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HOT OFF THE PRESS!

NEW JUKEBOX LICENSE STRUCTURE — Complete details on the new "voluntary" jukebox performance license should appear in next month's issue. The actual breakdown of fees may have been released by AMOA by the time you're reading this, provided that no snags occurred at a Feb. 28 public hearing on the matter at the Copyright Office in D.C. We expect it will go through and that most operators (especially larger music operators) will be very pleased.

NEW ROWE TOPPER — **Arnold Greenhut** has been named Chairman and CEO of both Rowe International and its parent R.I. Holdings, succeeding **Bruce Cowles** who has announced retirement plans. Greenhut, already known to Rowe distribs, comes from Merrill Lynch (whose capital helped Cowles and others in Rowe's management buy the company last August).

PIONEER PICKS POMONA — Right at press time, Pioneer's juke division VP **Paul Scribner** said the firm has selected its Pomona, Calif. plant to begin manufacturing their new CD *Laser Juke* as early as mid-year. Meantime, units are being built and shipped over from Japan. By the way, a rep from Philips NV (the giant Dutch-based consumer electronics firm) corrected us after we stated that Pioneer invented the compact disc itself. He said the CD was essentially invented by Philips engineers and that further refinements came from Sony. Philips' Norelco division was also the inventor of the magnetic tape cassette.

A MARK TWAIN SITUATION? Rumors that Modern Vending in Indianapolis was closing up were denied by its President **Tom Goldberg.** He told *RePlay* on Feb. 22 that the dealership is very much open for business and speculated that the rumors were fueled by a recent paring down of their overall employee roster. "Sure, we've had problems, which I'm sure others have had as well," Goldberg stated, adding once again that rumors about a closure are bunk . . . There is no rumor, however, that Cleveland Coin International is about to open an office in Indianapolis. Company supremo **Ron Gold** told us they may announce the address this month, as well as the products they'll be representing in that market (see News Digest story inside).

MICROPROSE will show its long-awaited ***F-15 Strike Eagle*** air battle video at ACME, but not on the show floor. The unit (housed in an upright cabinet with optional seat) will be unveiled to prospective distributors (and invited operators) in a hotel suite. Apparently, the firm still has to field test it, otherwise it would be on public display. However, **Gene Lipkin** said "everything looks great and we're hoping for a May release." It's an arcadey piece and may actually go out on dollar vend.

AMOA EXPO SITE CONFIRMED — This fall's AMOA Expo (Oct. 25-27) is definitely taking place in **New Orleans,** so you can scotch those rumors about it moving elsewhere due to an alleged shortage of hotel rooms. "It had darn well better be in New Orleans," said AMOA Exec VP **John Schumacher,** "because I just signed the contracts for the space!" The show itself will occupy the Convention Center; AMOA has booked plenty of rooms in the **Hyatt,** the **Marriott** and the **Sheraton.**

"DEATH THROES" — The Feb. 24 issue of *Billboard Magazine* carried a front-page story, saying that vinyl is "now widely regarded as being in its death throes." The story went on to say that major record labels are cutting out vinyl single production of many records . . . even hits at their highest point. That increases the importance of RSI, a new venture run by leading operators to keep 45 singles alive. We've got much more coverage inside of the 45's woes and hopes.

THE DIVINE ONE STRIKES AGAIN — **Bette Midler's** *Wind Beneath My Wings* won the top single of 1989 award on the Feb. 21 Grammy show. CD operators may consider buying her ***Beaches*** soundtrack disc album, which not only has the single but also *Under The Boardwalk,* which also got action during 1989. Order Atlantic 81933-2. The CD has been out about a year now . . . The initials EMI mean one thing on a record label, but they're also the name of **Brian** (Capcom) **Duke's** new bride. He and **Emi** eloped to Oahu and were wed Valentine's Day at Diamond Head Lighthouse (Brian's friends at EMK Vending made the wedding arrangements). A reception in Santa Cruz will be held March 3, after which Emi will accompany her new husband to the ACME show to meet the rest of the guys and gals from Brian's business.

RePlay

the Players' Choice

MARCH 1990

TOP GAMES NOW IN OPERATION, BASED ON EARNINGS-OPINION POLL OF OPERATORS

upright videos

		MODEL/MANUFACTURER	RATING	DIST.
➡	1	**TMNT (TURTLES) (Konami) (3)**	**9.55**	**89%**
	2	HARD DRIVIN' (Atari) (11)	8.66	46%
➡	3	CYBERBALL 2072+ (Atari) (3)	8.52	34%
➡	4	BEAST BUSTERS (SNK) (1)	8.50	13%
➡	5	OFF ROAD (Leland) (12)	8.09	75%
	6	ALL AMER. FOOTBALL (Leland) (4)	7.71	23%
	7	FINAL LAP (Atari) (16)	7.64	23%
	8	OPERATION THUNDERBOLT (Taito)(11)	7.62	53%
➡	9	S.T.U.N. RUNNER (Atari) (4)	7.54	32%
➡	10	MIDNIGHT RESISTANCE (D.E.) (3)	7.54	30%
	11	CYBERBALL (Atari) (12)	7.46	35%
	12	TEAM QUARTERBACK (Leland) (16)	7.41	40%
➡	13	CRIME FIGHTERS+ (Konami) (7)	7.30	58%
	14	TURBO OUTRUN+ (Sega) (9)	7.28	48%
	15	OUTRUN (Sega) (39)	7.22	69%
	16	CHASE H.Q. (Taito) (15)	7.20	52%
➡	17	S.C.I. (Taito) (2)	7.17	19%
	18	MECHANIZED ATTACK (SNK) (9)	7.10	26%
➡	19	SUPER MONACO GP (Sega) (6)	6.97	23%
	20	SUPER HANG-ON (Sega) (32)	6.94	60%
	21	NARC (Williams) (13)	6.93	44%
	22	AFTER BURNER (Sega) (29)	6.83	60%
	23	TOP SPEED (Romstar) (17)	6.73	21%
	24	POWER DRIFT (Sega) (14)	6.70	29%
	25	ROADBLASTERS+ (Atari) (29)	6.58	69%

+ indicates game was produced in both dedicated & software forms

best new videos

➡	1	WINNING RUN [u/r + s/d] (Namco/Belam)
➡	2	KLAX [u/r + h-kit] (Atari)
➡	3	METAL HAWK [u/r] (Namco/Belam)

best software

		MODEL/MANUFACTURER	RATING	DIST.
➡	1	**FINAL FIGHT [H] (Capcom) (1)**	**9.02**	**31%**
➡	2	WWF SUPERSTARS [H] (Technos) (8)	8.55	79%
➡	3	BADLANDS [H] (Atari) (1)	8.25	8%
➡	4	TOKI [H] (Fabtek) (3)	7.90	26%
➡	5	DRAGON BREED [H] (Irem) (1)	7.88	5%
	6	GOLDEN AXE [H] (Sega) (9)	7.79	76%
➡	7	SHADOW DANCER [H] (Sega) (2)	7.71	21%
➡	8	TASK FORCE [V] (Amer. Sammy) (2)	7.60	7%
➡	9	50 CALIBRE [V] (Romstar) (4)	7.50	20%
➡	10	U.N. SQUADRON [S] (Capcom) (5)	7.39	30%
➡	11	VS. CRIMEFIGHTERS [S] (Konami) (5)	7.36	29%
	12	ARCH RIVALS [H] (Midway) (9)	7.32	70%
➡	13	BUSTER BROTHERS [H] (Capcom) (2)	7.19	24%
➡	14	RAMBO III [H] (Romstar) (2)	7.19	18%
	15	TETRIS [H] (Atari) (11)	6.96	72%
➡	16	E.S.W.A.T. [H] (Sega) (4)	6.92	56%
➡	17	WILLOW [S] (Capcom) (5)	6.89	30%
➡	18	BLOCKOUT [H] (Amer. Technos) (1)	6.86	5%
	19	CABAL [H] (Fabtek) (15)	6.81	64%
	20	SPLATTERHOUSE [V] (Sharp) (7)	6.81	14%

[H] horizontal [V] vertical [S] system [R] retrofit

flippers

➡	1	**WHIRLWIND (Williams) (1)**	**9.00**	**34%**
	2	ELVIRA (Midway) (5)	8.53	56%
	3	EARTHSHAKER (Williams) (11)	8.37	58%
	4	POLICE FORCE (Williams) (6)	8.07	55%
➡	5	MOUSIN' AROUND (Midway) (2)	7.92	29%
	6	CYCLONE (Williams) (23)	7.63	66%
➡	7	MONDAY NIGHT FOOTBALL (D.E.) (5)	7.61	23%
➡	8	ROBOCOP PINBALL (Data East) (1)	7.50	16%
➡	9	LIGHTS,CAMERA...(Gott./Prem.) (3)	7.48	30%
➡	10	BAD CATS (Williams) (3)	7.48	30%

➡ *available brand new at certain distributors; number following brand shows months on chart including this one.*

RATING: *Operators were mailed "ballot sheets" listing games in active operation in U.S. locations and game centers and asked to "rate" the earning performance of each on the "1 to 10" measure: 10 for "power-house earnings," 9 for "excellent," 8 for "very good game," 7 for "good game," 6 for "decent game," 5 for "just average," 4 for "below average," etc. The written votes were tallied up and divided by the actual number of times the specific game was rated. Hence, the decimal points.*

DIST.: *The percentage of the surveyed arcade and street location operators who have the item on location. No upright videos rated by less than 15% of these operators appear on the Upright Videos chart, but promising new items appear under Best New Videos.*

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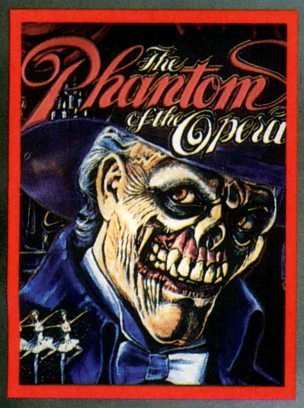

See the Phantom unmasked and true face revealed.





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RePlay magazine

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COVER

The cheerleaders on our cover are celebrating the debut of Neo•Geo, SNK's brand new (and well-homeworked) video game system. But if you want to see the product before your competitors, you've got to go to the ACME show. That's where SNK's newest brainchild will make its first appearance on these shores.

It's already been shown in Japan and European dealers should be hosting operator showings by now. For us in the Colonies, the kickoff's in Chicago. (Besides Neo•Geo, SNK will also show their lower-priced 'Search & Rescue' upright and their three-gun 'Beast Busters,' which is already scoring.)

Cheerleaders flanking SNK America prexy Paul Jacobs (with megaphone) are, from left: Tommy Linn, Sue Jarocki, John Barone, Rachel Davies and Tracy Tate.

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EDITORIAL

An age-old dictum for starting a successful business says, "Find a hole and fill it." The growing scarcity of new 45 singles has become such a hole, and now comes Dock Ringo and Wally Bohrer to fill it. These two operators have joined with some others to purchase Record Source International (RSI) from Billboard Publications for several reasons, the most important to ensure a continuing supply of good singles for 45 jukeboxes.

We don't want to run an "ad" here for Dock and Wally's new project, but we have to tip our hat to people within our own industry who have come up with the brains and bucks to nip the 45 problem in the bud before it got any worse. CD boxes are coming up strongly, to be sure. But there are still almost 225,000 45 boxes out there which need to be fed with software. The one-stops (which will be included in the RSI program on a commission basis) have been at the mercy of the record labels — one of whom, we hear, only intends to press two out of their next 48 singles on 7" vinyl. That label will now work with RSI.

The RSI program is simple. RSI will "test and screen" proposed new releases through the radio station net it bought as well as through 600 selected jukebox stops. Then, six freshly pressed singles will be sent every two weeks to subscribing operators on a per-jukebox basis. These not only include hit singles on 45 format that weren't available that way before, but all the new stuff originally brought out on 7" discs as well, and in all categories from pop to country to R&B.

They will sell this service on a subscription basis and as expected, the records UPS'd to the operator will cost more (about 20 cents) than those bought at the one-stop. As mentioned, one-stops will be invited to sell subscriptions on a commission basis, so as Wally says "they'll be in the loop." Of course, nothing in business is a slam-dunk, but this program sounds good. The "new" RSI has to establish offices and get its sales literature together, which should happen quickly. And, yes... they've already figured out a way to press extra records, provided the operator demand is there. There's a bright light shining in the 45 tunnel and operators flicked the switch.

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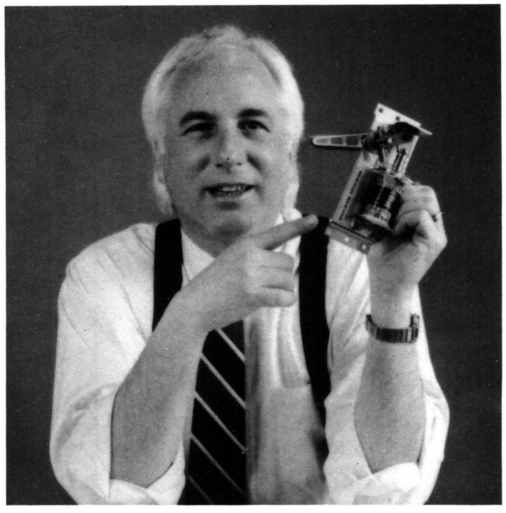

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INSIDE

MARCH 1990

SPECIAL ARTICLES

IN A WORD, ACME

The annual spring trade show is upon us and tradesters are feeling both curious and hopeful. We provide a "sneak preview" of games, along with our usual complete coverage: logistics, exhibit hall floor plans, and "Top 10 Reasons to Go to ACME." It all begins on . . . . pg. 23

MUSICAL MATTERS

An extra-special music section in this issue begins, sadly, with our farewell to Jack Gordon. Next, a poll of jukebox operators. Then, details on the 45 shortage and a new effort to sustain vinyl singles. Also: Pioneer news, a salute to Wurlitzer's Dick Myrland, jukebox copyright information, and more! The sing-along begins on . . . . . pg. 161

MONETARY MATTERS

50 cent play! Dollar coins! They're both going to happen; we tell you how. Operators and Betson's John Margold separately discuss the two-quarter concept. (You'll love our photo essay.) Then, catch up on the industry's latest efforts on behalf of dollar coins . . . . . pg. 90

"STATE" YOUR CASE

Operator association leaders from 17 states and one city gathered in Chicago to discuss industry concerns. This talented group could offer a new source of "grass roots leadership" . . . . . pg. 72

AAMA FOLKS

Do the names Joyce Weller, Bill Kidwell, Kerry Sharman & Mary Beth Fay mean anything to you? They should. These folks help keep AAMA (and the industry) on track . . . . . pg. 44

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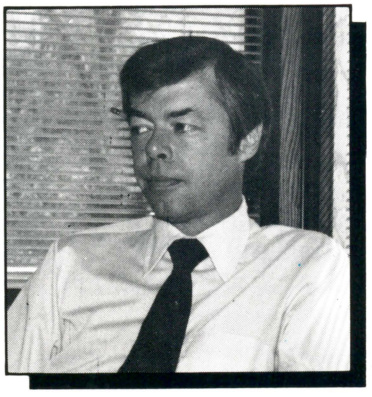


Sometimes it's the mission of a trade magazine to bring the "bad news" to its readers. After our last issue, some called to say we were a tad "heavy" in reporting the rather soft nature of the video side of the industry. I have no apologies because everything stated was true, not the least of which was that the consumer side of the business is making quantum leaps past ours (it used to be the other way).

