You know, both sides of this single are so great, I don't know which side to feature, 'They've Got Millions In Milwaukee,' or 'Lysin' Time.' Wanna hear 'em?"

"Hey, man, you don't think I come down here to look at the truckers do you? Hell yeah, I wanna hear 'em!" Both laughed.

As the first tune came on, "Lysin' Time," Paul thought back to an affair he had with a lovely girl some time ago. He'd never forget her. Why it was almost as if the guy who had been singing "Lysin' Time" knew all about it. And the other side about Milwaukee and drinkin' beer...damn, it brought back memories. Talk about a singer who could make you relive all of those moments. Paul paid the bill and went over to the man who owned the jukebox.

"Excuse me, could you give me the number of that single? I want to pick it up as soon as I pull into L.A."

"Sure, pal. It's on Warner Bros. WBS 8298. Kind of jolts ya, doesn't it?"

"Yeah, thanks."

Paul paid the bill, hopped into the cab, shoved the massive truck into gear, and onto the road. The radio played softly. Paul snapped it off in less than 30 seconds. Nothing seemed to satisfy him...not even his favorite country singer, Merle Haggard. He thought back to the jukebox owner and what he had said about the single jolting you.

No, Paul thought. The guy was wrong. It doesn't jolt you...it knocks you out.

# Freedom of Choice

That's what reading magazines is all about. You choose what you want to read, when you want to read it. You have the freedom to properly assess what you like in these pages at your leisure.

Reading *Play Meter* also gives you the freedom to compare product information from the coin-operated amusements manufacturers and service companies. If you would like to learn more about our advertisers and their products or services, feel free to find them in this alphabetical listing, then circle the corresponding number on our Reader Service Card between pages 8 and 11.

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## A.T.E. In Review: Best Show Ever

When I go over to London to cover the A.T.E., I sometimes get the feeling that I am on another planet. The language, for instance, is of course the same, but the way it is used and pronounced is entirely different. For the first few days, you keep thinking that everybody is putting you on. But before long you realize that it is for real. You're really in that place you read about in your history books. And it was only a matter of hours to get you there. You might want to call the feeling Jet/Cultural Shock. It takes getting used to but soon you begin to understand what people are saying to you and you find out that you're not on another planet but simply in another country.

It's difficult to say exactly how many Americans attended the A.T.E. this year, but it would be safe to say more than ever before. Group tours were organized by several different companies. Operator, distributor and manufacturer alike traveled to London to experience for themselves the world's largest amusement machine exposition.

On the Monday evening preceding the start of the show a formal cocktail/welcoming party was held by World Wide Dist. of Chicago. The party was hosted by elder statesmen Nate Feinstein and Fred Skor. Among the more notable in atten-

dance were Sam Stern and Jerry Marcus of Stern Electronics, Marty Bromley of Segasa, Williams' Jack Mittel, Ramtek's Noel Beasley and Chuck Arnold, and Rowe Dedham's Marshall Caras.

On the second night of the show, Atari hosted an evening of cocktails in the Picadilly Room of the lush Inter-Continental Hotel. The usual Atari contingent of Nolan Bushnell, Joe Keenan, Gene Lipkin and Frank Ballouz hosted. In attendance was just about every American at the show.

The A.T.E. itself was a vast improvement over prior years. Unlike last year, when anyone had access to the Alexandria Palace exhibition center, those attending this year's show had to register and pay an admission fee. In other years, one of the biggest problems at A.T.E. has been the problem of identifying visitors. With virtually anyone having access to the hall, the show attracted countless parents eager to treat their children to free entertainment at the exhibitors' expense. The registration ended that. Visitors were required to show identification and were given badges. As a result the show didn't appear as crowded as usual, and everyone there belonged.

The international flavor of the show abounded. An attendance list

would probably read like an international *Who's Who* for the industry. People came from all parts of Europe, from the Far East, Australia and even South America.

From an American viewpoint, the A.T.E. held a few surprises for its U.S. visitors. Usually the U.S.-made games on display at A.T.E. are the same games shown earlier at MOA. This year a few of the American manufacturers decided to use the show to introduce some new products. This was a welcome change and a good move, too.

### NEW RELEASES

Heading the list of new games released at A.T.E. would have to be Atari's first pinball, the solid-state *Atarians*. Since *Play Meter's* resident pinball expert Roger Sharpe was unable to attend the show, some description and comment on this new game is certainly in order.

The first thing one notices about the *Atarians* is its size. It is visibly wider than the standard pin. The head of the new machine is also noticeably less deep. The reason is no inner workings. The scores for all four players are displayed L.E.D. style in the lower left hand corner of the playfield. The decorative back-glass is attractive though and bright.

The top portion of the playfield



At the World Wide Party. Mr. & Mrs. David Powell of Peter Simper Sound (a British operator), Fred Skor, and Chuck Arnold and Noel Beasley, Ramtek executives.



Also at the party, Ralph Mandell of Associated Leisure, Mary Bromley of Segasa, host Nate Feinstein, Bill Ruffler of Ruffler & Deith and Sam Stern of Stern Electronics.

consists of five hole targets and three D.C. bumpers with the usual "when lit" feature. In the upper left and right of the playfield are two holes. The left collects bonus while the right is a rather unusual extra ball feature displaying the number of times it is scored. In the center of the playfield on either side are two re-entry skill gates through which the player can return his ball to the top of the playfield or into the ball alley for another plunger shot. Directly in the

center of the field is a U-shaped target that advances bonus. It is flanked by posts to deflect the errant shot. Rollover targets are positioned throughout and activate a gate and advance bonus features. Uniquely these targets are as if painted right onto the playfield. There are no moving parts; their functioning is instead magnetic.

The bottom of the playfield consists of two pairs of flippers. The Italian bottom has the metal wire

ramp that divides the outhole on either side to return the ball to the flippers for skill shots. In all the *Atarians* is a decent four-player game. We found it a little bit fast, but at the recommended pricing of 25 cents per three-ball game, that can only mean a heavier cash pan.

But Atari wasn't the only U.S. manufacturer to display its first pinball. Meadows Games shared its new solid-state pin *Sea Avenger*. Unlike the Atari game, *Sea Avenger*



Paul Jacobs [center foreground] shows off Car Polo on the stand of Ruffler & Deith.



The first in a long line. Gil Williams, Joe Keenan, Nolan Bushnell and Frank Ballouz, the *Atarians* from Atari.

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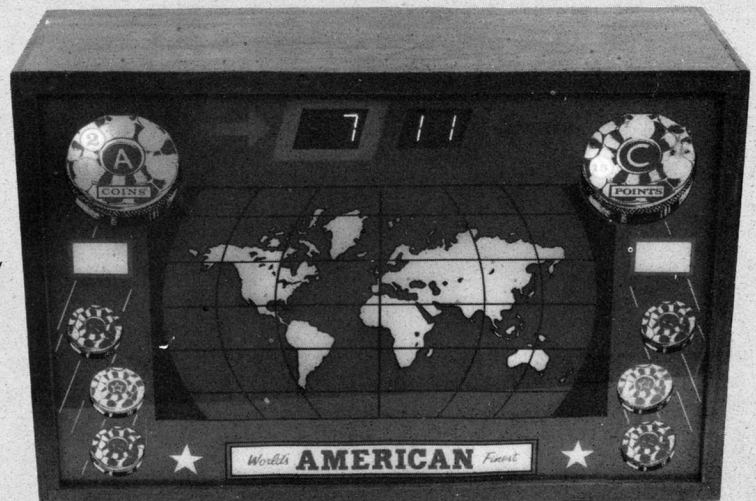
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The unique feature about the Meadows pin is its movable playfield. Two buttons situated on top of the bottom rail actually tilt the field 5 degrees from side to side. This feature also allows the playfield to be turned completely upside down for servicing.

The playfield itself consists of several stationary targets and the usual pop bumpers. Other features included two unusual spin targets and a small pachinko-like maze positioned in the lower left-hand corner. A single pair of flippers with



Showing on the Streets stand. M. G. Collins of Streets, Lee Peppard and Cal Rogers of Tournament Soccer.



Chumming it up at U.S. Billiard stand are Al Simon, Dick Simon, Wiggo Doring of Seevend, Hamburg, Len Schneller of U.S.B.



John Meyers & Frank Fogelman of Gremlin visit Belam's Stand and Ronald McGill, Paul Schmidt and Bob Haim.

out holes on either side provide the player with some challenge in getting the ball back to the top of the game.