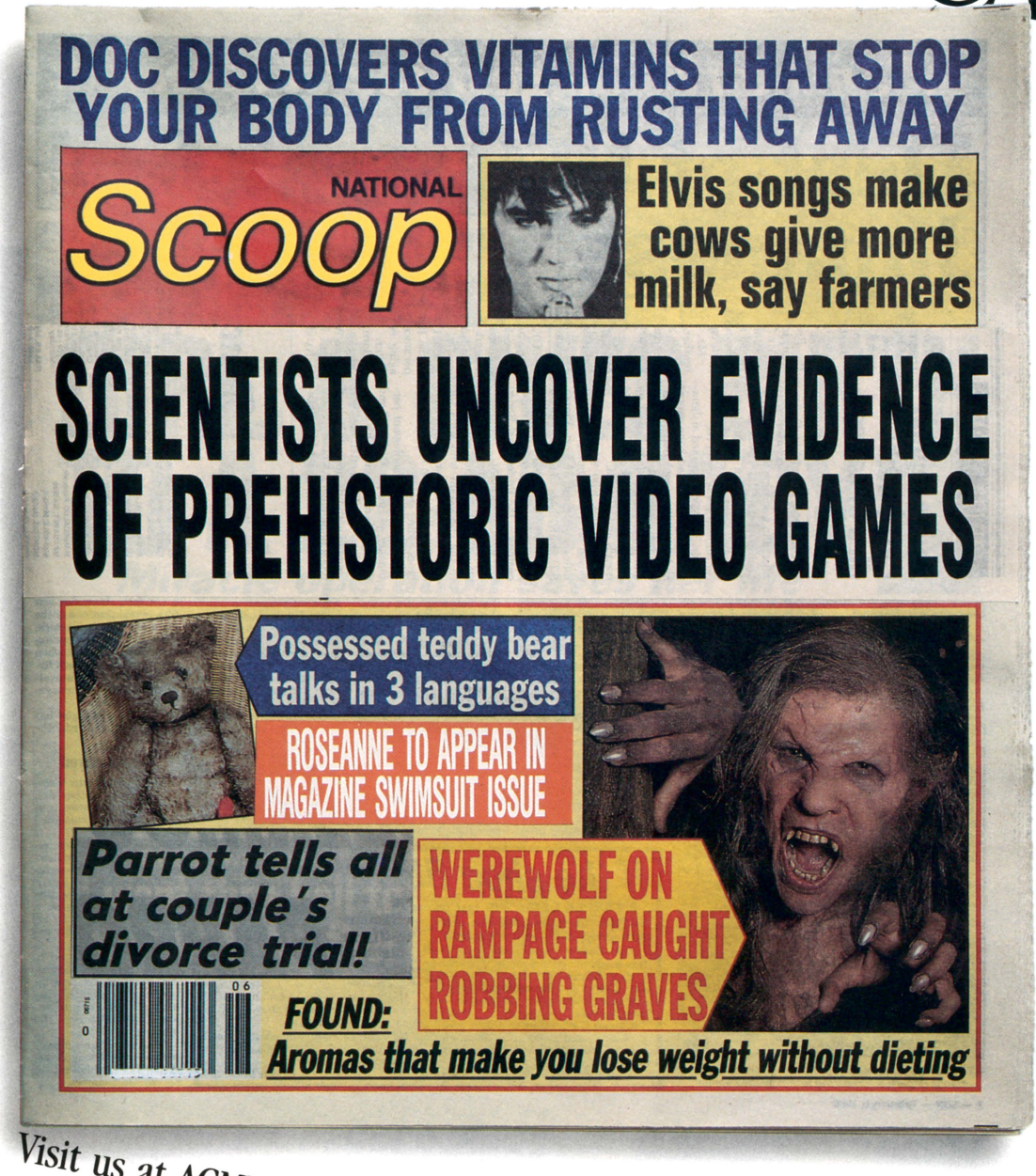
Listen. We have some great video attractions at the dealer showrooms, and probably some nifty new ones to come after ACME. That's not the point. If the operator who buys these things isn't excited about video, that's the point! Words don't influence that crowd of businessmen. Deeds do. The ink on the trade magazine paper helps influence the ebb and flow of product, but the signature on the operator's check book is what counts.

Video games are obviously as vital a part of the route as jukeboxes. They go into places jukeboxes can't. They provide heavy financial grease to the whole industry engine. They are making money for operators, but not enough for many operators to get "giddy" about buying new games, unless those new games show more-than-average spunk.

That said, I have to discuss some more bad news. Jack Gordon, a true pioneer of coin-op music, is dead. You have no idea what I thought about that man, unless you were around when he ran Seeburg in the fat years. He was a "white knight" who, had he devoted only 10% of his brainpower to the video concept, would probably have had everybody running games on 50 cent play or doing some other hoops to make everybody crazy (and making more money).

He called me about a week before he died to ask, "Eddie, what's going on with the new jukebox license?" I told him there was a gag order on the specifics, but word would come down real soon. I didn't know that would be the last time I'd hear his stentorian voice. But I can tell you this: if AMOA or AAMA doesn't make a special salute to this singular man who did so much for the jukebox, I'll move to Antarctica so I won't have to look at another jukebox again.

WE HAVE SOME OUTRAGEOUS NEWS FOR YOU IN CHICAGO.



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NEWS DIGEST

TRADE PREPARES FOR EXPO

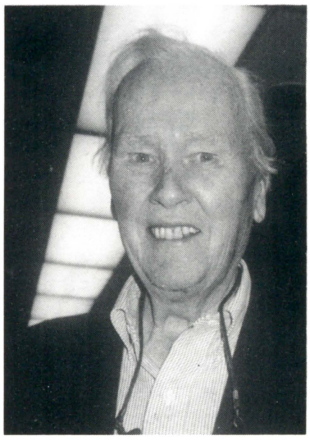
Many new products will enjoy their world debut at ACME, the **1990 American Coin Machine Exposition.** This year's spring show takes place March 9-11 at the Hyatt Regency in Chicago. We've got full coverage, including a "sneak preview" of equipment which will be shown; the usual logistical information (schedules, registration, housing, exhibitor list, floor plan, etc.); and our "Top 10 Reasons to Go to ACME." Special section begins on **page 23.**

NEW PRODUCTS DEBUT

After our "Sneak Preview" story (further inside this issue) went to press, we learned of additional products to be exhibited at ACME. **Midway Manufacturing Co.** will show a new brand new video, a new pinball and their *TriSports* video featuring pool, miniature golf and bowling games. New from **Capcom** will be the horizontal kit ***Capcom Baseball,*** featuring serious baseball action with occasional humorous touches. Also coming is their first vertical CPS system title, ***Mercs*** (short for "mercenaries"). It will probably be marketed as a dedicated upright, since this three-player game requires a larger control apron. **Mars Electronics** will show two new downstacking bill acceptors with all the features of their VMF Series, plus additional user benefits such as lighted bezel. Ideal for installation in pins and videos, where space for stacking is available only below the bill acceptor throat. From **Lauran Bromley,** you'll see a delightful electromechanical "miniature golf" game that's built into a pinball cabinet. Look for this one in the Ameri Corp. booth (they're representing the line in the U.S.)

JACK GORDON DIES AT AGE 77; INDUSTRY GIANT LED TRANSITION FROM 78s TO 45s

Jack Gordon, the living legend of the jukebox industry, died Feb. 18 from heart failure. During his long career, he accomplished more in coin-operated music than perhaps any other survivor of the juke's Golden Age. He had scaled the heights at the original Seeburg Corp., and almost literally broke the old 78rpm record over his knee to bring the industry into the age of the 45.



Gordon's sleeves were covered with industry hashmarks in marketing and in technical advances such as disco jukeboxes and little LPs. He was even a driving force behind the new Seeburg, ushering the industry into the CD era. At the time of his death, he was a CD jukebox operator in San Diego, Calif. — a fact which in some ways, seems to have brought his career full circle.

Many people become larger in death than they were in life, but Jack Gordon was always one of the industry's true giants. With his stentorian voice and his bold visions for the future, Jack Gordon always had a new idea to lead the jukebox business in a better direction. Please see our farewell story on **page 161.**

JUKEBOX COPYRIGHT: WHAT THE DEVIL IS GOING ON?

What's happening with the 1990 **jukebox copyright license?** AMOA announced several weeks back that a new **voluntary agreement** with the performing rights societies is forthcoming . . . an arrangement which will give jukebox operators a way to pay this year's and future musical copyright obligations. At presstime, though, operators still lacked answers to the crucial 5 W's of the situation: **Whom** do I pay? **What** amount do I pay per box? **When** is the money due? **Where** should I send it? **Why** are some locations being told that operators without 1990 stickers are violating the copyright law? (And how should I respond if this happens to me?) We've got some of the answers (but far from all) in our story on **page 186.**

AAMA TO MAKE KEY DECISIONS AT ACME BOARD MEETING

"It's going to be one of our most important board meetings, ever." So says AAMA Exec VP **Bob Fay.** AAMA's board of directors will meet on March 8, in conjunction with the ACME show in Chicago. "Many dollars-and-cents decisions will be made at this event," stated Fay. AAMA will make **key decisions** on plans for dollar coin lobbying; marketing and promotion; a proposed industry marketing poll; possible distributor freight programs; and response to requirements for government certification (Chicago UL) of industry product before expo display. Following the AAMA



BOB FAY

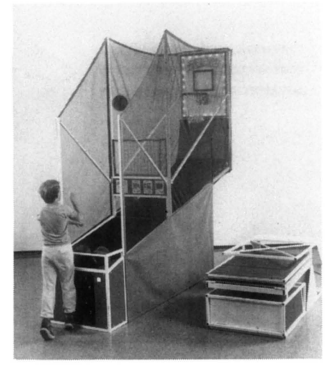
board meeting, there will be a meeting of the **AAMA-AMOA Joint Leadership Committee.** Five top members from each association will attend. It's our guess that many of the same issues will be discussed.

INDUSTRY'S IMAGE GETS A LIFT FROM AAMA PR EFFORTS

AAMA's public relations efforts are enjoying continued success. The "industry spokesman" program is off and running; Exec VP **Bob Fay** did five radio interviews during a recent visit to Seattle, Wash. "I got a chance to discuss industry dynamics, dollar coins, and to tell the radio audience about some of the current hot games," Fay said happily. "All of the stations praised our industry's participation in anti-drug programs and anti-child abuse education. It's a real breakthrough for us," Fay continued, "and as the year goes on, we'll see more radio time devoted to our industry, and probably some TV as well." Bob and AAMA topper **Gil Pollock** will do more interviews in Chicago during ACME. In other PR news, the next poster in AAMA's anti-child abuse series will soon be mailed out to locations nationwide. The photo shoot, featuring TV star **Fred Savage** playing a coin-op game, was accomplished in Los Angeles as planned. Finally, as we went to press we learned that AAMA is co-sponsoring the "Carnival for Life" with AMOA on May 1 in Washington, D.C. You can read more about the D.C. events in our story on **page 88.**

ADASTRA/POP-A-SHOT MERGER PLANS CANCELLED

The planned merger of two leading basketball game makers, **Adastra** and **Pop-A-Shot,** is no longer on the drawing board, Adastra President **Foster Brashear** has announced. "After 'living together' for a while, we decided not to get married," he explained wryly. Adastra remains friendly with Pop-A-Shot and is manufacturing some models for Pop-A-Shot on a contract basis; however Adastra is in no way involved with direct marketing of games to any and all buyers, Brashear said. "We believe in and support the established distribution system," he stated. "We prefer to sell through distributors wherever possible because of their contribution to the smooth functioning of the industry. In some areas where we lack distributors, we do sell



Adastra's **Hoops** *basketball game*

direct to operators at our advertised retail price. We do **not** ever knowingly sell to individual locations. We regard the operator as our customer and we strive to support, not undermine, his efforts. Adastra looks forward to a long and mutually profitable relationship with our real partners, the coin-op distributors and operators of America."

HIGH TAXES HURT CANADA

If you thought American operators were paying high taxes and license fees, wait till you see what some Canadians pay. An operator in Quebec pays the provincial government the following annual machine licenses: $150 for a pool table, $300 for a video or pin, $800 for a poker or bingo (considered "gray," but they'll still take the tax money), $150 for darts or shuffle alley, $25 for a kiddie ride, $150 for a trivia game. . . and zero for a jukebox. Also, anyone operating in Montreal pays an annual city permit of $97 per game. Worse yet, a new 9% Goods and Services Tax will hit Canada next year, apparently due every time money is collected from a machine. Canadian operator associations say it's double taxation, which (because of currency and hardware limits) they have no way to pass on to the consumer. Ouch!

CLEVELAND COIN OPENS INDIANAPOLIS BRANCH OFFICE

Cleveland Coin International will open a fully staffed and serviced branch office in Indianapolis this month. Company chief **Ron Gold** told *RePlay,* "This is one more affirmation of our commitment to this great industry. We're planning a first-class office there, under the management of nine year industry vet **Tim Dwyer."** Reportedly one of the newer jukebox lines will be carried by this new branch. Asked for comment, Gold stated: "I can't tell you all the lines our new branch will represent until the ACME show, but



I'm pleased to say that it will offer a great many first-rate products to Indiana operators." At presstime, Clecoin's **Herman Fox** was scouring the city for a suitable site.

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JIM TRUCANO MADE AMOA PRESIDENT-ELECT AT MEETING

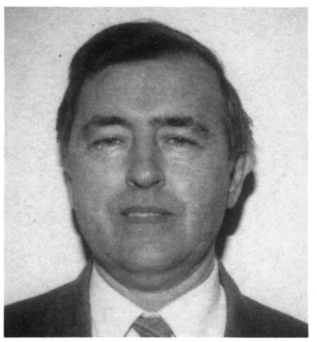
At October's AMOA Expo, **Jim Trucano** will move up become AMOA's 1990-91 president, **Gene Urso** will become First VP, **Craig Johnson** will become Treasurer and **R.A. Green** will become the new AMOA Secretary, on track with his fellow officers for a turn at the operator association's top job. This officer slate is the result of AMOA's Feb. 9-10 board of directors meeting (Palm Springs, Calif.). "It was a very successful meeting," said current prexy **Jack Kerner.** See separate "News Digest" items on jukebox copyright and 45 single sourcing for additional results from the board meeting.



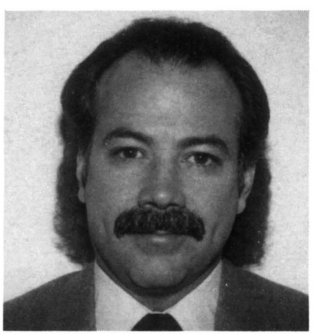
JIM TRUCANO

NEW U.S. FIRM, I-VICS, TO OFFER VIDEO GAME KITS

A brand new video kit company will make its debut and present its very first video game kit, at this month's ACME. They're called **I-VICS, Inc.,** which stands for "International Video Consumer Systems." The new firm is based in Santa Clara, Calif. (about one hour north of Los Angeles). Prexy **Ken Boyce** has many years' experience in international marketing and business, resulting in "very close ties with several Japanese software companies," he said. Ten-year coin-op distributing veteran **LeRoy Hancuff** will serve as national sales manager. Operators will remember LeRoy from his days at General Leisure, now General Coin up in the Pacific Northwest. The firm's first game is a two-player co-operative item called ***Meta Fox.*** In this air combat game, you start off with a propeller jet, then graduate up to a Saber Jet and finally a Hornet. I-VICS will license kits directly from software R&D firms and sell them through the distributor network. "Distribution is looking very good,"



KEN BOYCE



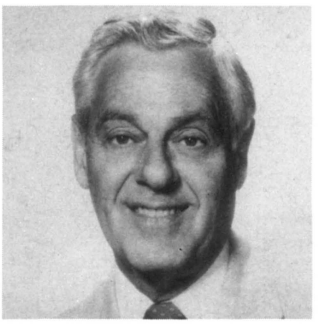
LeROY HANCUFF

LeRoy stated. "Our goal is good games at competitive prices and so far the reception has been excellent." You can contact the firm at I-VICS, Inc., 1900 Wyatt Dr., Ste. 3, Santa Clara, CA 95054; 408/492-1296. Be sure to see their booth at the ACME show!

HIGH-LEVEL JAPANESE/U.S. COIN-OP CONTACTS INCREASING

On Feb. 28, **Jack Kerner** became the first-ever AMOA president to speak at the Japanese operator association trade show (AOU). Kerner discussed the American operator's problem of high product prices and 25¢ play prices. He also stressed the need for greater cooperation between Japan and the U.S. and he invited the presidents of Japan's AOU, JAMMA and NSA associations to visit this fall's AMOA Expo. Taito America's **Joe Dillon** tendered the original invitation to Kerner.

Kerner's call for greater Nippon-U.S. consultation seems sure to be heeded. A delegation of Japanese trade leaders from JAMMA will meet this month with members of the AAMA board of directors. The meeting will occur immediately prior to AAMA's March 8 board meeting in Chicago. Topics for discussion include game promotion, dollar coins, game prices, association business, and more.



JACK KERNER

E. EUROPE MARKET GROWS FAST

When the Berlin Wall cracked open last November, coin-op tradesters said it would be 10 years before a viable market developed in Eastern Europe. Now those estimates may have to be revised to a faster timetable. According to our overseas correspondent **Mary Openshaw,** "Recent changes in Eastern Europe mean that the total European market has become **much bigger** than it was even a few months ago. Supplying Eastern Europe will not be easy for economic reasons," she added (they're strapped for cash and for exchangeable currency). "But these markets are going to develop; that is certain. The new authorities will want to offer some entertainment to their fun-starved peoples. This subject was much discussed by trade members at the recent ATEI show in London," Mary reports. In the same vein, Europe's coin-op and leisure industries are rapidly becoming more internationalized as the 12 Common Market nations prepare to lower almost all trade and regulatory barriers in 1992. Said Mary: "Anyone in any of the member nations will be able to set up a business, or start up a route, in any of these countries. 1992 is very much on Europe's mind these days." Learn more about Europe's mood in related stories beginning on **page 117.**

By the way, as of March 1, Mary has a **new address.** Write to: Mary Openshaw, 1 St. Michael's Gate, Michael Street, Kilkenny, Ireland.



MARY OPENSHAW

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ACTION LOTTO



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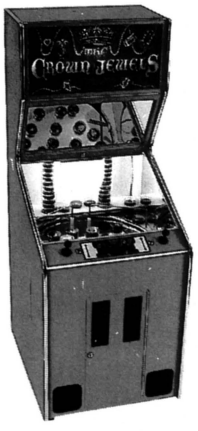

CROWN JEWELS 80



CROWN JEWELS 30



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LAWSUIT'S LAST LESSON: COOPERATION, SAYS TAITO

Taito America Corp. has released the following statement about the parallel legal dispute, which was recently turned down by the Supreme Court. Said the firm: "Taito has spent time, energy, effort and dollars to defend against the violation of our rights. The use of parallel games did not expand the industry or increase location collections. Only good products at fair prices that produce a return on investment for all industry segments — regardless of configuration — are the ultimate solution. It is a sad commentary on our industry that this simple truth must be communicated through the Supreme Court."

Taito's statement continues: "Did we learn anything? Is there a lesson? We are an in industry with diverse interests which depend upon one another for success. The industry survives on good products. The distribution channel of manufacturer-distributor-operator-location-player is held in place with mutual need. No one segment can long survive without the help of the other. The lesson is simple. We must work together to make the system strong.

There is no operator, distributor, or manufacturer problem. They are all our problems — high prices, similar themes, home games and price per play will be overcome by respecting one another and working together. Let's start out by joining and working with the industry associations and encouraging communication between associations."

IF YOU LIKE *TMNT TURTLES*, THANK KONAMI'S KOZUKI-SAN

As King Solomon once said, "The voice of the turtle is heard in the land." This time the "turtles" are of the "teenage mutant" variety, which earns quarters at a hare's speed. *TMNT* remains a great boon to the American market, so *RePlay* congratulated Konami's supremo **Kaz Kozuki** (via fax). We also probed this prolific developer of vidgames on some timely industry questions. See our "Conversation With Kaz Kozuki" on **page 201.**



KAZ KOZUKI

TMN TURTLES NEWS:

The Nintendo home video game version of *Teenage Mutant Ninja Turtles* was out before Konami's coin-op version. Nintendo is releasing *TMNT II* for the home this summer. Tradesters reaping profits from Konami's coin-op *Turtles* say they would welcome a sequel, too. You won't see a sequel at Konami's ACME booth, but you will see an excellent video kit with movie licensing tie-in: ***Aliens.*** Meantime, Konami happily notes plans for well over $30 million in nationwide promos of the "Turtles" characters this year. Promos range from Burger King TV ads, to a major motion picture. There's far too much promotional activity to list here, but the total effect ought to keep earnings high on *Turtles*, the coin-op video game.

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And for those who

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THE "DISAPPEARING 45": TRADE SEES OMINOUS SIGNS

"What is the poor operator going to do about the disappearing 45?" AMOA President **Jack Kerner** asked at AMOA's recent board meeting. "It definitely has been a real problem as of late," stated AMOA's Jukebox Promotion chairperson **Tami Norberg-Paulsen.** "The reason our Love Month promotion came off so late," she explained, "is because we couldn't get record companies to commit to which titles would be available on 45s." Many smalltown operators are



hurting, saying they can't yet afford to switch thousands of 45 jukebox locations to CD music, Tami added. Read more about 45s in our story on **page 179.**

BOHRER, RINGO & CO. HAVE A PLAN TO "SAVE THE 45"

Are **Wally Bohrer, Dock Ringo** and some of their friends and associates going into the record business? Yes. And they say operators of 45 jukeboxes may be able to enjoy a complete supply of hit music in 7" vinyl singles for as long as they want them. Bohrer, Ringo and friends have formed a private, for-profit concern and have purchased **Record Source International** (RSI) from the firm which owns *Billboard Magazine.* RSI now provides 45s (made by all labels) to hundreds of radio stations across the country. Under the new regime, RSI will continue doing this . . . and will **also** mail proven or expected hits to subscribing jukebox operators. Any song which record manufacturers release on cassette single will be available to RSI as a 45 (assuming enough operators join the service so that RSI can deliver a big enough order to make it worth the record labels' while). Subscriptions will cost $200 annually and will provide operators with 144 records per subscription, per year in a given category (pop, country, R&B, or a combo of R&B/Pop or R&B/Country). One-stops can sell subscriptions to operators for a commission; operators may subscribe directly in areas not serviced by one-stops, said Dock Ringo. More details about RSI may be found in our story on **page 187.**

ABOUT THOSE CD JUKEBOX RUMORS: THE OFFICIAL WORD FROM LELAND, DYNAMO & PMP

The industry's been awash with rumors that **Leland** and **PMP Enterprises,** as well as **Dynamo Corp.,** will each enter the CD jukebox market with different dedicated CD boxes. The rumors are premature, said spokesmen for the first two firms. The rumors are wrong, said Dynamo. In early February, Leland President **John Rowe** told *RePlay:* "Leland has entered into an agreement with **Fender, Inc.** (a Brea, Calif.-based guitar and musical equipment firm) for a study of the R&D requirements, engineering possibilities and market opportunities involved in producing and marketing a dedicated CD jukebox. We have been interested in CD jukeboxes for the last two or three years. Nothing is ruled in or ruled out at this point. Whether we will enter the CD jukebox market with our product is truly an unanswered question at this time, but we think the market is an exciting one with



great potential for growth."

As for PMP Enterprises, they "may" show a prototype of a CD jukebox in a suite for distributors only, but even this is not certain. This prototype definitely won't appear on the show floor, said the firm's **Eddie Pellegrini.**

Texas-based Dynamo Corp. scotched rumors of entering the CD jukebox market. They noted that Rowe is already well-established and "Pioneer is too big a giant for us to want to pick on," President **Bill Rickett** explained. "We looked at the Arbiter jukebox last fall and made our decision then to stay out."

OREGON PUNISHES INDUSTRY WITH 100% TAX HIKE



Oregon's annual per-game **taxes will double** (from $50 to $100) on June 30, unless 40 representatives and 20 senators can be persuaded to call for special legislation to repeal the increase. The governor personally campaigned for the stunning tax hike, which was targeted solely at the coin-op industry. Funds raised by the tax hike are earmarked for his "children's agenda." Considering the mighty political muscle which supports the tax hike, can it be repealed? "There just might be a chance of getting this new tax reversed if all Oregon operators get together and call or write our legislators now," said operator Eric Mahaffy (Easily Amused, Springfield). "Please call or write me and I'll send you a packet of information," he advised. Operators in surrounding states who wish to head off the "domino effect" are also encouraged to join the campaign. Contact Eric Mahaffy at Easily Amused, 3136 Partridge Way, Springfield, OR 97477; 503/726-6858.

ALTER & U.S. GAMES ON THE MOVE; NEW ADDRESSES:

Alter Enterprises, makers of fun midway-type games such as *Splash Guns,* has moved to Westpark Business Center, 210 W. Parkway, Pompton Plains, NJ 07444. Phone is 201/616-1111. Fax is 201-616-1415.

U.S. Games has moved to a larger place "to facilitate our aggressive new service program" with full service on all countertop games. That's 5825-B Peachtree Corners East, Norcross, GA 30092. Phone toll-free at 800/HIT-GAME.

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MONEY MATTERS: TRADE WORKS FOR 50 CENT PLAY AND DOLLAR COINS

This issue of *RePlay* includes four major items on American currency: how our industry uses it, and how we're trying to alter it. This month's "Operators' Opinions" focuses on **50 cent play;** operators want it, but many aren't sure how to get it. For answers, we interviewed Betson redemption chief **John Margold,** a big believer in the two-quarter concept. Looking farther into the future, two stories bring you up to date on **dollar coins.** Hearings are set for **April 25** by the **Senate Banking Committee,** but many members of Congress still haven't agreed to support dollar coin legislation. Our story tells you



who's on board and (more importantly) who's not. Finally, we preview the industry's annual Washington, D.C. Government Affairs Conference, where the new wrinkle is an AMOA- and AAMA-sponsored event designed to win friends in the **Bush Administration.** (Winning White House backing could be crucial to getting the dollar coin.) Money stories begin on **page 93.**

CALIF. LAWMAKER WANTS TO BAN 80% OF CIG VENDERS; TRADE FIGHTS



Senator Gary Hart of the California state legislature has proposed a bill which would **ban cigarette vending** machines statewide in "unsupervised" locations. If the bill is passed, industry members believe it would result in removal of 80% of the state's cigarette vending machines. Sen. Hart says the proposed law is needed to prevent minors from buying tobacco from machines. California state law **already** makes it a crime for vending machine owners to knowingly allow minors to buy tobacco; anyone breaking this law is subject to monetary fines. CCMA's **Dennis Loper** (California Coin Machine Assn.) met personally with Sen. Hart on Feb. 8 to discuss the industry's concerns about the bill. Said Loper: "We're trying to gather fresh data to show — once again — that teens who smoke don't buy their cigarettes from vending machines." He added that CCMA is also quietly contacting other members of the legislature to explain the industry's view of the situation.



GAMEMASTERS CLOSED BY MACKE; HE'LL CONCENTRATE ON FULL RECOVERY

Mike Macke, the tall and talented game designer who founded Digital Controls and **Gamemasters** is closing the latter due to ill health which continues to plague him after a serious auto accident several years ago. After six operations (one of which replaced a large portion of forehead bone), he still suffers severe headaches, numbness and dizziness. In his own words, he "can't seem to handle stressful situations well without increased pain and suffering." He'll concentrate on achieving full recuperation. "I don't want to take any more chances on requiring additional surgery which not only can severely handicap me, but also can shorten my life," he explained. "My family needs me."



MIKE MACKE

Mike says Gamemasters can't succeed without his personal input, so to effect an orderly close, he'll liquidate the firm's assets, pay off a payroll debt to the IRS, then portion out the balance to creditors at 10¢ on the dollar on a first-come, first-served basis. Any filed litigation will not be defended, he said.

Gamemasters (Norcross, Ga.) had produced such games as *Casino Classic, Spinout* and the *Sharp Shooter* pusher. Macke also succeeded with pokers, redemption equipment and sports games. *Little Casino,* from his Digital days, was a a no-credit rarity. Mike has many friends in the industry who surely wish him the best for a full and speedy recovery, and hope that the big fellow from Norcross can perhaps someday return to the factory arena.