Another big U.S. attraction was a new one- to four-player driving game from Exidy. Outwardly similar in appearance to Indy 4, Exidy's *Car Polo* features four steering wheels and a 23 in. color monitor. Each team or player has a goal similar to a soccer goal situated at one end of the playfield. A ball is put into play in the center and the idea is for each player to push the ball into his opponent's goal with the nose of his car. The action is fast and furious and winning demands some teamwork. *Car Polo* is a good game and proved one of the most popular at the show.

Two more companies joined the growing group now producing blocking games. Atari and Midway showed their versions, *Dominos* (Atari) and *Checkmate* (Midway). These are basically similar to Gremlin's Blockade, Meadows Big Foot Bonkers and Ramtek's Barricade. The Atari twist is that the walls are rows of dominos, and when one is run into it topples like a string of dominos. The Midway novelty is a series of random remarks that the monitor displays at intervals during the game.

American visitors had to turn away from most of the rest of the shows offerings, simply because much of it was gaming equipment. In all though, it was another successful show with plenty of orders being taken for all kinds of equipment.

Among the many Americans in attendance at the show were: Louis Boasberg, N.O. Novelty; Si Reid, Bally Dist., Reno; Mr. & Mrs. Joe Robbins, Empire; Nate Feinstein & Fred Skor, World Wide; Marshall Caras, Rowe-Dedham; Ed Miller, Taito; Ira Bettelman, C.A. Robinson; Dick Sarkisian, Mondial; Jeff Seligman, Operator Sales; Barry Feinblatt, Universe Amusements; Bill Arkush & John Pfaff of Kusn n' Stuff; Morris Nahum, Amico; Bob & Mark Haim, Belam. Also Paul & Bobbie Braun of Allied; Nolan Bushnell, Joe Keenan, Gene Lipkin & Frank Ballouz of Atari; Bill O'Donnell, Jr. & Norm Clark of Bally; Larry Smith, Brunswick; Sam Stern & Jerry Marcus of Stern; Bill Rickett, John Lewis & Bob Stuart, Dynamo; Pete Kauffman, Howell Ivy & Paul Jacobs, Exidy; Alvin Gottlieb; Frank Fogelman & Jon Meyers,

Gremlin; Lyla Zinter & Harry Kurek, Meadows; Larry Berke, Midway; Satish Bhutani, P.S.E.; Chuck Arnold & Noel Beasley, Ramtek; Dr. David Rockola; David Rosen, Sega; and Cal Rogers and Lee Peppard, Tournament Soccer.

This is by no means a complete list. We didn't leave your name off intentionally, but if we did, let us know.

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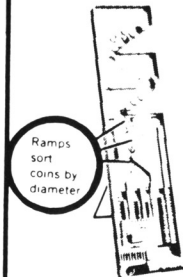
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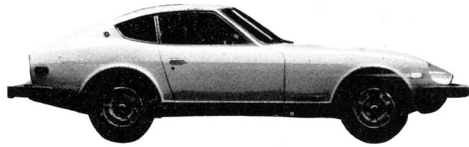
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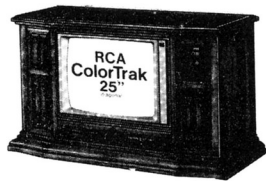
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# Arcade Machine Buying

by J.W. Sedlak

If you've followed the series of articles I've done for *Play Meter*, you are now aware of the important things to look for and avoid in an arcade lease. You also know how to select the optimum site for your arcade. In this article, I'd like to talk about the types of machines you should place in your arcade.

The exact number of machines you set in your arcade will depend on a number of conditions—size of store; gross income needed; your financial situation; etc. On the basis of your analysis of these various facts, you will decide on the right number of machines for your arcade.

Before you purchase all of your equipment, however, you should be aware of the fact that different areas will have clientele who prefer different types of games. In order to provide yourself with maximum flexibility, you should determine the number of machines your arcade requires and, then, make an initial purchase of 75 percent of that number. You can then purchase additional games as you determine the playing preferences of your customers. A side benefit of this approach to buying is that, by slowly adding the additional 25 percent of your games, you will give the impression of an expanding operation—your clients will begin to look forward to the new game you're going to add next month.

Your first purchase should be an air hockey table. This is a *must* game and many arcades have two or more. The game is relatively maintenance free except for cleaning of the playing surface and clearing cluttered goals. One caution about the table—pucks tend to lift from the surface and become airborne hazards. This problem can be controlled by using one of the following techniques:

1. Several local arcades strictly

control the players and allow no hard hitting.

2. One of my distributors (Al Kress, Coin Machine Distributors, Peekskill, NY) has suggested a 6" to 8" shield mounted along the edges of the machine.

3. In our own arcades, Putt A-Round erects a wire mesh enclosure around the table to keep the flying pucks confined.

Another popular game which is rapidly becoming a must piece is the foosball table. Appeal on this game still seems to be a regional type of thing, but it is spreading rapidly. A key to creating enthusiasm among your customers is to have someone proficient at the game come into your store and play. After watching such a demonstration, your customers will stop looking at the table as if it were a toy and start playing seriously. Once this happens, you've got them hooked.

Of course, one of the major money makers in your arcade will be the pinball machines. A good game will be a consistent profit-generator for a long period. Although the exact number of pinballs you place in your arcade will depend on the interests of your customers, you should plan on  $\frac{1}{3}$  of your games being flippers (i.e., if you have 18 games total, you should have 6 pinball games). This should give you sufficient numbers to attract the avid pinballer while allowing you the flexibility to install a number of diverse machines. Before purchasing the pinball machines, make sure you check local and state laws to determine what is legal. In New York State, for example, you cannot have machines that give free games.

In some cities, you cannot have pinball machines at all!

Now that we have the basic games, it's time to select the various arcade pieces to round out the complement of machines. It is

through the proper choice of arcade equipment that you will make your business appeal to the widest possible range of people. The first arcade piece should be a driving game. This can be an established electromechanical game (such as Speedway or Supershifter) or a more sophisticated, and more profitable, TV game (like Trak 10 or 20, Wheels, LeMans, etc). Teenagers today, as yesterday, have a fascination for cars. We have found that our TV driving games generate significantly more profits than any other single piece. Your arcade should contain two or three driving games.

The next piece you should purchase is a good shooting game. The newer rifle games which incorporate 3-D effects are very popular equipment. A number of older games still hold their attraction and can be used. Speaking of older games, I'd like to digress a minute from listing the types of games you should buy, and examine another important question: Should you buy new or used equipment? The answer is *YES*. New equipment offers the latest in player appeal and up-to-date electronics. The older games usually have a much lower price tag but are more prone to mechanical problems and will, generally, lose their player appeal faster than the newer game. Of course, with the low price tag, you may be able to buy three or four old games with the same money as one new game. Thus, you can continuously introduce different games to your arcade. In summary, you should plan on at least 80 percent of the games in your arcade being used machines (if sufficient used equipment is available).

In the earlier discussion on driving games, I made mention of TV games. This is another category of equipment which should be placed

in your arcade. TV games come in all shapes and sizes and new games are being introduced rapidly. The arcade owner should be careful about purchasing untried TV games since they are usually costly and the small arcade owner does not have the flexibility of moving the pieces from location to location in the hopes of recovering costs. It is suggested, therefore, that you delay any purchase of new TV games until their appeal is proven. Unless you are fighting a near-by competitor, your customers will be just as happy with the game when it is a year old.

TV games, in general, will do much to add to the appeal, and,

therefore, the profit of your operation. Many older clients are fascinated by the ingenuity of the devices and will not only play the games, but will bring their friends back to see them.

There are another whole series of games that will round out your arcade and make you decent income. These games encompass everything from helicopters, airplanes, and submarines to weight machines, fortune tellers, and movie machines. A complement of this equipment will give your arcade universal appeal.

There are two types of games that are found in many arcades that I

have not mentioned so far. They have been omitted intentionally since there is some controversy among arcade operators as to the advisability of including them. The two games are the juke box and the pool table. I'd like to spend a little time to discuss the arguments regarding each of these games so you can decide what you want in your arcade.

The discussion over the juke box falls into two categories. First is the question as to whether arcade clients should have to pay for music, or if the arcade owner should provide background music. The second point is more basic. Many arcade operators feel that the juke box encourages teenagers to come in, put money in the box, and "hang around" listening to the music. This creates a loitering problem which these owners are trying to overcome. All of Putt A-Round's arcades are located in local shopping centers. We try to encourage teenagers to look on our establishment as the local hang-out. By proper employee training and proper rules and controls, we avoid the people problems and image problems that are usually associated with a hang-out.