"PINBALL CORNER" DEBUTS





Since the industry has declared 1990 "the year of the pinball," *RePlay* will highlight flipper news in a special monthly feature. Called "Pinball Corner," this feature debuts this month and will continue all year long. For March, we tell you about network TV coverage of pinball by NBC and ABC, special pinball people and events in Data East's ACME booth, and updates on AMOA-AAMA pinball promotion plans. Catch the flipper fun on **page 114.**

DYNAMO

Signature

SERIES

DYNAMO





HS-8A:
19″ monitor
Plywood Pedestal
Plywood
Roof/Sidewalls

HS-8:
(Not Shown)
Plywood Pedestal
Particle Board
Roof/Sidewalls

HS-9:
25″ monitor
Plywood Pedestal
Particle Board
Roof/Sidewalls

HS-9A:
(Not Shown)
Plywood Pedestal
Plywood
Roof/Sidewalls

Dynamo, the first name in video cabinets, presents the cabinets of the 90's—the Signature Series, a fresh, new look built with maximum convenience and reliability in mind.

Dynamo

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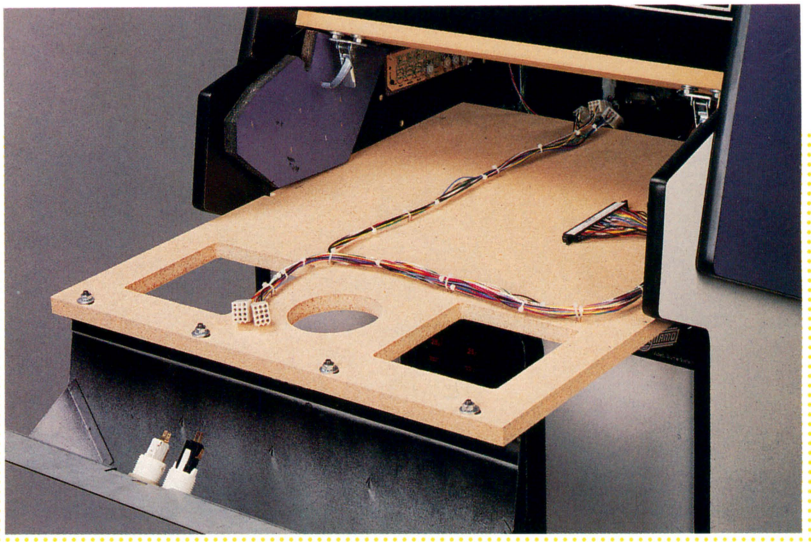
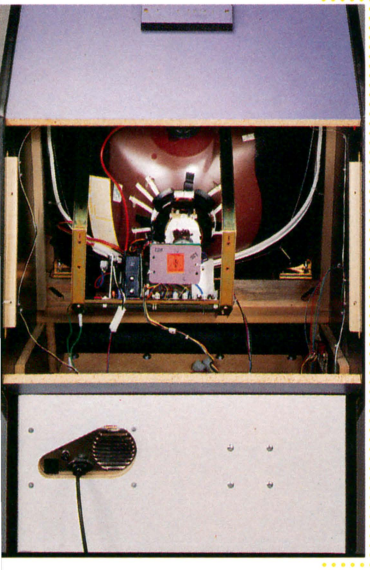
DYNAMO Signature SERIES DYNAMO

Exclusive slide-out drawer and universal control panel (Compatible with HS-2 models)



Dynamo's newest cabinet series lets you choose the exact features that are right for your application. This series ushers in a new era in video cabinets—one that lets you customize your game presentation and maximize your profits while remaining compatible with HS-2 models.



Solid back panel with service access

FEATURES:

- Oversized control panel of heavy gauge steel with pre-punched holes fit most game configurations.
- High quality Wells-Gardner monitors, standard.

NEW • Economy monitors available on request (see chart).

- Monitors can be mounted either vertically or horizontally.

NEW • Monitors tilt out for adjustment/service.

NEW • Monitor controls are mounted up front for easy adjustment.

OTHER FEATURES:

- JAMMA standard wiring harness.
- Lighted, quick-change marquee.
- Industry standard, over/under coin doors.
- Top mounted on/off switches.

NEW • Cabinets for 19" and 25" monitors are same size for consistency on location.



Tilt-out monitor provides easy access

NEW • Protective trim in contrasting colors helps eliminate damage to cabinet.

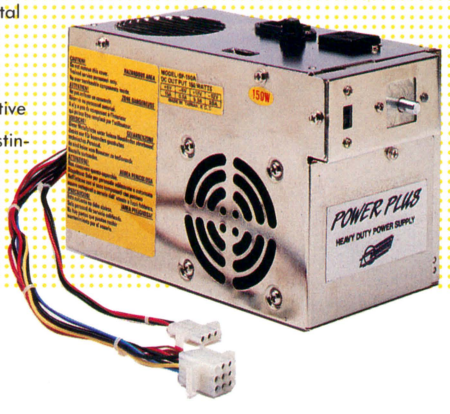
NEW • Removable, plywood pedestal (all models) adds strength and stability.

NEW • Melamine surfaces in attractive colors are easy to clean; distinguishes your game.

Introducing the Dynamo POWER PLUS!

Dynamo's newest innovation—the POWER PLUS, a power supply for the 90's will increase your capacity and keep your games going longer!

- 150 watts, 15 amps at 5 volts increases capacity for growth.
- Adapts to either 110 or 220 currents for operation in any country.
- External 15 amp fuse and EMI filters offer increased protection.
- Adjustable by 5 volts to adapt to any game.
- AMOA standard 3- and 9-pin MOLEX connectors for simple installation.
- Built-in a.c. receptacle for easy access for repairs.



SPECIFICATIONS/SHIPPING DIMENSIONS

MODEL	MONITOR SIZE	MONITOR OPTIONS	CABINET COLORS	SIDEWALL/ROOF CONSTRUCTION	HT	WD	DPT	WT	ITEM #
HS-8	19"	STD	Blue/gray	Particle board	76"	32"	38"	450 lbs.	021800000
HS-8A	19"	STD	Red/gray	Plywood	76"	32"	38"	450 lbs.	021800100
HS-8E	19"	ECON	Blue/gray	Particle board	76"	32"	38"	450 lbs.	021800200
HS-8AE	19"	ECON	Red/gray	Plywood	76"	32"	38"	450 lbs.	021800300
HS-9	25"	STD	Blue/gray	Particle board	76"	32"	38"	450 lbs.	021900000
HS-9A	25"	STD	Red/gray	Plywood	76"	32"	38"	450 lbs.	021900100
HS-9E	27"	ECON	Blue/gray	Particle board	76"	32"	38"	450 lbs.	021900200
HS-9AE	27"	ECON	Red/gray	Plywood	76"	32"	38"	450 lbs.	021900300

Dynamo

SHOWTIME!

Ten Reasons Why You Should Go to This Year's ACME Show in Chicago

1 *ACME will be a "cutting-edge" event.* Many brand new products were under wraps during the recent trade shows overseas. These items will have their world debut at ACME. Indeed, at about the same time you read this, many top manufacturers are just now deciding which games to bring to the show!

2 Seeing the show for yourself is better than hearing about it from a friend. As soon as any major expo is over, the stay-at-homes eagerly ask the showgoers: "What did you see?" The best person to judge which products are right for your business, is you.

3 Contacts. Networking. Trade talk. There's no place like a national trade show to meet your fellow operators, make friends with them and swap ideas and experiences. What you learn could save you money. It could even save your business. And it could sure save your sanity!

4 Trade shows let you compare thousands of products at once. A good distributor is a priceless ally, but even the largest can't duplicate a national expo on his showroom floor.

5 Trade shows are about more than a single "miracle machine." Mega-hits like *Ms. Pac-Man, Double Dragon* or *Turtles* come very rarely. Of course, a hot game is always welcome, but good operators and distributors will travel to Chicago to do business — not work miracles. These open-minded tradesters keep our industry going . . . and they'll make ACME a success.

6 Go to the source. Have a question, suggestion or complaint? A national trade show provides a unique opportunity to discuss it with the manufacturers. If you want satisfaction, go to the top.

7 Learnin' and earnin'. ACME's organizers have granted your requests for more technical sessions, plus seminar schedules which don't conflict with exhibit hours. This year's seminars could be the best ever!

8 Isn't this supposed to be the "amusement" industry? Then why has so much of the fun gone out of it? Too many of us have forgotten we're in showbiz. If we don't enjoy it, how can our customers? Is it suddenly a crime to say anything good about this business? At ACME, you'll discover some tradesters are actually smiling. Here's an excellent chance to get your spirits up. For the sake of your mental health, as well as your financial health, take that chance!

9 Surprise. If you haven't gone to one of these shows, you don't know what you're missing. Basically, you're missing your industry. For that matter, it's missing you. Come on, join the party.

10 Our industry is "in search of its destiny for the 1990s." What are we going to do about game themes and prices? 45 singles? Legalized gambling? All of these questions and more will be discussed at ACME. A national trade show allows you to participate in your industry like no other event. Come to Chicago and help determine your own destiny!

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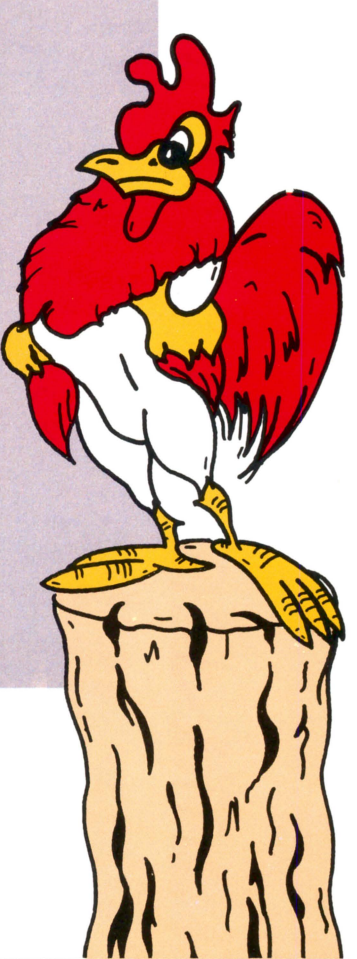

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spring trade show offers many special events & seminars, too

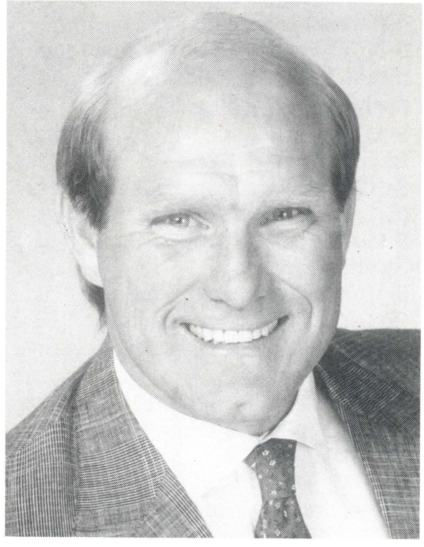
The Great Chicago Fire occurred over 100 years ago. The alleged cause: a restless cow which belonged to a certain Mrs. O'Leary kicked over a lantern, setting the barn — and the town — ablaze.

Well, Mrs. O'Leary's cow has nothing on the coin machine industry. This year's ACME is promised to be "hotter than the Chicago fire" . . . and there's every reason to believe it will be just that!

The 1990 American Coin Machine Exposition is co-sponsored by the American Amusement Trade Assn. and Skybird Publishing. It's beautifully managed by Bill Glasgow and Judy Novak, who are the friendly faces behind the corporate facade at William T. Glasgow, Inc. (How good are Bill and Judy? Last year, they got our vote for "hit of the show.") This spring's annual trade show (headquartered in Chicago's Hyatt Regency) will overflow with people, products and information so let's start with the basics: dates, days and hours.

SHOW HOURS

Exhibits will be open Friday through Sunday, March 9, 10 and 11. Exhibit hours are: Friday, March 9: distributors only from 8-11 AM, general admission 11 AM-5 PM. Saturday, March 10: distributors only from 9-10 AM, general admission 10 AM-5 PM. Sunday, March 11: general admission from 10 AM-4 PM.



TERRY BRADSHAW

For ambitious learners, a full day of seminars occurs one day before the exhibits open. That's Thursday, March 8. This schedule will enable showgoers to maximize their time on the exhibit floor.

CELEBRITIES & AWARDS

A very special event at this year's ACME will be the first-ever presentation of "AAMA Achievement Awards." It occurs Friday, March 9 at the All-Show Cocktail Party which is free to all exhibitors and registered attendees. "By showtime, 98% of membership will have voted on our 'Manufacturers of the Year' and 'Distributor of the Year' honors," said AAMA Exec VP Bob Fay. "They will be truly meaningful awards."

"The Sporty Side of Life" will be



the subject of an entertaining Sunday morning chat by NFL Hall of Famer (and former Pittsburgh Steelers quarterback) Terry Bradshaw. Other celebrities may appear at various exhibit booths on the show floor.

ACME SEMINARS

This year's seminar program is heavily stocked with both technical and management sessions. On the technical side, jukebox and pinball clinics (each lasting two hours) will be offered by reps from major firms: music sessions by Rowe, NSM, Seeburg and Rock-Ola . . . flipper classes by Williams, Bally, Premier and Data East. Also, operator and cabinet maker Todd Erickson will talk cabinets, and arcade school whiz Randy Fromm will lead various classes on power supplies, monitors and conversions. A troubleshooting seminar will be led by route expert Gary Huff.

Management sessions will include talks by operators Frank Seninsky, Todd Erickson and Charlie Ross, along with management professor Dick Preismeyer. Topics to be covered include employee relations, shopping for insurance, location profit analysis, working with bankers, video operating, and overall company improvement.

A key session will be the traditional "Manufacturer Firing Line." In this always-lively affair, operators can bring up whatever is on their minds: "gripes, likes and swipes" from pricing to product to quality control. This one's slated for Friday afternoon from 3-5 PM; no registration is needed for attendance to the Firing Line.

ACME Seminar & Special Events Schedule

Here's the lineup of seminars and special events for ACME 1990. The name of the seminar is followed by (speaker's name/meeting room) in parentheses.

THURSDAY, MARCH 8

3-6 PM: Power Supplies (Randy Fromm/Water Tower)
4-6 PM: Rock-Ola Jukebox Clinic (Shuja Haque/Picasso)
4-6 PM: Williams Pinball Clinic (Tom Cahill/Gold Coast)
5-7 PM: Location Profit Analysis (Charles Ross/Belmont)
5-7 PM: How to Shop for Insurance (Frank Seninsky/Buckingham)

FRIDAY, MARCH 9

8-11 AM: Monitors (Randy Fromm/Belmont)
8-10 AM: Evaluating Your Business (Dr. Richard Preismeyer/Wrigley)
8-10 AM: NSM Jukebox Clinic (Rus Strahan/Picasso)
8-10 AM: Data East Pinball Clinic (Pete Gustafson/Haymarket)
9-11 AM: Cabinets (Todd Erickson/Buckingham)
9-11 AM: How to Get the Most out of Your Employees (Frank Seninsky/Water Tower)
3-5 PM: Manufacturers' Firing Line (free admission/Belmont)
4:30 PM: Half Century Club meeting at the Williams suite, Hyatt Regency.
5:30-7 PM: All-Show Cocktail Party & Awards Program (free admission/Regency Ballroom)

SATURDAY, MARCH 10

8-11 AM: Conversions (Randy Fromm/Water Tower)
8-10 AM: Rowe Jukebox Clinic (Joel Friedman/Gold Coast)
8-10 AM: Premier Pinball Clinic (Bob Wilson/Haymarket)
9-11 AM: Impressing Your Banker (Charles Ross/Belmont)
9-11 AM: Making Money with Video (Todd Erickson/Buckingham)
2-4 PM: Performance Management (Dr. Richard Preismeyer/Belmont)
2-4 PM: Troubleshooting Techniques (Gary Huff/Water Tower)
5-7 PM: Seeburg Jukebox Clinic (Joe Pankus/Water Tower)
5-7 PM: Midway Pinball Clinic (Tom Cahill/Gold Coast)
7-11 PM: AAMA Charitable Foundation Banquet (separate admission required/Regency Ballroom)

SUNDAY, MARCH 11

8:30-9:45 AM: Motivational Speech by Terry Bradshaw (free admission/Regency Ballroom)
12 Noon: AAMACF Raffle for Lincoln Town Car

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CHARITY DINNER & RAFFLE

One of the main attractions at any ACME show is the annual fundraising dinner of the AAMA Charitable Foundation. This year's guest of honor is "himself," Joe Robbins, one of ACME's "Founding Fathers" (he's also the founder of the AAMACF). Joe has decided that proceeds from this year's dinner will go to "Starting Now," the primary youth program at Highland Park Hospital. Besides testimonials to this industry great, entertainment at the dinner will be provided by Fox TV Network star Danny Gans and a golden oldies rock 'n' roll band called JP and the Cats. To honor Joe and help the kids of Starting Now, call AAMACF at 703/494-2758 for ticket reservations and sponsorship information.

In conjunction with the AAMACF's mission, a 1990 Signature Series Lincoln Town Car will be raffled off. The drawing takes place at noon on Sunday, March 11. Tickets cost $50 each or you can get three for $100. Advance tickets can be purchased by calling AAMA at 703/494-2758. Or, stop by the AAMA booth at the show. Proceeds from the raffle will also go to "Starting Now."

SPOUSE PROGRAM

Another ACME trademark is a lively spouse program. This year is no exception. Friday offers a $25 tour of Frank Lloyd Wright's Oak Park houses and his own home and studio. Saturday is a $40 "art encounter" at the private home and studio of a Chicago artist, followed by an Art Institute tour and lunch. Sunday brings a $20 "gangster tour" that takes you back to spots that Capone, Dillinger and others made famous during the Roaring '20s. Registration may be accomplished by contacting the address and phone at the bottom of this story.



HOTEL & AIR TRAVEL

ACME organizers reserved a block of rooms at the Hyatt for showgoers at special convention rates. You can't make direct reservations, so fill out a Hotel Reservation Form and enclose a deposit check, payable to the hotel, for the first night's stay. Where can you get the form? Contact the address and phone at the bottom of this story.

Reduced air fares are also available for ACME '90 attendees and their traveling companions through Zenith Travel and American Airlines. Call 800/433-1790 and mention Star File Number S-1330BD when making reservations. Book early! Some restrictions apply.

REGISTRATION

Total cost for badge, exhibit admission, All Show Cocktail Party, Manufacturers' Firing Line, and Terry Bradshaw's speech is $20 per person at the door. Seminar costs are additional.

For registration and information, contact ACME '90 Show Management, William T. Glasgow, Inc., 16066 So. Park Ave., South Holland, IL 60473; 708/333-9292 or fax 708/333-4086; telex: ITT 494-3831 BG UI.

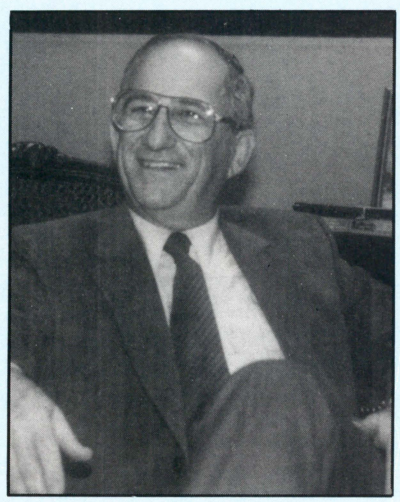
AAMACF Honors Coin-Op's "Mr. Everything," Joe Robbins

The guest of honor at this year's AAMA Charitable Foundation dinner is Joe Robbins, whose resume reads like a distinguished history of the last half century of the coin machine business. After temporarily being sidetracked by Yale, the U.S. Army and World War II, Joe launched his coin-op career with the Atlantic Connecticut Corp. Since then, his name has been connected with legendary firms like the original Seeburg in its postwar heyday, S.L. London Music Co., Empire Coin Machine Exchange, and Empire Distributing (which he and his partner sold to Bally in 1972).

Joe held a seat on Bally's board of directors from '72 through 1980. He also served as chairman of Bally's executive and audit committees, as well as assistant to the president, during that period.

Adding another legendary industry name to his resume, Joe served as president of Atari's coin-op division in 1980-81. He was a partner in Interlogic from 1982-85, sold it to Konami, co-founded Kitcorp in 1983, sold it in 1986 to Sun Corp. of Japan, after which he served as president of their U.S. subsidiary until 1989.

Breathtaking, yes, but that's not all.



Joe also initiated the ACME show in 1983, founded the AAMA Charitable Foundation that same year, served as AAMA president (which he was also instrumental in founding) from 1981 to 1986, and led the AAMACF from '83 to '89.

We are delighted to salute coin-op's "Mr. Everything"! This year's AAMACF dinner takes place Saturday, March 10 at Chicago's Hyatt Regency in conjunction with the ACME show.

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Sneak Preview

sizzling new equipment of all stripes will be on display at ACME

What's new at ACME? Plenty. Reached by phone, many manufacturers offered our readers a sneak preview of new titles which will be shown on the floor at the Hyatt Regency in Chicago March 9-11. Operators and distributors have been taking a "pick and choose" approach to trade shows of late . . . but at this month's show, they'll have plenty to pick and choose from. Here are some key items to look for.

NEW CD MAKERS?

Rumors were running rampant before the show that three "new" jukebox companies might raise their banners in the CD jukebox market at ACME. At presstime, Leland Corp. (El Cajon, Calif.) and PMP Enterprises (Chicago, Ill.) both said the rumors were far out ahead of reality. Dynamo (Richland Hills, Texas) said the rumors about its alleged CD plans were flat wrong.

In early February, Leland President John Rowe told *RePlay:* "Leland has entered into an agreement with Fender, Inc. (a Brea, Calif.-based guitar and musical equipment firm) for a study of the R&D requirements, engineering possibilities and market opportunities involved in producing and marketing a dedicated CD jukebox. We have been interested in CD jukeboxes for the last two or three years. Nothing is ruled in or ruled out at this point. Whether we will enter the CD jukebox market with our product is truly an unanswered question at this time, but we think the market is an exciting one with great potential for growth."

As for PMP Enterprises, they "may" show a prototype of a CD jukebox in a suite for distributors only, but even this is not certain. This prototype definitely won't appear on the show floor, said the firm's Eddie Pellegrini.



ACME MUSIC LINE-UP

Rowe, the leader in U.S. coin-operated music, declined to provide a preview of any new elements which will appear in their ACME line-up. But it's a cinch they'll spotlight their "family of music" approach, which provides musical machines for every location and need, from dedicated CD jukeboxes, to CD wallboxes, to CD hideaway units that work in tandem with a regular juke, to their newly upgraded CD video jukebox, along with combination 45/CD product (and even some 45-only machines).

Seeburg's 1990 jukebox will be on stage at ACME. Of course, it's their famous dedicated CD machine, spruced up for the new year. Production models will ship in mid-March, said Seeburg execs. New features include a "Hot Hits" button (players can hit this button and it will take all credits, scan and play the favorite top 40 songs of players of that particular location). A "smart clock" will tell the juke when to shift from background to foreground music functions. A 1,000 bill stacker and industry-standard four-digit entry format for selected individual songs are also new components of the package. "It's user-friendly," said Seeburg Exec VP Joe Pankus. Seeburg will also present Volume III of its "Hot Hits" compilation CD.

Rock-Ola will show its *Laser 2000* dedicated CD machines. The firm's Frank Schulz said these units started shipping Dec. 10 of last year. Also on show will be their *Nostalgia* model (1015-type) and a CD/45 combo.

NSM will display, at the very least, their full CD line, advised the firm's personable Rus Strahan. Some in the industry have fallen in love with their CD wallbox and it's worth a visit to the NSM booth just for that.

Wurlitzer will have *One More Time* (45 version) on the floor. U.S. rep Jerry Reeves and several gents from the German headquarters will welcome you and show you their latest musical product as well.

Pioneer Laser Entertainment will show a multi-artist "current hits" CD and production model dedicated CD jukeboxes. Both hardware and software will be ready to ship, advised Paul Scribner, Pioneer's national sales manager for jukes. (Pioneer will also announce its first group of distributors at the ACME show, Scribner advised.)

VIDEO

That nifty darts game from **Ameri Corp.** is already shipping, but many operators will get their first view of this great tavern piece at ACME. The firm's Frank Bundra said more new titles will be forthcoming from Ameri, later this year.

Those prolific showmen at **Atari** will bow some brand new products at ACME, but you'll have to visit their booth to see exactly what rabbits will be pulled out of the Atari hat this time. "We're keenly aware of the need to provide games to the arcade and the street which go beyond the experience players can get on home systems," said Engineering


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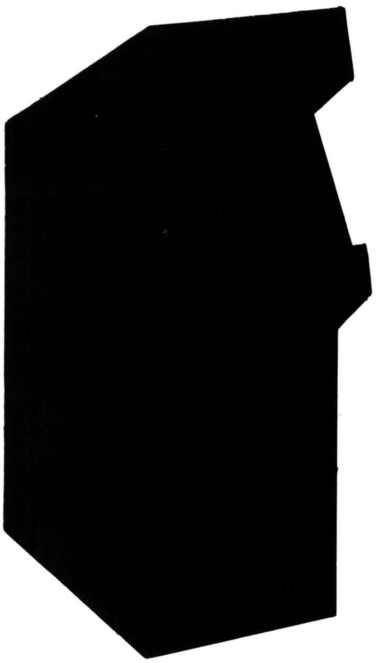
VP Rich Moore. "Our goal is to keep coin-op on the cutting edge of excitement." As always, this should be one of the first stops on your list. While there, check out *Klax*, the fun "tic tac tiles" game which premiered at January's London trade show. Also, there might be a new video from Ed Pellegrini's PMP Enterprises sharing the Atari booth.



Ever-aggressive **Data East** will bow *Vapor Trail*, a horizontal flying game which shows the aircraft on the screen in front of you. It's "very aggressively priced" video coming out as a simultaneous dedicated/kit release, showing Data East's continued responsiveness to operator's preferences. By the way, their Namco redemption piece, *Wacky Gator*, will also be on show.

Tired of "the same old thing" in video? Count on fabulous **Fabtek** for something out of the ordinary. At their booth, you'll find a new kit called *Sports Match*, which Americanizes the Mah Jong theme for U.S. taverns and arcades. We hear it's quite promising. You'll also see *Toki* and, said Fabtek prexy Frank Ballouz, "a surprise."

Frank's also heading up the **Irem of America** office, where he'll show another kit: *Dual Air Duel*, a two-player simultaneous aerial combat game, and *Pound for Pound*, a boxing kit which lets one player fight the computer, or two players fight each other.

At the booth of **GameTek,** operators and distributors can find out why *Wheel of Fortune* is into its second production run, including versions in English, French and with pay-out for the United Kingdom. Italian and Spanish language models are also coming. The game comes in kit or dedicated format (upright, cocktail or countertop in both cases). It's also available with ticket dispenser (kit form for upright or sitdown, or dedicated upright or sitdown, but not available for countertop). A new chip with 3,600 additional questions will be available in June. "We're working on our next games — *Jeopardy, Strike It Rich, Double Dare* and a few others which will be released downstream," stated the firm's Ivan Rothstein.

Grand Products will show a game combining elements of video and electromechanical game play. "We can't tell you details, but this new piece is going to really open a lot of people's eyes," Stan Jarocki promised.

At **Konami,** they're being invaded by *Aliens*, a two-player interactive horizontal kit, based on the hit movie. Join the daring crew of a futuristic army as they try to blast the slimy BEMs (bug-eyed monsters) out of existence. Of course, Konami will also have its mega-hit *TMNT Turtles* on show, just to remind everyone that nothing succeeds like success.

A three-player dedicated video game with a cute character theme is coming from **Leland.** For more details, you'll just have to stop by their booth and see if for yourself! As for Leland's longer term plans, "We'll keep doing sports and fighting games as the year goes on," said President John Rowe, "but you'll also see some different things from us which will help the operator maintain a diversity of product."

MicroProse, headed up by Air Force Major "Wild Bill" Stealy, has enjoyed much success with ultra-realistic flight simulators for the home computer games market. At last fall's AMOA Expo, they did sneak-preview a coin-op version of this game up in their suite. Well, this spring they will finally get their long-awaited coin-op jet combat simulator onto the show floor. It's got super graphics for the kids and thoughtful strategic choices for the grown-ups. Definitely worth checking out.

The all-American guys and gals at **Midway** will show a new dedicated video which they're very excited

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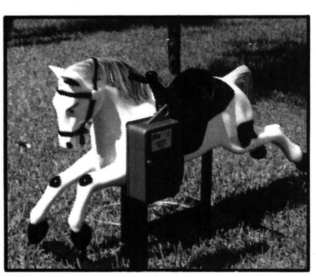

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about. "We can't tell you the theme, but it includes an industry first," promised Midway execs. Put this one down on your "must-see" list.

Industry powerhouse **Nintendo** will show PlayChoice upright and countertop system cabinets and several new game packs for that system. The first new game called *Super C* is a two-player simultaneous and cooperative jungle warfare game. Also shown will be *Ninja Gaiden 2: The Dark Sword of Chaos,* and *Chip 'n' Dale's Rescue Rangers* (featuring the loveable Disney chipmunks) and *Captain Skyhawk.* As a matter of fact, Nintendo's Linda Weber said more PlayChoice titles will be coming from Nintendo later in the year.