It's obvious, then, that we encourage playing of the juke box. As for whether or not the kids should pay for the juke box music, our answer is simple—we don't make any money giving away free music. If the kids are going to hang around all night and listen to the music, at least we'll get a quarter every 6 minutes. Of course, YOU will have to make up your own mind on installing the juke box. Whatever you decide, I don't think it will have a real significant impact on your ultimate success or failure.

The other type of game which offers much discussion is the pool table. Let me state at the outset that, as far as I can determine, the pool table is a definite money maker. In my discussions with various arcade owners, they often state that the pool table is one of their best games. They display a high degree of disbelief when I tell them that Putt A-Round does not have a single pool table in any of its arcades. I'd like to explain our position on pool tables so that you can evaluate it and decide for yourself whether or not to install

(continued on page 48)



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# manufacturing

## Seeburg Reports Earnings Up from Last Year

Seeburg Industries, Inc., Chicago, Ill., has released its nine month financial report for the period ending September 30, 1976.

The report indicates that the net income of the company in the third quarter of 1976 was \$179,000, or 7 cents per share, which compares with a loss of \$2,057,000 in the corresponding 1975 period. Revenues were \$30,152,000 up from the previous year's \$26,373,000.

Net income for the first nine months of 1976 was \$1,548,000 or 60 cents per share, according to the report. This compares with a loss of \$5,908,000 in 1975. Revenues for the respective nine-month periods were \$99,336,000 for 1976 and \$77,267,000 for 1975.

Third quarter results were affected, wrote Louis J. Nicastro, Seeburg chairman of the board, in his letter to stockholders, "by an eight-day strike at the Williams Electronics, Inc. plant and problems encountered in the production of new coin-operated phonograph models by the Seeburg Products Division. Assembly line changes necessitated by the introduction of new models," the letter went on, "tardiness in delivery of satisfactory parts by a key supplier, and the division's inability to obtain certain essential materials on a timely basis due to credit restrictions imposed by certain suppliers, all contributed to serious production delays."

Nicastro also saw a two-week October strike at the Seeburg Products Division in conjunction with these problems having an adverse affect on fourth quarter results, which quarter, he said in his letter, "is historically the weakest of the fiscal year." He noted, however, that other subsidiaries of the company, Choice Vend, King Musical Instruments, Qualitone and Williams Electronics were "achieving very brisk sales and operating profitably."



*Exidy's Paul Jacobs helps Death Race take yet another telephone interview. The machine has been the subject of more controversy than perhaps any other single amusement game in the industry's history. Jacobs has been on TV recently, on TODAY and Nbc's Weekend, to defend the game. For more on Death Race and the controversy, see Louis Boasberg's guest editorial on page 10 in this issue.*

## Death Race on TV

The Saturday night of Super Bowl Weekend, if any of you can remember that far back, NBC aired its monthly magazine show. The show, *Weekend*, which is similar in many respects to the perhaps better known *60 Minutes* (on CBS), presents a series of reports on various subjects of human interest. And on this particular show, one of the subjects was coin-operated electronic games, and in particular Exidy's controversial *Death Race*. (Many of you may recall earlier reports of both good and bad press on *Death Race*. See *Play Meter*, Volume 2, Number 8.)

The segment of the show pertaining to the amusement business was done in good taste without any apparent pre-conceived notion about the business itself. But the thrust of the segment concerned itself with *Death Race* itself. Before the cameras, Exidy executive Paul Jacobs presented himself both honestly and intelligently.

The primary criticism raised against the game was that the running figures on the screen resembled too closely human figures. During the program, a psychiatrist came

on and claimed that the players of the game were being subconsciously trained to respond to violent stimuli. The game presented a real danger, he thought. Jacobs countered that "the figures on the screen are merely gremlins; they were not meant to be taken as real people." And the players themselves expressed agreement.

Before the cameras, one player after another denied that a meaningful parallel could be drawn between the game and life. "Running a ghost over on a video game isn't going to make me go out and run somebody down in the street," one player said.

The segment seemed at times to be an attempt to put down the game but thanks to the coolness of Jacobs and the intelligent reasoning of the actual players, the attempt failed.

If the NBC *Weekend* segment accomplished anything at all, it displayed the industry as it exists today to literally millions of Americans. In an attempt to cast doubt on the people who make and play coin-op games, the show succeeded only in making more people aware of this industry and the good clean form of entertainment that it offers.

# Ebsco Plans Tournaments

Ebsco Amusements has announced their decision to endorse tournaments as a major, consistent aspect of promotion for Vulcan Fussball. Tournaments in the past have been held sporadically; now Ebsco Amusements will be increasing the frequency of the contests, according to Richard Stout of Ebsco, who hopes these will generate greater enthusiasm for the sport.

A series of tournaments are being organized along the Jersey coast. The first one will be held in Sea Bright, N.J., January 8. Prizes for the contests will consist of cash, trophies and gift certificates. The series will conclude with Vulcan's Grand Tournament where an estimated \$1,500 worth of prizes will go to the winners.

The Green Machine, Vulcan's new table design, will be used for these tournaments. The new table combines the heavy-duty, large Texas-style cabinet with the German-style playing field and rod assembly. According to Stout, "This combination still provides the excitement of play which the German-style of fussball offers but eliminates the table movement that hinders competitive action."

## Rene Pierre Opens New HQ

In a joint announcement, Rene Pierre and his son Thierry have announced the establishment of a full service U.S. headquarters located at 15 Columbus Circle in New York City.

According to Rene Pierre, "The new American headquarters will have total management responsibility over all distribution of Rene Pierre foosball machines and will be under the on-site direction of Thierry Pierre. The new headquarters will be fully staffed to coordinate all ordering, delivery, billing, information and service requirements and will, for the first time, allow U.S. distributors a direct connection with the Rene Pierre factory."

Thierry Pierre, now a New York

resident, explained that the U.S. headquarters had been planned due to the growth of the Rene Pierre line in this country, but its establishment had been moved ahead of schedule as a result of the overwhelming response of professional players, distributors and operators to the new Westerner model during the MOA show in Chicago. He further noted that the Westerner was designed specifically for the U.S.

market. The table's features include slide-through rods, non-slip playing surface and heavy "wide-stance" legs for maximum stability.

The Rene Pierre "mobile showroom" is scheduled to leave New York on February 1 and will cover as many distributor locations as possible. Distributors interested in having the mobile showroom stop at their locations are invited to call Thierry Pierre in New York.

## Atari Places Kiosk with BART

Atari's Theatre Kiosk, a series of six pie-shaped video game units has been installed for the first time at the San Francisco Powell Street Station of the prestigious Bay Area Rapid Transit System.

The six-sided video attraction is located inside the entrance at the station's train level platform.

In addition to the games which offer 90 seconds of play per quarter, a special 35mm slide projection system along with BART advertising panels is designed into the top structure. Changing slides present various San Francisco and Bay Area sports, entertainment and information visuals.

"We think the machine, here at this one station on an experimental basis, will provide fun for our riders between trains," a BART spokesman said. "And the information and revenue won't hurt, either."

"The BART location is an excellent example of the viability and earning potential of the Theatre concept. It is a new entertainment idea that combines extra sophistica-

tion and excitement with high profits for any high traffic location," Frank Ballouz, Atari national sales manager commented.

Each Theatre provides a complete video package that can be custom designed to integrate into any playing environment.

Two, three or six wedge-shaped units are offered. Operators can fit two units into a corner, three against a wall, or six into a stand-alone island center.

The upper portion can be custom designed, as in the case of BART, providing unique space for advertising and information.

Video games can be interchanged without loss of time or money. Once the unit is on location, games can be replaced simply by changing the control panel, attraction plex and computer board.

Present Theatre games available include Space Race, Trak-10, Tank, Quiz Show, Flyball, Jet Fighter, Pong Doubles, Stunt Cycle and Lemans. Soon to be released are Breakout, Sprint 2 and Night Driver.



San Francisco's Powell Street Station with Atari's new Kiosk Theatre.

# TECHNICAL TOPICS

by Robin L. Minnear

You could go out and buy a logic comparator for \$400 to \$600. And even at that price you may find it extremely useful.

This month and next month I will describe how to build a functional logic comparator. This month will be a discussion of the actual logic comparing circuitry and the conclusion next month will be about the pulse stretching and indicator circuitry.

A *Logic Comparator* is a device that will allow you to determine if a chip is bad on your logic board by comparing it to a known good chip of the same type.