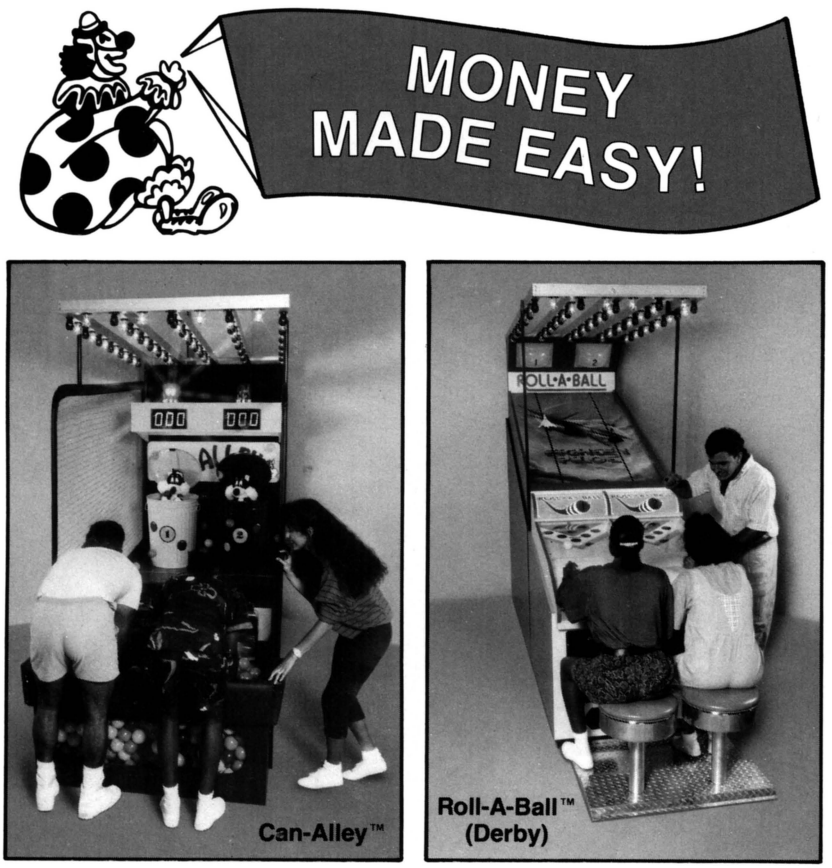
Definitely something fun and exciting from **Romstar,** which will show a motorcycle simulator called *World Grand Prix,* also known as *WGP.* It comes in both sitdown and upright formats. The sitdown is a fiberglass motorcycle you sit on, mounted on a metal mount. You move the motorcycle to shift the on-screen perspective. Gameplay features simulations of ten of the world's most famous motorcycle racetracks. Two cabinets can be linked for simultaneous competition on the same track. "It looks really good," smiled Romstar chief Rene Lopez.

The industry leaders at **Sega** will show two kits (one is baseball-themed), along with a low-end dedicated video. Does this mean they've abandoned their trademark simulators? Heck, no! You'll also see a high-end game in upright and simulator versions. As always, Sega offers a range of product to fit the needs of every segment of the market. By the way, ACME will be the first chance many coin machine operators get to see that pricey ride simulator, *Galaxy Force.* It generated lots of heat at last fall's IAAPA show. Consider Sega's booth a "mandatory" stop!

The "poker people" at **SMS** will show new, totally-revamped product line for the emerging lottery and video poker markets. They'll also show a new cabinet design for their *Pop-A-Ball* and *Poker Roll* games (the former is handled by Len Dean at Coastal Amusement Distributors and it's doing "phenomenally well," advised Jim Pietrangelo at SMS).

Quality is the ever-present hallmark at **SNK.** They're highlighting their *Neo-Geo System,* a multi-game upright offering four games in a 19" monitor cabinet, or six in a 25" model. Software is "state of the art" and SNK's Paul Jacobs vows this will be the industry's most advanced video game system, bar none. Also on display will be *Search & Rescue,* a low-priced dedicated upright. And don't forget that chiller-thriller *Beast Busters,* the industry's first three-gun shooting game. This dedicated upright with the horror-movie theme will be seen by many operators for the first time at ACME. Play it . . . if you dare!

That all-American video game



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design firm, Incredible Technologies, will be represented at ACME by their marketing arm, **Strata Corp.** At presstime, they had several projects in the works, but had not announced which specific new titles would be on view at ACME. (Learn more about I.T. and Strata in our feature story, located elsewhere in this issue.)

Hit-maker **Taito** has a great-sounding game which will make its world debut at ACME. It's a dedicated upright called *Battle Shark* which could be the best-ever treatment of the submarine theme. Taito's Rick Rochetti promised state-of-the-art graphics and an actual periscope on the cabinet. Also at Taito's booth will be a two-player fantasy adventure kit called *Kadash;* two cabinets can be linked together so that four players can enjoy the same game. Taito's hit driver *SCI,* charting nicely in our equipment poll, will also be on show.

Off the beaten track, **American Sammy** will have *Little Slugger,* a non-video LED baseball game. At presstime, Sammy also planned to show a new fantasy-themed adventure/fighting video game. This relatively new (to America, at least) firm keeps offering interesting themes, so take a look.

For real challenge and intrigue in puzzle-type games, operators should try a sleeper from **American Technos** called *Block Out.* Sales are climbing as word of mouth spreads. This one deserves your attention for the 3D graphics alone.

The guys who proved that a small company can still top the charts, **Tecmo** will probably have their popular soccer-themed kit *World Cup '90* on show at ACME. It's racking up fine sales in Europe and elsewhere overseas; with the growing popularity of soccer in the U.S., this unit still has more potential here, too. Will any new titles be on show in the Tecmo booth? A prototype, perhaps? When we asked, all we got from Tecmo was a smile.

Williams "may or may not have a surprise video game for the show." Of course, folks will certainly want to visit the Williams booth to investigate their new flipper, which takes us to pinball.



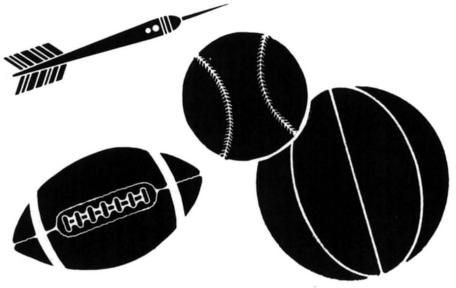
PINBALL

ACME will also present the latest in a long line of well-built, appealing pinball games from the four major U.S. manufacturers. Flippers are earning their keep and every pin-game on the floor will deserve close inspection by every operator.

Taking them in alphabetical order, **Data East Pinball** will bring the trade some Broadway glamour with *Phantom of the Opera.* It features a shot "through the dungeon" under the playfield, plus ramp shots and wonderfully creepy sounds and art. "It's the best looking pinball package we've ever done," said Data East execs. Hint: ask Joe Kaminkow to "walk you through" the game. You're guaranteed to catch the excitement. Also at the Data East booth will be folks from the Pinball Expo/Flip Out Tournament, plus a pinball champ who'll take on all comers.

The quality gets better every month at **Premier,** which will bow a futuristic, sports-themed new pinball game. The firm promises a new feature on this machine which will "really get people's attention!" Premier and AAMA topper Gil Pollock is already grinning about the effect his new pin will have on the trade.

As for **Williams,** the industry leader will show its new pinball *Whirlwind,* which actually debuted in January. This one was conceived by Pat Lawlor, the "king of disaster-themed pinballs." He's looking for a third "best pin of the year" award to hang in his office, and this one may win it for him.



SPORTS GAMES

ACME will offer a healthy assortment of darts, pool, and other athletic skill games. This segment of the industry continues to last and earn . . . in part because operators of these pieces are committed to promoting them.

At **Arachnid,** you may not see any startling new products, just the same fine line of quality dart machines. What will be new is the smiles of unity worn by the "A-Team" as they continue to enjoy the benefits of joining with AMOA's National Dart Assn. "Unity in darts, isn't it great?" said Arachnid's Marketing VP Sam Zammuto. "Electronic darting is continuing to stride forward."

Dynamo's *Air Hockey* will probably get renewed attention. It's making distributors smile, because earnings are picking up on the street. Dynamo's new HS-8 (19") and HS-9 (24") universal cabinets are now available with more colorful design and laminated sides. A new, self-contained 150 watt power supply and many new features join the old standbys, such as the pull-out drawer.

Aggressive marketing and diversity highlights the **Merit** booth. Their dart line will feature *Pub Time II Plus 2, Pub Time Premier* and the *Pub Time Cricket Kit.* For the European market, they'll have the *Regent* dart machine. A new operator league package will be offered that makes it much easier to plan, organize and run successful leagues in areas which haven't supported leagues before, said the firm. They'll also show a new version of *Pit Boss Superstar,* featuring 15 games in



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one, with a new trivia package, new graphics and a whole new attract mode. For the lottery market, the *Montana Poker* casino-style game and *South Dakota Lottery* casino-style poker will be shown.

At **Valley,** they've had to expand the front lobby to hold all those awards for "best pool table" which they receive like clockwork each year. Their *Leopard* pool table features timed or rack play options (player's choice, with length of time operator-adjustable). In timed play, the ball is not trapped as in rack play, until the time elapses. This feature is available in the 7½, 8 and 9 foot models. Darts have also been quite strong for Valley, and at ACME many showgoers will have their first chance to see the new graphics and standard 'Cricket' gameplay on *Cougar Darts.* Take a look!

Fold-up basketball games are still the hot ticket at **Adastra,** said company topper Foster Brashear. Likewise, sports themes are still hot at **Intermark,** which will show its football and basketball games. "The market for sports games is steady," said CEO Kim Cook. He's right — many operators have noted more and more sports bars opening in their towns and cities.

Williams will highlight its *Shuffle Inn* shuffle alley game, which combines classic puck slide action and ten-pins with an electronic "tic tac toe"-type scoreboard.

REDEMPTION

This category just keeps getting stronger as the better operators devote themselves to packaging, merchandising and promotion. . . and as manufacturers keep creating new twists and features that keep players intrigued.

The redemption crew at **Betson Enterprises** will display a new ticket-vending basketball game for kids. It's called *Dribbles* and "It isn't just a smaller version of the adult game," said redemption chief John Margold. "The operator will have an option of giving the player six shots, with as much time as they want. You can also use the countdown clock, but since that makes some kids nervous, the clock feature can be turned off."

At **Bob's Space Racers,** where the folks pride themselves on quality and longevity, *Xtra Point* will debut to the coin machine market at ACME. Pinball-sized or smaller, it's a skill game that lets the player try to knock a speeding ball into holes as the ball rolls down two rails toward you. Operators can adjust play pricing, along with selecting the number of balls per coin and adjusting the number of tickets per win. Bob's will also show a new-style *Whac-a-Mole* with lighted cabinets.

Coin Concepts will debut to the trade three new games: *Star Burst,* a one-player pusher; *Jr. All American,* a child's basketball game; and *Toss 'Em* a child's ball toss game. Another brand new game may also seen at their booth.

Always innovative **Doyle & Co.** will highlight a faster-playing, more exciting version of *Gopher Golf,* which will go into its first-ever production after the show. Their usual line of pitching and batting cages will feature new graphics and "bells and whistles." By the way, Skip Doyle himself should be at the show, along with his lovely wife Sondra.

GaMCO will present three different versions of their upgraded *Action Lotto,* a unique redemption unit with a programmable computer inside. Players use blasts of air, attempting to direct ping pong balls into lighted holes. Operators can program the game for an amazing range of different play prices (currency or token) and different ticket reward schedules, as well as a broad variety of gameplay variations. Better yet, the game is just fun to play!

Leland Corp. said that production models of *King Arthur's Round Table* will be ready to ship at showtime. A prototype of this single player rotary merchandising game was displayed at last fall's AMOA Expo, but it's been tweaked and improved in the intervening months.

A new *Classic Crane* is coming from the folks at **Smart.** It features an "immense" viewing area and extra-low playfield. VP Jeff Smart said it was a big hit at the London ATEI show, so U.S. tradesters should give it extra attention. While you're there, don't forget the firm's two-hoop basketball game.

CONCLUSION

There's more, of course — coin counters, sorters and changers. Monitors. Supplies. Novelties. Impulse games. The list goes on and on. . . but the key ingredient is you. Will ACME '90 be a knock-your-socks-off show? Operators and distributors will get their chance to decide starting on Thursday, March 9. Be there!

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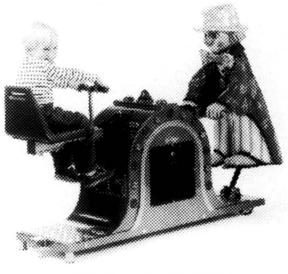

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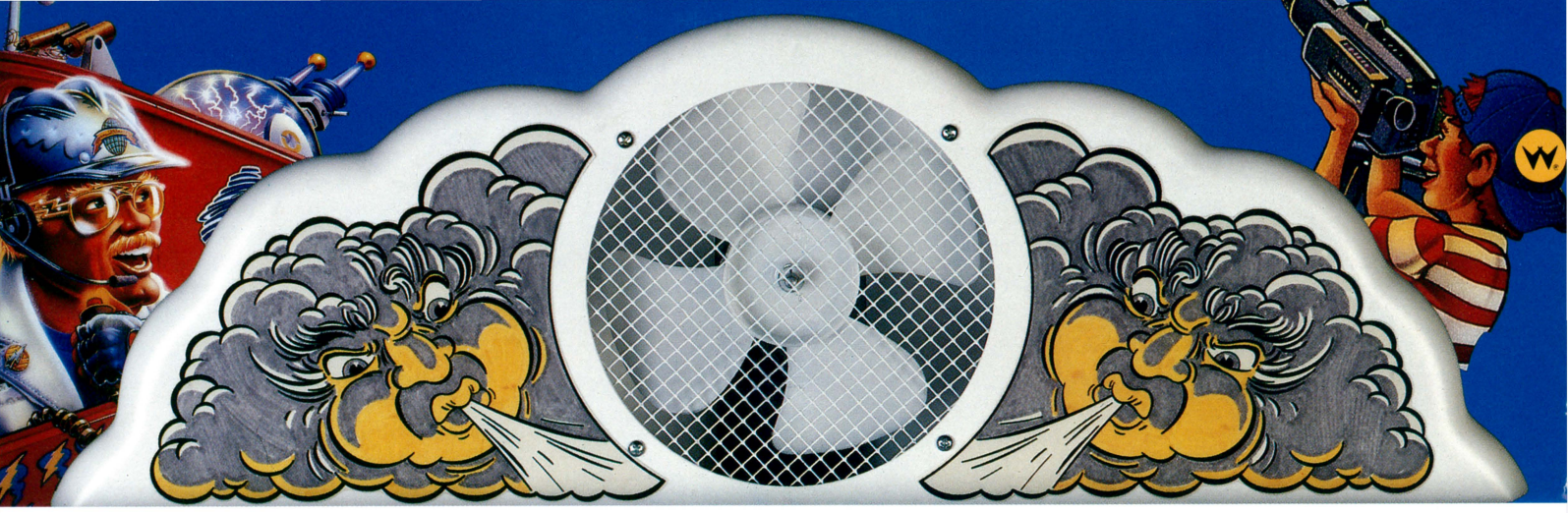

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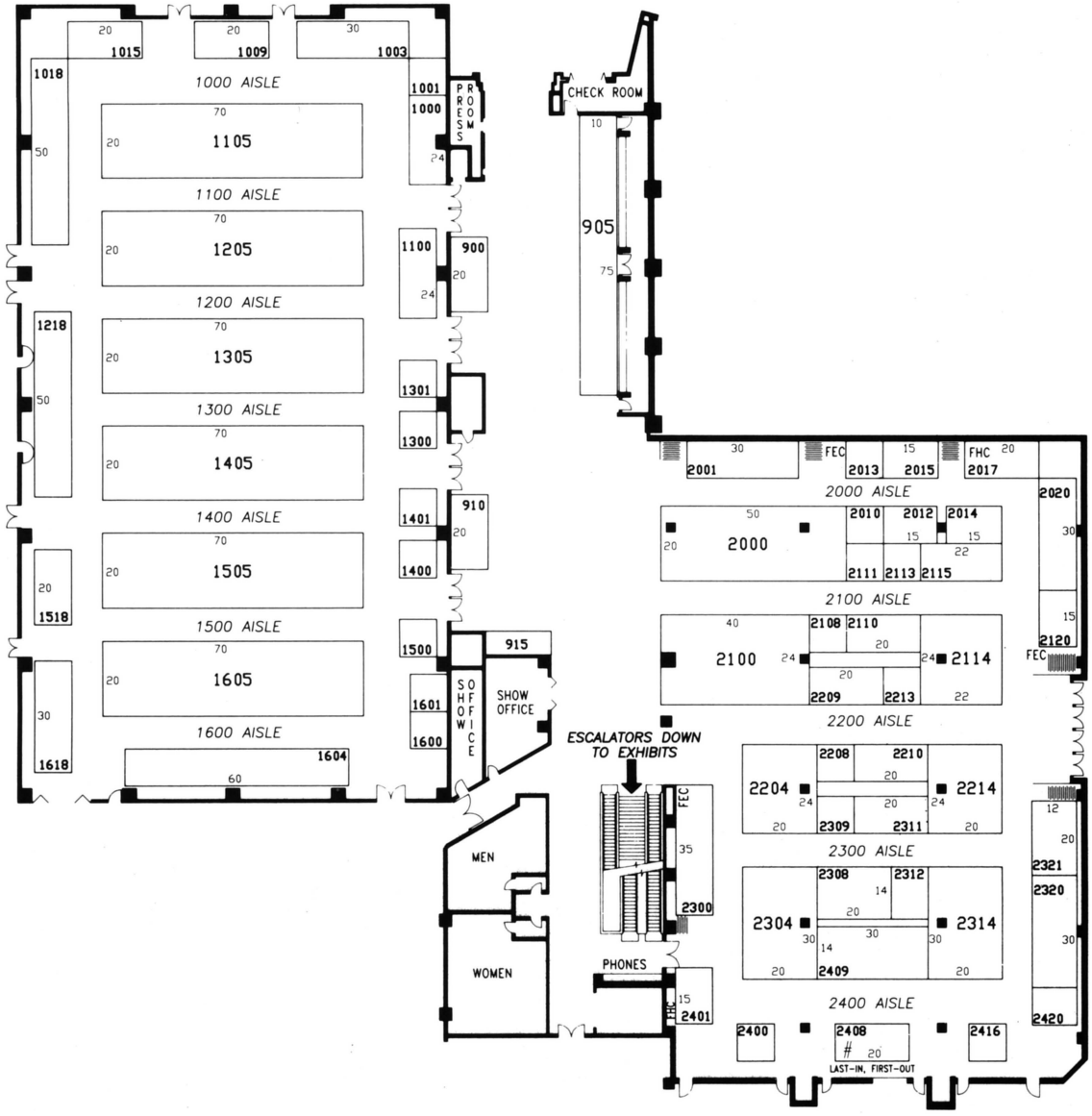

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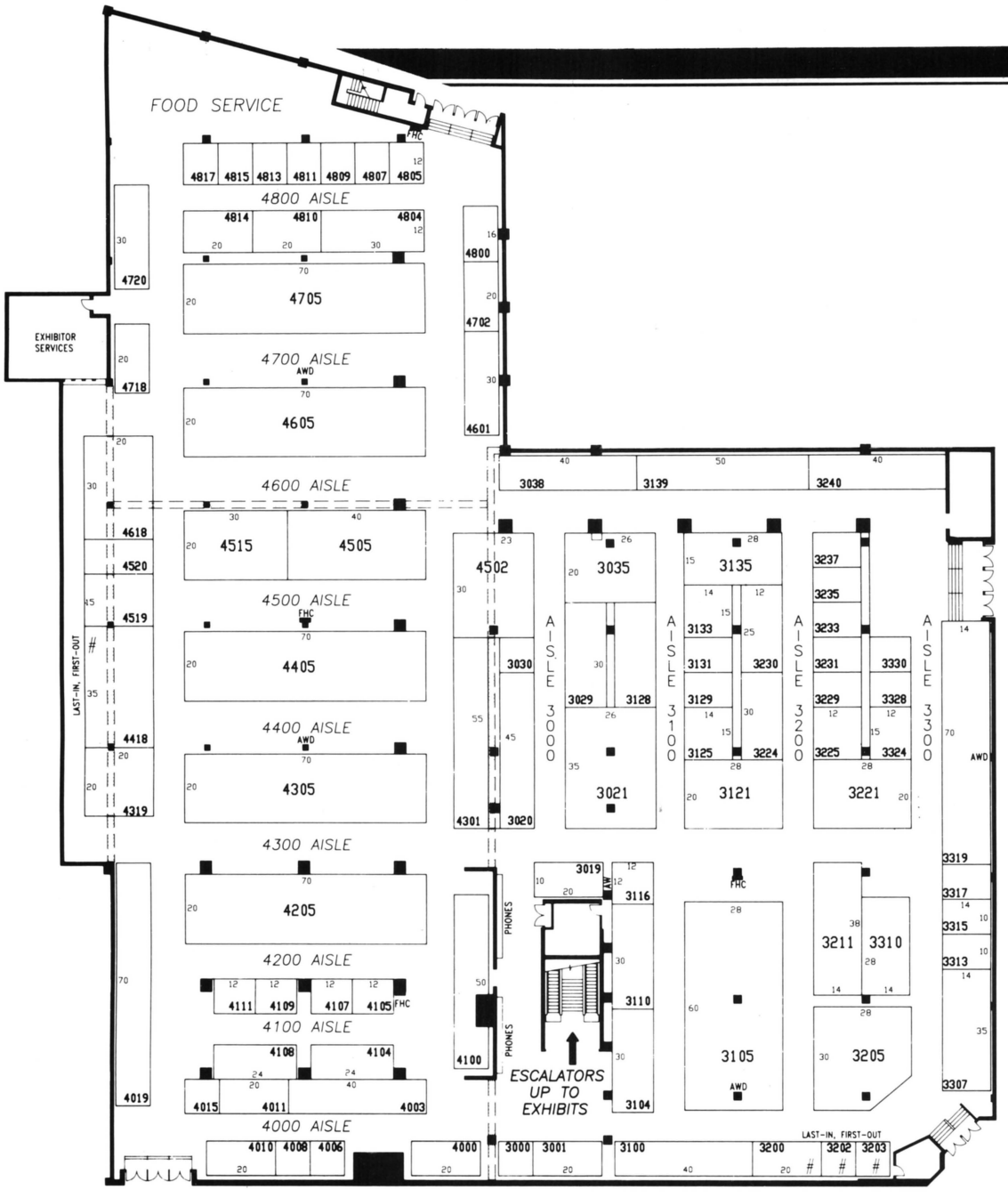

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The AAMA Folks: *these friendly pros help make AAMA — and the industry — work*

The success of this month's ACME show will reflect in part on the efforts of AAMA's staff. These folks labor somewhat behind the scenes of the industry, but their contribution is quite important. And their boss, AAMA Exec VP Bob Fay, is darned proud of them. While Bob's out promoting and lobbying for the industry, three women and one man are keeping the association going in a million vital details, from trade show coordination to illegal board investigation. Said Bob: "I couldn't do my job without them."

The "gals" (as Bob calls them) work out of AAMA headquarters in Woodbridge, Va., while former Iowa state trooper Bill Kidwell maintains his own office in Iowa City. For those of you who haven't had the pleasure, we'd like to introduce four hard-working people at AAMA.

Joyce Weller

her "director of administration" title covers lots of ground



Director of Administration Joyce Weller started working for AAMA in mid-1987. According to her boss Bob Fay, "Joyce is my right-hand person, number two in the chain of command here, running the office in my absence. She does a super job and is the best person I've ever had work for me in this capacity. She loves the industry and the members respect her very highly."

Members know they can rely on Joyce. She's in charge of all daily operations and office management: outside vendors, office planning, computer programs, all AAMA finances and bookkeeping work, member recruitment, member needs and services. She's also in charge of AAMA's Charitable Foundation banquet, working with AAMACF President Bill Cravens and coordinating everything from tickets to entertainment. She also works with Bob on the ACME show. Her latest responsibility is helping create AAMA's new, first-ever Sales Index. And she'll help Glasgow, Inc. and AAMA officers set up AAMA's summer trade show in Mexico City!

"I'm very happy here," Joyce said. "The work is very interesting and the longer you're here, the more you understand the personalities and the way all the connections work. As a navy wife, I've always had to be aware of the politics in various situations. You've got to treat everybody with respect, an open mind and without preconceivotions. I'm keenly aware of the impact our industry has on American society, and by extension, I'm very aware of the part AAMA plays. Bob has done an excellent job of putting our growing industry 'on the map' with the government, with influential charity and public-service organizations and with other industries. I'm pleased to be a part of that."

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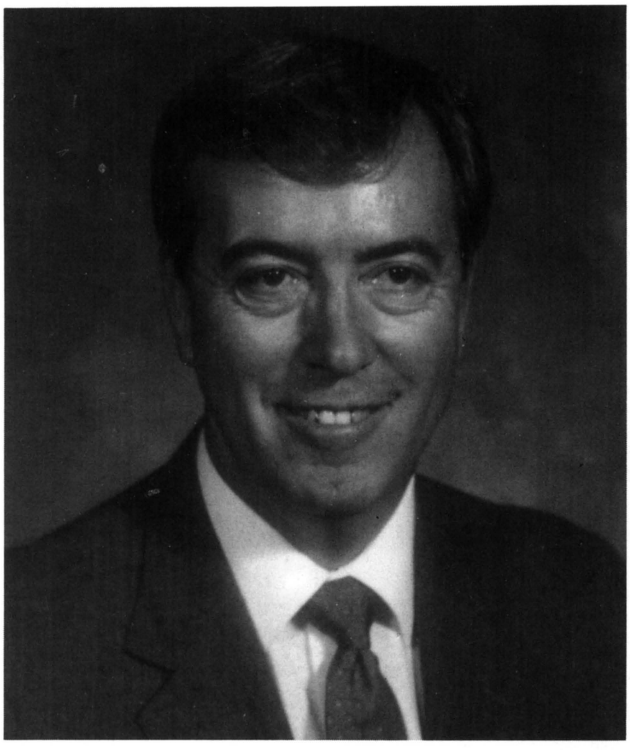


Director of Investigations Bill Kidwell heads up AAMA's watchdog functions over illegal games being imported into, and/or operated in, the U.S. and Canada. Bill started with AAMA in mid-1987 as a part-time field investigator and was promoted to his current post after Bob Fay became Exec VP for the manufacturer-distributor associaon.

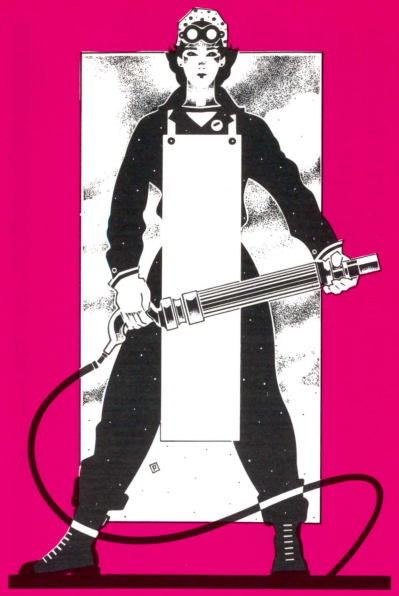
"Even before I met him, I was impressed with Bill's conscientiousness and his excellent background as a highly recommended law enforcement officer in Iowa," Bob said. "His loyalty and willingness to work are outstanding, as are his general all-around enthusiasm. He gets along extremely well with law enforcement, too, which is vital in his position. He has also made an important contribution to the association in a variety of other areas, such as political lobbying and distributor services. I wouldn't trade him for anybody!"

Bill spends a considerable amount of time traveling and lately has been providing assistance to the Royal Canadian Mounted Police, which is entering a very active phase of enforcement, complete with raids, warrants, arrests, etc. Bill also responds to members' inquiries about copyboards or parallels. He can send "cease and desist" letters to any violators and can assist manufacturers who wish to prepare for litigation.

Briefing Customs officials is another of Bill's tasks. In 1989 he did an eight-city tour in the U.S., under the auspices of the International Anti-Counterfeiting Coalition (of which AAMA is a member). Bill's also been giving seminars on copyright and trademark protection to RCMP officials.

Copyright and trademark registration is another area in Bill's purview. He helps members stay up to date on this crucial paperwork, and helps AAMA keep a current "game bank." In other areas, Bill has coordinated a new AAMA program to secure reduced freight costs for AAMA distributors, and has assisted Bob in lobbying for the dollar coin on Capitol Hill.

"I get a big kick out of working with coin machine people," Bill said. "I talk to operators, distributors, manufacturers and other trade folks every day, and I count many of them as my friends. The same goes for my colleagues at AAMA. Bob is a real good guy, always doing his best for the industry, and Joyce, Kerry and Mary Beth do him proud by following the example he sets. It's a tightly-run ship and everybody on board this crew is first class. I'm happy to be part of the team."