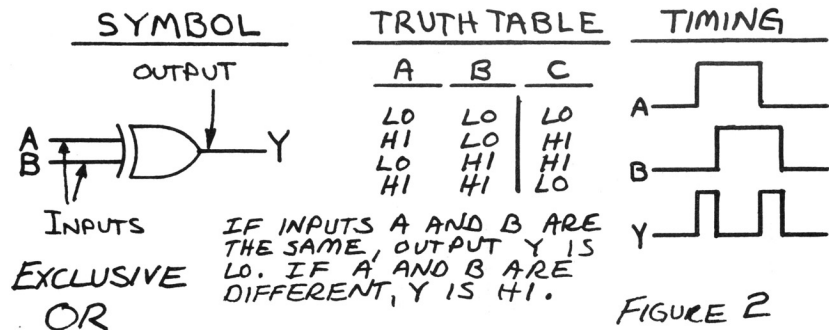
All you have to do is plug a good chip (the same type as you wish to check) into the socket provided on the comparator. Next you attach the test clip from the comparator to the chip on your logic board that you wish to test. Attach power leads from the comparator to the logic board. Power up the logic and the comparator will tell you if the chip is good or bad.

The actual comparing portion of the logic comparator uses a TTL 7486 chip. A 7486 is a *Quad*

*Exclusive Or* device. This means that there are four individual exclusive or devices in one package as per *Figure 1*.

Each exclusive or gate is made up of two inputs and one output. According to the truth-table in

purpose is to program the comparator function. Our logic devices consist of inputs and outputs. If pin 8 in *Figure 3* is an output pin, you want the switch to be in position "B." This will allow the outputs to be compared by the Exclusive Or. If



*Figure 2*: if the information on its inputs are the same, both HI or both LO, the output is LO. If the information on its inputs are different, one is HI and one is LO, the output is HI.

By taking the input information of the chip you are testing and applying it to the same inputs of the known good chip, you can determine if the chip under test is good or bad.

The logic comparator design presented in these articles is good for checking TTL and DTL devices up to sixteen pins. This can be easily expanded if you desire.

The basic comparator circuit is illustrated in *Figure 3*. As you can see, the logic comparator consists of six basic parts.

1. This is a socket on the comparator where you place a known good chip that is the same type as the chip you want to test.

2. This is an IC clip that connects to the chip under test on your logic board. The clip makes contact with all sixteen legs of the chip and is connected to the comparator via cable.

3. This is a SPDT switch. Its

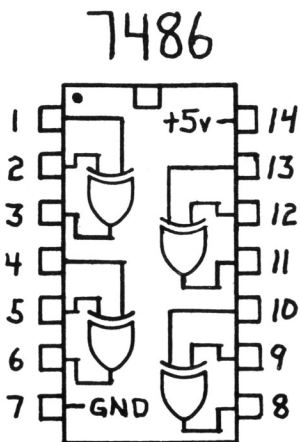
pin 8 is an input (or power) pin, then you would put the switch in position "A." This would put the same signal conditions that are on the device to be tested, on the corresponding input of the known good chip. This places the known good chip under the same circumstances as the one on your logic board. You would also disregard the comparator reading of this pin. Your known good chip derives its power from the logic board.

4. This is the Exclusive Or gate that compares the two chips outputs. Its output is LO when its inputs are the same or the compare is "Good." Its output is HI when its inputs are different or a "Bad" compare.

5&6. Next month is a complete discussion of sections five and six. Section five is a circuit that stretches the pulse put out by the Exclusive Or. Section six is the LED display.

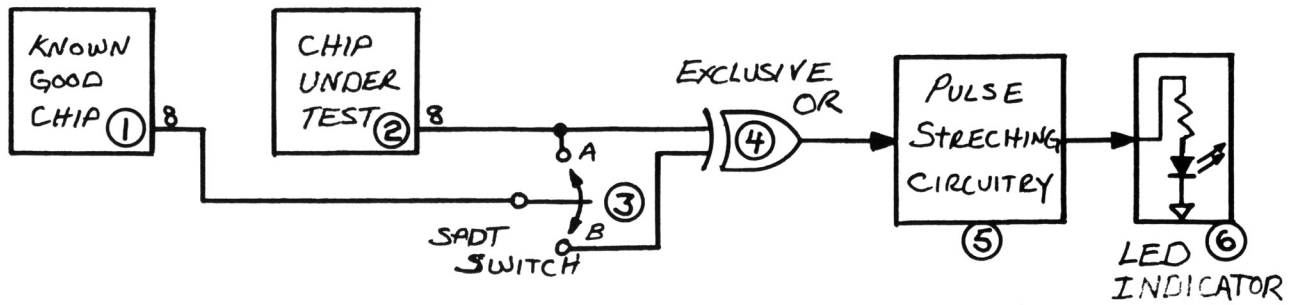
## CIRCUIT DESCRIPTION

The comparator described in this article is good for checking TTL and DTL chips up to sixteen pins. For checking chips with more than



QUAD EXCLUSIVE OR  
FIGURE 1

FIGURE 3



BASIC LOGIC COMPARATOR

sixteen pins, you can add more compare circuits as in Figure 3.

Since there are sixteen pins to test, you need sixteen Exclusive Ors, sixteen switches, etc.

Exclusive Or gates come four to the chip. So you need four 7486 chips. Figure 4 is the comparator schematic part one. The 7486 packages are marked L-1 through L-4.

As per Figure 1, the outputs of

the 7486 are pins three, six, eight and eleven. Each of these outputs correspond to a pin on the chip under test. These outputs go onto the pulse stretching circuitry which is discussed next month.

The 7486's are powered up by connecting alligator-clips to the logic board five-volts and ground. The 1N4001 diode and the 500mfd capacitor are added for protection.

S-1 through S-16 are SPDT

switches which determine which pins are being compared.

Next month will consist of pulse stretching circuitry description and schematic. Also included will be a complete parts list and information on where to obtain them.

HAVE A QUESTION ABOUT GAMES??? All Questions Answered. Write to me at *Play Meter*, P.O. Box 24170, New Orleans, La.

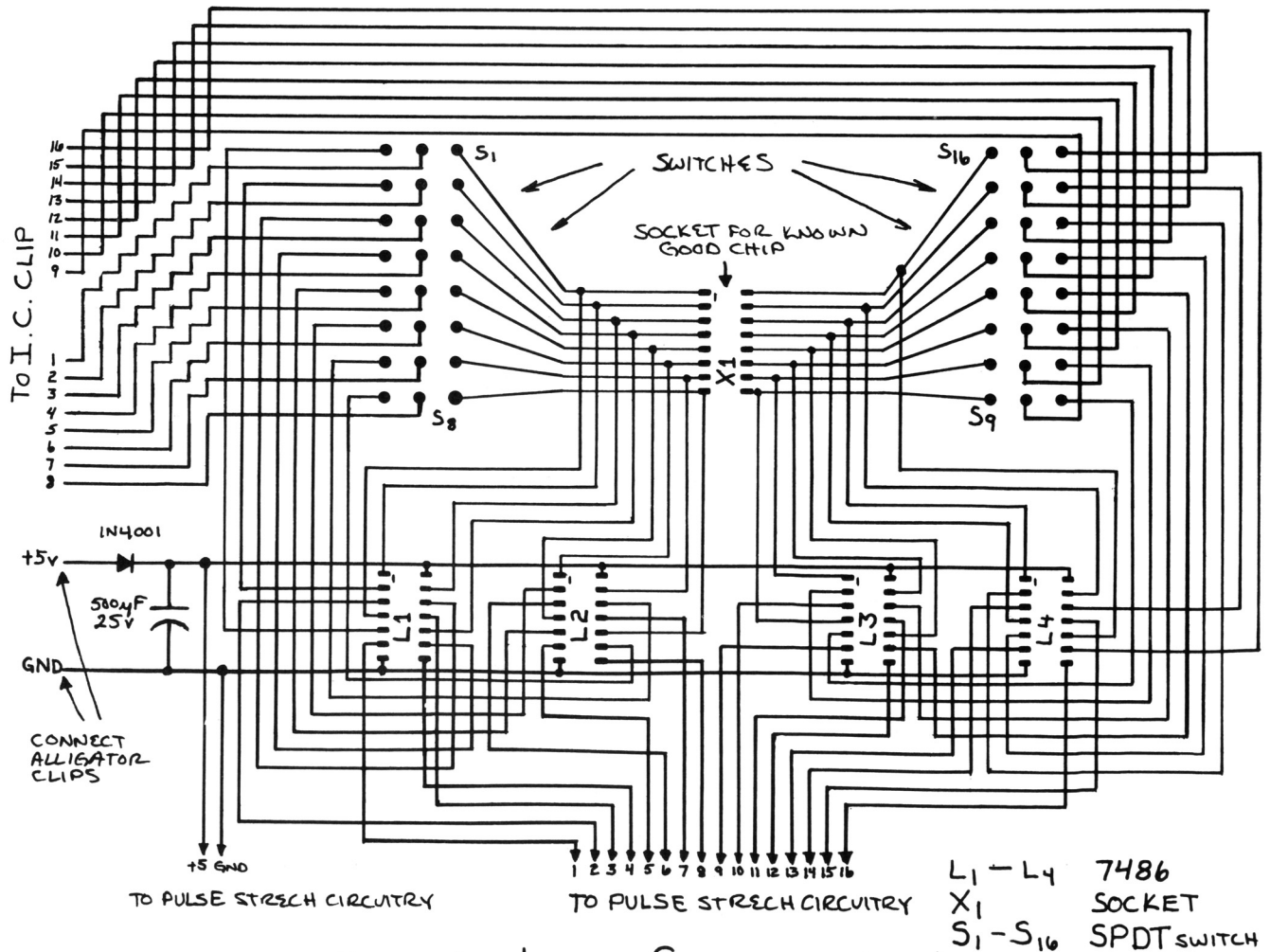


FIGURE 4 LOGIC COMPARATOR (PART 1)

- L<sub>1</sub> - L<sub>4</sub> 7486
- X<sub>1</sub> SOCKET
- S<sub>1</sub> - S<sub>16</sub> SPDT SWITCH

# on the move

## Boasberg Co-ordinates

### Atari Pinball Efforts

Edward Boasberg has been appointed marketing coordinator for Atari's new pinball product line, according to Frank Ballouz, national sales manager for the company.

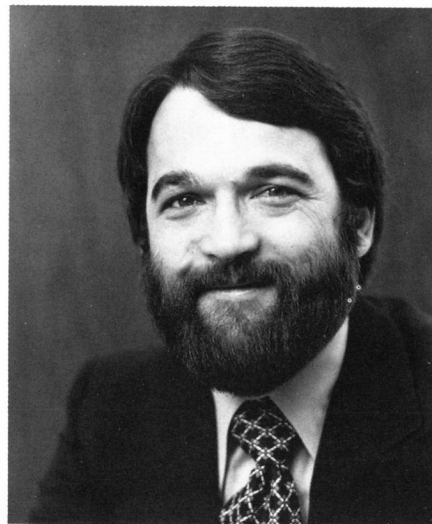
Boasberg will be working directly with distributors on all aspects of the pinball line including introductory sales service and the coordination of field test results. His responsibilities will also include direct interface with Atari pinball engineering and manufacturing facilities.

"Mr. Boasberg is uniquely qualified to assist in this important

program," Ballouz comment. "Because his background includes industry experience at both distributor and operator levels, we believe he can be of significant help to Atari as well as to our customers."

Born and raised in New Orleans, Boasberg has grown up in the amusement business. He has been sales manager for New Orleans Novelty, owned by his father, Louis Boasberg. Ed also served as sales manager for a Bally subsidiary in Dublin, Ireland for three years.

Boasberg now makes his home in Sunnyvale, Cal.



Edward Boasberg

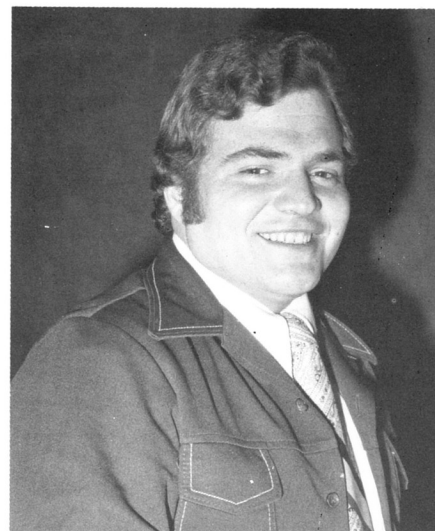
### Cracco Joins Mondial Int'l.

Richard Sarkisian of Mondial International Corp. has announced the addition to the staff at Mondial's Springfield, New Jersey distributing complex of Sal Cracco. Cracco joins Mondial as assistant opera-

tions manager.

Before assuming his current position, Cracco worked for three years with U.B.I. and affiliated subsidiaries. Most recently he served U.B.I. as general sales manager.

Before joining U.B.I., he had six years of active sales background, including two years with Schenley Affiliated Brands. Cracco attended Seton Hall University where he majored in business administration.



Sal Cracco

### Morosin Promoted

Effective January 1, 1977, Ms. Jean Morosin has assumed the duties of special administrative assistant for Atari, Inc.'s coin-operated games division, reporting to Gene Lipkin, corporate vice president of marketing and division general manager.

In her new position, Ms. Morosin will have administrative responsibility in the areas of coin-op marketing, planning, customer inquiry, and management and research interface.

Ms. Morosin has held various administrative positions with the company for the past 3 years. Her previous post was that of executive secretary to Lipkin.

A graduate in Business from West Valley College, San Jose, Ms. Morosin resides in Los Gatos, Cal.



Jean Morosin

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# new products

## The Dark Road Comes at You

A recent hit at the M.O.A. and I.A.A.P.A. shows, Atari's new night racing attraction, *Night Driver*, offers many exclusive features designed to add more player challenge and profit potential.

Drivers select one of three tracks, "Novice", "Pro", or "Expert," shift to first gear, step on the accelerator and roar into the night.

The monitor displays a realistic twisting roadway ahead. The harder the acceleration, the faster the track comes at the player, making it harder to stay on the track without crashing.

"Best" top speed and score previously achieved for each track is stored and displayed whenever any of the track-selection switch is activated.

A realistic nighttime effect is achieved with "blacklight" illumination of monitor graphics, and screeching tires, crashes, and the whine of changing gears add to the realism.

Special operator options include extended play when driver scores

350 points, and game time adjustable to 50, 75, 100 or 125 seconds. A switch is provided that also allows operators to change the game's tracks to a different set of three courses.

*Night Driver* is designed with an exclusive self-test program built into the game's programming to spot check options and troubleshoot minor problems on the spot. The program tests all switches and all microprocessor and memory functions. It also reads out game option switch positions on the computer board.

The game is 72 in. high, 25 1/4 in. wide and 29 in. deep.

Frank Ballouz, Atari National Sales Manager stated, "We've seen very high replay on *Night Driver* wherever it's been placed. We believe that our exclusive options and features, along with our microprocessor based programming and self-test feature are the keys to its overwhelming success and why players seem to prefer it over other night racing games."



*Night Driver*

adjustable playing time.

Exidy warrants the logic board for one year and the monitor and all moving mechanical parts for 90 days.

## Exidy Attacks

Exidy, Inc., Mountain View, Cal., has announced the introduction of a new two-player video air-sea combat game, *Attack*.

The player's mission is to seek and destroy his opponent, either by flying a plane or commanding a ship. When the plane's bullets hit the ship, it sinks into the sea. When the ship's guns score a hit on the plane, it falls into the ocean. The action is fast and furious; high score wins.

*Attack* comes in a bright blue cabinet with descriptive side graphics. The game measures 63 3/4 in x 27 in x 27 1/2 in. and is suited for both arcade and street locations. The cabinet houses a 23 in. solid-state monitor with sound effects and



*Attack*

## Token Vendor

The new Mills Token Vendor is turning a handsome profit for owners of amusement centers throughout the United States and around the world. This new coin-operated vending machine looks, sounds, feels and performs like a regular slot machine yet is perfectly legal. The Mills machine requires a relatively small space, less than two square feet, and its modular electronic construction makes it simple to service if required.

These new machines are colorful,



exciting and attract play action. They can dispense specially designed and manufactured tokens promoting a particular activity or event. Stock tokens that have proven customer appeal can also be used. Some of these are the Luck Zodiac, J. F. Kennedy Memorial, W. C. Fields poker chip, Wizard of Oz and various state seals.

The mechanism of this machine is of a simple design for virtually trouble-free performance. However, on those rare occasions, if service is required, it normally can be performed on location with hardly any down time. The hopper load has a capacity of 1,000 tokens. The Mills Token Vendor is manufactured by the company that has been building slot machines for the big casinos around the world since 1889, Mills Bell-O-Matic.

## Domino Theory

Atari Inc. has announced the release of *Dominos*, a new one- or two-player video strategy game. As a two-player, *Dominos* pits the players against one another in a head-to-head battle of wits. The

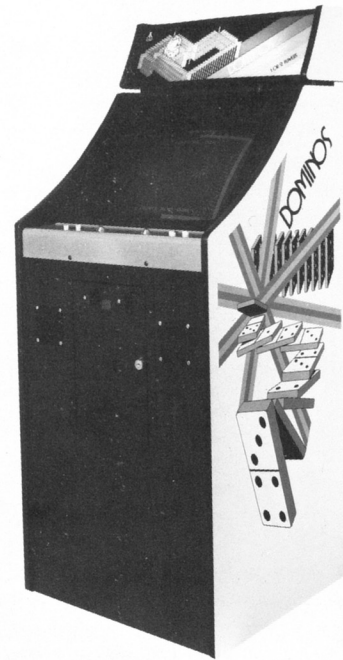
single-player game plays like the two-player version, except the player's opponent is the game's computer.

Two start buttons are provided for selection of black or white dominos. Players control the direction of a simulated wall of the dominos with a set of four pushbuttons. Each player's wall starts at opposite sides of the 19 in. monitor. The walls are built by pushing the appropriate button to add a domino going left, right, up or down.

When a player's wall hits his own or his opponent's, the wall "falls" dramatically just like real dominos, and the opponent wins the point. The object is to trap the other player. Precise timing and planning are the keys to winning.

Exclusive operator options include adjustability for number of points to win a game from three to six and changing the length of the game. There are also variable volume and coinage controls—one or two coins per play, or one coin per two plays.

Service features include a built-in self-test program to check options and help in on-the-spot troubleshooting, exterior on-off switch and



*Dominos*

Durastress tested solid-state reliability.

Frank Ballouz, Atari national sales manager said of the new video, "The Atari, 'domino effect' is not only a key visual attraction feature of this game; we think it is also going to mean higher earnings for operators and distributors."

## ADULT MOVIES

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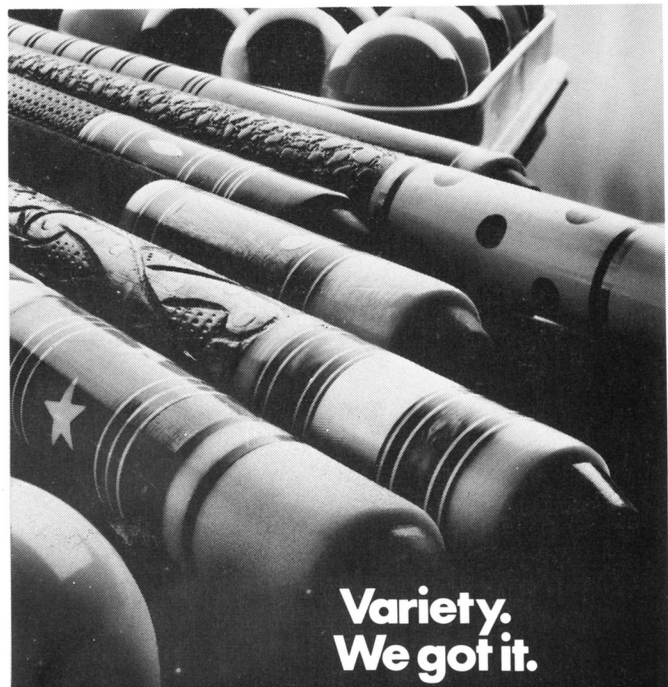
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(continued from page 24)

players have to be content with hitting the horses or trying for a lengthier shot back up to the bumper area of the playfield.

The action? I found it slightly sluggish, although I tend to find this a peculiar dilemma with the *feel* of many solid-state pinball machines. The flippers seem to have more than enough power as well as a clear stroke but the touch is off and this disturbs me.

Will players run to this game? Probably. It's an intriguing combination of color and sound that allows this machine to stand out from the crowd. A novelty? Probably. For the average player there may even be a sense of a challenge, although the more skilled and accomplished pinballer may turn his back on this effort. But it can be a crowd pleaser; even at the show it generated a great deal of attention and interest.

The sound and artwork are singularly unique. Black is not your general pinball color, and yet here it works with very bright complementary colors. The cabinetry is also a departure from the norm and harkens back to the "innovative styling of the 60s" that Williams used to advertise. It is a cut away side, and also a longer sweep to the front area. Made from what appeared to be formica, it also incorporated what appeared to be a polyurethane playfield covering.

I still haven't figured out the match feature which was almost overlooked in its position between the thumper bumpers. The five digit scoring is all readout and no drum, but for the graphic treatment works. A highly stylized bucking horse and rider grace the back glass, with corresponding shades brought out

in rather straight sweep sweeps and swirls on the playfield.

All in all the game is a difficult one to rate since there is really no other pinball machine on the market like it. I do think that my view of it has mellowed in time, and that for the sheer novelty of the piece it deserves more attention for the near future. *Rodeo* may even prove to be a welcome addition to your stable—who knows?

Rating: ##

#### Sega's TEMPTATION

If you didn't get a chance to preview this beautiful game in Sega's hospitality suite, too bad. Because if you liked *Rodeo* you might just have loved this model. The game has the same playing characteristics as its counterpart, but the alignment of the features is different. I didn't say better, only *different*. As a one-player machine goes there's a lot to shoot for, the only question is whether it's worth it. For the sake of the girl on the back glass I'd say "yes."

The playfield offers two top thumper bumpers and two lanes at either side to allow the ball to return to the top of the playfield. The bumpers again though, have the plastic skirt which falls into the same problem as is the case with *Rodeo*. A center round-about feature is a departure from the norm with a pseudo-spinner type square protecting a target. Four drop targets dot mid-field equally at the left and right, and are more of a block-type configuration rather than the slender versions found on most American machines.

Two lanes at the top of the playfield start the action with helping roll-overs that set the pace of any extra point values. At mid-right near the drop targets is a kick-out hole that is a bit deeper than usual; while at mid-left above the other side targets rests a swinging target. Although not totally symmetrical in the rebound and play action, the two sides tend to balance themselves.

Once again we're faced with the Sega bottom kicker and its curved formation, and also a semi-Gottlieb bottom that's aided by the addition of an open gate feature at the bottom right of the playfield. The action around this area is smooth and consists of properly nudging the ball off the kickers and up toward

the target areas of the playfield.

The game plays swiftly and falls into the same qualities shared by the other Sega effort. The sound is interesting and the total feel of the game is slightly numbing to the subtle wrist and sensitive touch of a "true" pinball player.

Graphically, we again have a rather striking motif rendered in what no doubt can be called the "Sega style." Players may try this game out of curiosity, although the true test will be if they'll keep coming back to it. I don't know. In general the Sega pins are different from most conventional models, with features that seem to copy from everyone and no one at the same time. My feeling is that the games will find a place in the continually expanding market, and loyalists will no doubt crop up to play 'their' game. Time will tell, but from these two efforts, Sega should definitely be a part of pinball's future development—they've shown by these, and other past efforts that they deserve to be observed and considered in the total scheme of things. It will be fascinating to see what they will follow up with, but for now one must be content with a little temptation.

Rating: ##

#### Segasa d.b.a Sonic's PROSPECTOR

Of the new games at the show, this one probably impressed me more than any other one. It was a pleasant surprise to find it there, and it also showed that Sonic has turned in a new direction in designing pinball machines. The question is whether or not they can sustain the momentum. Although lacking a subtle artistic touch, this four-player has sound play action that seems to fill the entire field.

The first thing to notice is the *double* bonus set-up divided into gold and silver bonus points. The latter can be collected while the ball is in play if one aims for the right spots; the former is an out-hole bonus and features greater total value.

Three roll-overs start the action at the top as the regular lane entry has been discarded this time around. Instead, this game tends to bank on the action of the kick-out hole. One is at top right in a curved channel that scores the silver bonus and also features yet another rollover on its

Let's  
help  
each  
other.



The American Red Cross

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downward slope. Tucked away at the top left, and almost hidden by the plastic coverings is another kick-out hole that brings the action back to the top three roll-overs. All work well in tandem.

At top mid-field are three thumper bumpers which supply some good nudging possibilities for the major part of the game—the sequential numbered targets, of which there are six. Four grace the top surrounded by posts. At the left one finds a short lane and post arrangement that is a pure shot from the right flipper. On the opposite side a narrower version of Williams' Aztec's kick-back lane appears to further send the flow of play back up toward the top of this playfield.

Twin spinners with diamond artwork form the central target and a twist in this configuration is the addition of a kick-out hole tied into the silver bonus at the middle. Two remaining numbered targets are at mid-right side field, while also reoccurring at the bottom lanes. The Gottlieb bottom finishes off the basic features of this little gem of a game.

The one problem which may develop with this model is the flipper stroke, although I've been told that it will be altered. The range is far less than American players are used to, although Spanish players won't think twice about it. But for us over here, a wider power zone and fuller extension will be needed. Even the slope of this Spanish effort isn't as drastic as past ones.

In terms of play, if the flippers are changed, there are solid areas to aim for, with little nooks and crannies that should please even the ardent pinball admirer. In fact, the total effect tends to border on the "cluttered" compared to most of the other machines coming out—but I think this is an advantage here. There's an equal balance of play action throughout the board and the pacing is quick, except for some brief stops in the kick-out holes that are thoughtfully placed on the playfield.

Players for the most part are going to go for the center spinners since it means points as well as noisy action. The top bumpers should supply more than enough nudging possibilities. Getting the top four targets means an extra ball opportunity, so players should be more than occupied at the top of the

field. With the skilled player, aiming for the side 5 and 6 targets should prove challenging, although the potential double bonus is more than worth the risk. The feel is good and the principle of play makes this machine a solid competitor in the pinball gold rush.

From a graphic standpoint, the rendition of Laurel and Hardy leaves something to be desired, although the flashes of bright colors give it more a surreal quality rather than anything else. But I think that, if this aspect is a drawback, the action of the game itself should more than compensate for it.

Rating: ####

#### *Segasa d.b.a Sonic's FACES*

This four-player is an interesting piece that combines some eye-opening artwork with some incomprehensible play action. A kick-out hole is in use at the top of the playfield that tends to blend and modify many of Williams' Grand Prix's features—only in this case it falls short of the mark. Two top thumper bumpers have all the power and rebound potential of the old 'pop' bumpers, leaving much of the work to the player's flipper ability.

The theme of the game is to light up the faces of the girls on the mid-portion of the playfield. This can be accomplished only by going over the five roll-overs that dot the center of the playfield. A central target A & B offers double bonus possibilities and also the chance for a sucker shot straight back to the out-hole. The flipper arrangement is a conventional Gottlieb bottom with one extra flipper at the left of mid-field.

Unfortunately there are some wasted features on this model. The bonus, which alternates from left to right much like Grand Prix, can be changed by hitting a right side target at mid-field. But at this portion of the game lies two problems. One is a 5000 point bonus when lit lane, that won't get as much as maybe the designer hoped. At the top of this feature is a spinner gate, that angles in such a way that the ball can get hung up on the post if the player doesn't hit the ball hard enough, or doesn't nudge the machine at the right time.

Heading back to the top of the playfield one finds the most disappointing characteristic of the game.

When one lands in the kick-out hole, as one should try to do—a left top gate opens to reveal a side lane similar to Playmatic's New World's version. The problem though, with this spinner entry is that it serves no useful purpose for the player; in fact it tends to hinder play since it's wide open in terms of what it adds to the flow of the ball. You shoot the ball up and it returns right back to you, and usually right through the out-hole in a frustrating fashion. Players beware!

By modifying the two spinner areas this game could be a solid machine, since the play offers some variety of skill shots. Two top targets that advance the bonus value in the bumper area would be better off if the bumpers supplied more rebound action and greater speed. In fact, the slope of this Spanish game is the only thing, besides the wide open playfield, that speeds up the pace of the game.

The artwork comes right out at you, with striking eyes staring off into space in a rather ethereal fashion. Color is sparse although it's bright, and the play at a local New York City arcade was strong until the game was pulled recently. On the whole though, for Sonic the hands-down winner seems to be Prospector at the moment.

Six digit scoring is here as it is with the other Sonic effort, and getting the machine to turn isn't so hard a task if the player utilizes the shortened stroke to aim for the A & B double bonus targets as well as the center roll-overs. The one problem may rest in building up a right hand bonus when it's the left hand bonus that's going to count once the ball leaves the playfield. Rating: ##½

Well, that's it for now concerning a sample of the games you might not ordinarily see about town. Next month should begin the onslaught on domestic issues that are hitting the game rooms at a fast and furious pace. Until then, be well and prosper.

---

*Roger Sharpe's series "Are You Game: a pinball player's view" will continue in next month's Play Meter. The series focuses on the player's attitudes towards the machines he plays. Roger draws on his own vast experience and that of others for this series. Watch for it.*

# machine buying

(continued from page 36)

one in your arcade.

We are all aware of the bad press that pinball has suffered over the years. Each of us in the industry is trying to upgrade the image of the flipper and make it highly acceptable. Well-run arcades are doing a great job. Pool tables have suffered a similar image problem (remember the "Music Man"). Despite the establishment of family billiard parlors and other such "class" stores, many of the public have a strong emotional reaction at the thought of their kids hanging out at the local pool hall. If you couple this attitude problem with our own observations that the local "toughs" are more likely to come into an arcade that has pool than one that doesn't, it makes sense to us to try to avoid these image and control problems by simply not having a pool table. When you add these reasons to the fact that a pool table requires a great deal of floor space (roughly 230 sq ft) and the fact that a number of arcades in our area got into problems with law enforcement authorities because they allowed children under 16 to play pool, you can understand why we have stayed away from the installation of pool tables. Perhaps if conditions change, we may reconsider and install one in our more established stores. But for now, no pool for us.

Now that we have discussed some general guidelines for installing games in your arcade, let's get specific. I'd like to take a sample situation and give you a breakdown of what types of games a typical arcade might have. Let's assume you have a 2,000 square foot store, plenty of money, and have determined that, in order to generate the income you need, you will install 25 games (figures on the amount of income you can expect from games can be found in industry magazine surveys or in one of the books on arcade operation).

Using the 25 games as a base, we would make an initial purchase of 18 games. These 18 games would be divided as follows:

- Pinball . . . . . 6
- Air Hockey . . . . . 1
- Driving Games . . . . . 2
- Foosball . . . . . 1
- Shooting Games . . . . . 1
- Juke Box . . . . . 1

- TV Games (non-driving) . . . . 2
- Arcade Pieces . . . . . 4

Of these 18 games roughly 3 or 4 would be new pieces while the remainder would be used. As the pattern of play develops during the first couple of months, you can add additional foosball tables, pinballs, or whatever to meet your clients' demands. The distribution above, however, should provide you with a sound basis on which to open your arcade.

The large arcade operators reading this article will probably notice one other type of game which has been omitted from my discussion—the skeeball. This is a popular family piece. For proper operation, it requires a lot of floor space, at least 6-8 machines, and a stock of prizes to be given for tickets won on the skeeball machines. If you have the room, by all means add skeeball to the list of games in your arcade.

I hope you have found the information in this, and my previous articles, of interest and benefit to you. The arcade portion of our industry has been growing at a fast rate and all arcade operators need a forum for the exchange of information and ideas. Our problems and concerns differ from operators who


run strictly a route operation. *Play Meter* has recognized this need and has given us numerous arcade oriented articles and interviews with active arcade operators.

My three articles, which have appeared in the recent editions of this magazine, were mutually selected by the *Play Meter* staff and myself as topics of general interest to the arcade operator. We have plans for future articles, but we would like to solicit your assistance. We want to make sure that we are giving you the type of information you want. We would like to know that we are providing answers (or at least insights) to the problems that you are currently concerned about.


We are asking you, then, to drop us a line and let us know your concerns. If you would like to comment on the arcade business or even take exception to some of the points presented in my articles, we'd like to hear them. In this way we can be sure future articles will reflect the types of things you want to hear about.

Let's hear from you today—and go out and buy the right machines to give your arcade the start it needs!

**ONE OF THE REASONS  
HE'S AN ACE MECHANIC  
FOR HIS UNCLE HARRY...**



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(continued from page 17)

game. Besides it's not getting the quarter back but the winning that is the enjoyment.

**PLAY METER:** Have you made other adjustments to help merchandise the "time" you're selling?

**LITTLE:** In areas where there are not people that are against the sounds of the machines, an area like the Alladin Game Room, we take the tone makers or sound makers out and install them underneath the machine.

**PLAY METER:** Why do you do that?

**LITTLE:** To make a louder noise, for more action.

**PLAY METER:** Are they exposed then?

**LITTLE:** They're exposed at the rear of the machine on an angle bracket but they're never tampered with. Sound is very important in the merchandising of pinball machines.

**PLAY METER:** Do you have anything special that goes off, other than the standard click, when they win a game?

**LITTLE:** We have a four inch Edwards bell we put in. I'm a bell freak because it's a means of reward. It's related to "conditioning." If a person is "conditioned" properly, reward is the joy of accomplishment. Then if you let everybody know about it (the accomplishment), it becomes an audience participation thing rather than just a private affair.

And lights. We put a big 110 watt bulb in a styrene tube on top of the machine, and when it hits the free games that light goes on. It's merchandising the reward better. It shows from a distance that that person is playing on free games. The free games window on the back is very small and very hard to see. It isn't merchandising at all; it's actually reduced to the point where it's hard to see them. That's one of the things that should be done where free games are allowed, a bigger display of the free games.

**PLAY METER:** How have all these different little marketing techniques affected your overall take on pinball games?

**LITTLE:** I would say, conservatively speaking, it has increased the revenue by ten to twenty per cent, well worth the extra effort.

**PLAY METER:** What about arcade games? Do you do anything there? First of all pricing: I take it most, if not all of your arcade games are on quarter play and some on 50-cent play.

**LITTLE:** Right. Two player games we naturally put out at 50 cents but if the popularity, the fall off curve, starts to show a drop, we'll reduce it to one for a quarter, usually one minute for a quarter.

**PLAY METER:** So you more or less put it on a time basis.

**LITTLE:** Time. That's all we're doing is selling time in this business. Lights on, lights off. Selling a minute for a quarter is the only intelligent way that, with the higher cost of games, those games will get paid for. I have found in my experience, incidentally, that people play games because they are basically bored. It doesn't say too much for a game that the manufacturer says it does great in a high traffic area. The Kotex vendor at MGM does great. There's got to be a lot more put into games to challenge the players, to make it worth a quarter

for a minute. And there's got to be better merchandising.

**PLAY METER:** What has been your success with arcade games, as opposed to pinballs?

**LITTLE:** Our net is greater on the arcade games, video games, than on pinballs, but the fall off in popularity is quicker. Also our investment is higher on an arcade game than it is on a pinball machine.

**PLAY METER:** So the video games will peak out earlier?

**LITTLE:** We estimate 120 days.

**PLAY METER:** Is there any way at all, that you can think of extending that time?

**LITTLE:** I think the coming of the microprocessor will allow more flexibility in designing appeal into a game and I think the manufacturers are going to use that; in fact, I know they are. And the game is going to be more reliable with the improvements, after getting over the first two or three years of bugs in solid-state. They're coming out with more flamboyant things. I think the microprocessor is the second industrial revolution—that's what I think about the microprocessor.

**PLAY METER:** What do you think that's going to do to the prices of games?

**LITTLE:** You're involved here with the law of diminishing returns, limitations. It's related to how much a machine can earn, naturally, not its value. As they come up with more ideas, flamboyance, and the price goes up, so the earning powers will go up.

**PLAY METER:** Then you don't see microprocessors as a salvation for the operator n so far as the price of equipment is concerned?

**LITTLE:** I don't think the prices are going to go down; in fact, I think they'll go up. But they'll be able to come up with more exotic games and more appealing games and that in turn will increase the life of them by their appeal. They'll bring the games in the next two years to phenomenal heights. That microprocessor is the answer to the solid-state industry. I've done enough reading and understand what it does, I think. It allows the manufacturer unlimited expression in making games to appeal to the players.

**PLAY METER:** Only time will tell but we'd have to agree with you there. We're in store for some very big surprises thanks mostly to microprocessor technology. We've already seen some in fact; look at Seawolf and Gunfight.

**LITTLE:** I believe arcade games are going to get stronger and stronger and stronger.

**PLAY METER:** May we move on to commissions? What success have you had in changing the old, racked-out 50/50 commission structure that's plaguing everybody and has been doing so for so many years?

**LITTLE:** Personally I am not that successful in going to higher percentages. I use numbers and volume of account rather than trying to capture my return by taking the commission away from the location. I would like to do it, but I am not that successful so far. It's a negative but I'll be honest with you.

**PLAY METER:** So then, for the most part you're still working on a 50/50 split.

**LITTLE:** Yes, though as a rule in jukeboxes we're

on 60/40.

**PLAY METER:** Are you getting any kind of service charge or front money?

**LITTLE:** No.

**PLAY METER:** Are you planning to?

**LITTLE:** I'd like to but I think it's draining the business, the competition of the business. There's always someone running around trying to out-operate you.

**PLAY METER:** So you're trying to make it just on the cash box, right?

**LITTLE:** I hear about these people that get it on. I'm not the breed of cat that can do it. I've tried. I find that is the theme, but that's to cover up the higher prices the manufacturers have created. The operator is supposed to go out and give them 25 per cent. I have not been successful with that myself. That doesn't say it can't be done and there are a few people that can do it, but I haven't the nature to get it on. I may have it on a location for three months then I find I'm bumped by another operator for that reason. I find that the location offers a location, the spot to do business in and it seems to be that I can't get it. The split we demand on jukeboxes isn't too great for this area.

**PLAY METER:** Do you think there's going to be a big future for the jukebox market?

**LITTLE:** I believe there's going to be a radical change in the next two or three years; again we're back to the microprocessor: I think they'll be putting music into a microprocessor and eliminating the records. That's my opinion.

**PLAY METER:** Is that possible?

**LITTLE:** Yes, it is possible.

**PLAY METER:** What about quality?

**LITTLE:** I see no problem. Naturally I'm not that qualified technically to make a statement, but I see it revolutionizing the jukebox industry in the next two or three years.

**PLAY METER:** You mean to say you could go to a microprocessor and put a new record on it?

**LITTLE:** No, it could be programmed. You could put a microprocessor in and program it to 200 selections or whatever.

**PLAY METER:** How would you update it?

**LITTLE:** By changing the microprocessor.

**PLAY METER:** That could be costly for these guys that change records every week.

**LITTLE:** There aren't many records coming out. I change 20 selections or 10 records a month. But I never say ten records, I always say 20 selections, 20 new releases. We're standardized in programming; we treat it as a business. We allow certain degrees of flexibility but not much. We're not that personal when it comes down to it. I can't get down to bringing Flossy her favorite record. I take the personal touch out of it, to be truthful with you. All my programs are printed. We reprint all our programs once a month.

**PLAY METER:** You're talking about title strips?

**LITTLE:** Yes. Not typed—printed. All standard, too. I originated that 30 or 40 years ago when I went from nickel to ten cent music in the thirties. This was when Seeburg was spending thousands in the pages of *Cash Box* trying to keep the jukebox at a nickel. I was already at ten cents, maybe the first

one in the continental United States, Canada and Mexico to go to ten cent music.

**PLAY METER:** What's your music on now?

**LITTLE:** Music is on two for a quarter, in some isolated spots one for a quarter.

**PLAY METER:** Do you have quad?

**LITTLE:** All quad. We put the word QUAD on every jukebox we get.

**PLAY METER:** Whether it's really quad or not?

**LITTLE:** Right. And we have another one called "Tetraquadrasonic."

**PLAY METER:** You made that up?

**LITTLE:** Yes. People accept the word quad and really do not know what it is—there are no quad records on the market. Still everything we handle is quad, in some cases, as I said, tetraquadrasonic, which means nothing, but they accept it.

**PLAY METER:** That's merchandising for you.

**LITTLE:** We put speakers in; we install in every place a total overuse of auxiliary speakers to get complete saturation in the place so there are no hot spots or cold spots. We do that automatically, and we put the word QUAD, the letters Q-U-A-D on every speaker so the man thinks he's wired for sound quadrasonically. It is 100 per cent accepted. They do not know what quad means. You have to have perfect conditions, sit quietly exactly in the middle of a room just to hear quad. With stereo it was eyeball action; with quadrasonic it's just total saturation. And the idea is to make a quad sound without quad records. How ridiculous can you get? But it does sell, the word sells anyway.

**PLAY METER:** What other little marketing techniques do you use in your music route?

**LITTLE:** Basically it's education of the location owner to allow us that we know our music business—we don't know their business but we do know ours. As I said before, we don't get into the time consuming personal touch of providing records that each individual at the location likes. We put on a standard selection of music that is popular. We know there are only so many records coming out each month and we fulfill the need those create. Time and money are related and we find it's a waste of time keeping a library on hand. We do not treat programming that way at all. We treat it as a business. Every now and then we get an irate customer that doesn't like the selections we have, then we do bend but we usually wear them out before they wear us out. It's the opposite to the thinking of most operators, to be honest with you.

I've found that you can't win them all. You're not going to get them all, and you're going to lose the odd account over that. But I'd rather lose that account than get it into a very small personal touch that really doesn't show up in the end, in the overall yearly take of a jukebox. That's my own opinion. It's opposite to what the industry will say, but I've been there. As far as the records are concerned, I think I'm musically in tune. We allow the supplier to select the top records and he has every top record in the business going back to the oldies. But it's a young people's world. They are the bulk of the jukebox players.

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