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Kerry Sharman

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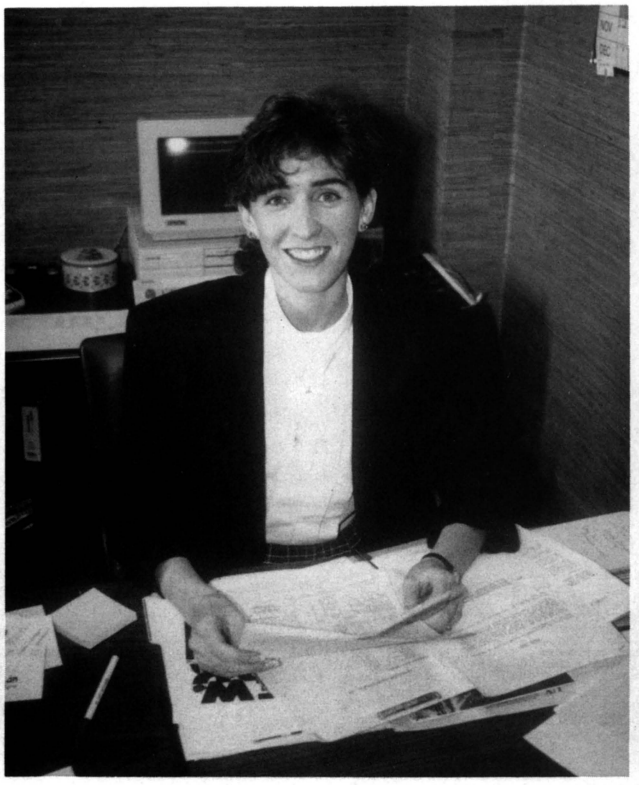

Programs Coordinator Kerry Sharman joined AAMA in late 1987, working first as Bob's secretary while he finished up his "cops and robbers" job as Director of Enforcement. When Bob stepped up to EVP, Kerry was promoted to new responsibilities. Among them, she coordinates AAMA's involvement in eight location trade shows. "There's two months per year on the road, right there," Bob said. "Kerry makes arrangements with other groups we work with on these affairs, gets the equipment there and runs that program at the shows themselves."

Another program Kerry runs is PR. She crafts all of the AAMA press releases and directs AAMA's internal communications such as the association's slick publication *Coingram* (four times per year) and *Loose Change* newsletter (twice a month). Kerry also supervised creation of AAMA's promotional brochure, "Now Entering . . . Family Fun Zone." At ACME this month, the AAMA Achievement Award program will reflect balloting done by Kerry (with Joyce, she also commissioned the awards themselves).

Additional PR tasks on Kerry's list this year will include helping Bob Fay with the Olympic Festival in Minneapolis, where a game room and reception will help promote the industry. She also coordinates AAMA's input with photographers and celebrities in the association's series of child abuse prevention posters.

"She's an excellent writer, very enthusiastic and because of her extensive travel has developed great relationships with people in the industry," Bob said. "She's really grown into the job and has beautifully handled an increasing load of responsibilities."

For her part, Kerry says she "loves the industry. I can't think of another group of people I'd rather work with." The variety of tasks she performs for AAMA has given her an opportunity to do many things that intrigue her, she says. "One thing's for sure — I never would have had a chance to do all these different types of things, if I were still teaching!" Kerry says she hopes to remain a part of the coin-op industry for a long time to come.

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- Mirrored Ceiling



2 PLAYER CRANE

Dimensions
70″- Width
46″-Depth
77½″- Height



1 PLAYER CRANE

Dimensions
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Mary Beth Fay

Bob Fay stole Ted Turner's secret weapon: Mrs. Fay

Mary Beth Fay (who just happens to be Bob's wife) worked for AAMA for part of 1988, when the D.C.-area office was first set up and the "crunch" was on to get many legislative projects underway. She returned on a full-time basis this January as Bob's executive assistant, handling daily clerical functions, travel arrangements, minutes of meetings and much more. Mary Beth also sets up meetings and events in the Government Affairs Conference, and she's helping Bob with coin-op's participation in the Goodwill Games in Seattle, Wash., a new industry promotion.

Mary Beth's background certainly prepared her for this AAMA post. For five years, she was an administrative assistant in the Atlanta Braves baseball club organization, working on everything from contracts to scouting liaison. From there, she did a stint in the office of Ted Turner's top VP at Turner Broadcasting System, perhaps the most innovative TV broadcasting firm in the world.

How is it being AAMA's "husband and wife team"? "She doesn't like me dictating to her on the weekends," Bob joshed. "But it's very common in our industry, as Mrs. Ballouz, Mrs. Strahan and Mrs. Adlum could tell you." (Certainly, many operators understand what it's like to have a small company with family members directly involved.) Said Bob: "Gil Pollock, our president, told me: 'If you can work with your wife, she's welcome.' It's worked out very well."

Mary Beth fully agreed. "I'm enjoying working at AAMA and in the coin-operated industry very much. After almost four years of Bob's association with the industry, I feel very well-versed in what's going on and what the issues are. I've had contact with many of our members and it's been a comfortable position for me to slide into. It's helped me feel I can really make a contribution." Working with her husband "is easy and enjoyable," she added. "We get along quite well and we're good friends. Bob has always used me as a sounding board, and now that I'm officially part of the industry, that's a function I can perform even more effectively. This is a very exciting industry to work in!"

"For a small association, we get a lot of work done," Bob Fay concluded with a smile. "We've got a lot of talent here and the industry can take pride in knowing they're well represented in every sphere!"



AAMA's Bob Fay, Kerry Sharman, Joyce Weller and Bill Kidwell at ACME '89.

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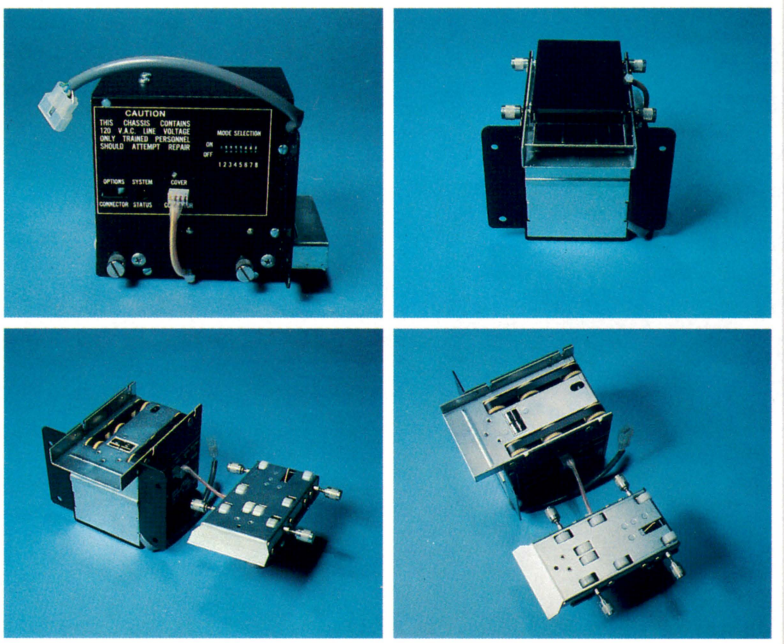

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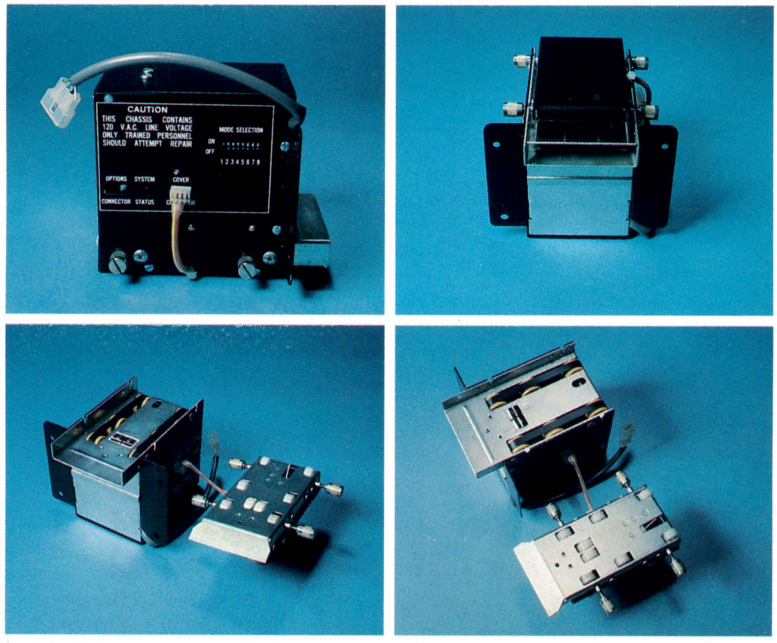

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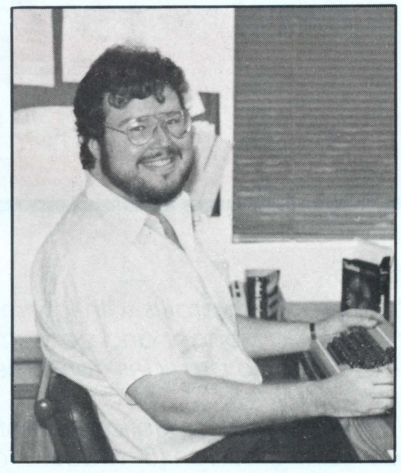

Who is the American operator? We mailed out a questionnaire with a good number of our 'Players' Choice' equipment polls this month, trying to learn how operators view themselves . . . and what they want from RePlay.

The results: operators are split almost exactly down the middle. Half describe themselves as ''old-fashioned operators,'' many ''in blue jeans, with keys on my belt.'' This group spends most of its time at locations, moving or fixing machines. Most of this group have not computerized their businesses. By appearances, at least, this is the ''typical operator'' of industry stereotype.

But the other half of our respondents describe themselves as ''new-style, management-type'' operators. They wear either a suit and tie to work, or else a sports shirt and nice slacks. These fellows say ''I spend much of my time in the office.'' They spend much of the rest of their time dealing with location owners on-site. Most have computerized their businesses.

What's going on? Is the stereotypical operator really changing into the ''new-style professional'' we've heard so much about? Maybe when we hear the word ''operator,'' we need a new mental picture to go with it.

Some might say, ''Hey, that's just a statistical picture of RePlay's *readership. As such, it's not necessarily representative of the whole universe of operators.'' Perhaps. The results should be about as accurate as our monthly equipment chart, since we polled the same group of people and used the exact same methodology.*

When it comes to what readers want from this magazine, the results were nearly unanimous. Counting both ''old-fashioned'' and ''new-style'' operators, fully 93% agree with the statement: ''I want RePlay *to continue telling me about hi-tech developments in home video, computers, sound reproduction, monitors, etc. which might affect coin-op in the future.'' Only 7% want news coverage restricted exclusively to ''what's happening today'' and what's currently for sale.*

Of course, this doesn't mean readers want us to focus exclusively on pie-in-the-sky, ''maybe someday'' technology. We assume that the 93% still want to be fully informed about what's happening today — balance is the key here. But this response does tell us, quite decisively, that operators consider themselves an extremely forward-looking group . . . more, perhaps, than some tradesters give them credit for. Let's hope this strong interest in new technology is factored into the equation, when factories ask themselves: ''Will operators consider something different? Or should we stick with the tried and true?''

Many readers want us to print more technical tips ''like Star*Tech Journal *does.'' We've asked factories to send us their technical bulletins, but many don't. Certain manufacturers, it seems, don't wish to take away* Star*Tech's *reason for being. (For that matter, neither do we.) We're delighted, though, to be able to present Randy Fromm's superb technical articles, and we'll see if we can provide more service tips in the future. (Any would-be tech writers out there?)*

Thanks to everyone who contributed to our survey. We're listening!

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Four Card Stud

Michigan, Wisconsin, Pennsy & Nebraska move for legal gaming

Coin machine operators in four states are making greater efforts to win a legal slice of America's $250 billion gambling market. New associations have been formed for that purpose in Michigan and Nebraska, while existing operator groups in Pennsylvania and Wisconsin are continuing their pay-off poker legalization drives.

As you'll read below, Michigan's new group is a "complement" to the existing MCMOA. Nebraska's new group NOA (formed last July) may be somewhat more active than COIN (the previous operator organization in that state) has been in recent years. Both the Michigan and Nebraska groups are dedicated to legalizing some form of gambling in their state.

Here are the details, state by state.

NEW MICHIGAN GROUP

Operators and distributors formed a new trade association called the Michigan Amusement Council (MAC) in January. MAC's single mission: to protect and advance video poker. Leaders said MAC is not a rival to the existing Michigan Coin Machine Operators Assn., but rather a "focus force" intent on legalizing pay-off poker. Once MAC has achieved this goal, leaders stated, MAC will disband.

MAC has already hired attorney Frank Pazzola and is seeking a lobbyist to promote Montana/South Dakota-type legislation. MAC's hoped-for law would be modeled on those already passed in those two states. MAC is consulting closely with leading operators in those states, as well as receiving much-appreciated cooperation from PAMMA's Exec Director John Milliron, whose group is also mounting a poker legalization drive.

MAC first formally met and elected leaders at the Clarion Hotel in Farmington Hills. Distributor Hank Heiser (Cartel Dist., Livonia) was elected president; Bill Mirch (North American Interstate) VP; and Rick Lonski (Fun Distributing) secretary-treasurer.

At presstime, MAC counted nearly 30 operator members; a drive was on to sign up more members. Geographically, MAC members represent most portions of the state, although a good number are concentrated in the southeastern part of Michigan. Prior to MAC's formation, some of its members had been meeting informally for the past three years to discuss the state's poker situation.

Current Michigan law allows the operation of "amusement only" pokers (maximum of 15 replay credits; no knockoff switches). But some operators say they've been harassed by a few liquor and police authorities who are bent on finding violations and confiscating equipment. "We want that harassment to stop," Hank Heiser said.

The MAC leader admitted the political task is formidable, but added that "we believe our chances are actually good, considering the condition of the state's economy. Yes, we have an anti-gambling governor, but we also have a state lottery. If we can have a lottery, why not this? We believe our campaign is in the interest of every Michigan operator," Heiser declared. "If nothing else, we can protect what we have [the law allowing amusement-only pokers]. But our sights are set a lot higher and I guarantee we're going to give it a college try," he concluded.

OPTIMISM IN WISCONSIN

Wisconsin tradesters are also making a college try. Members of WAMO (Wisconsin Amusement & Music Operators) have been plan-

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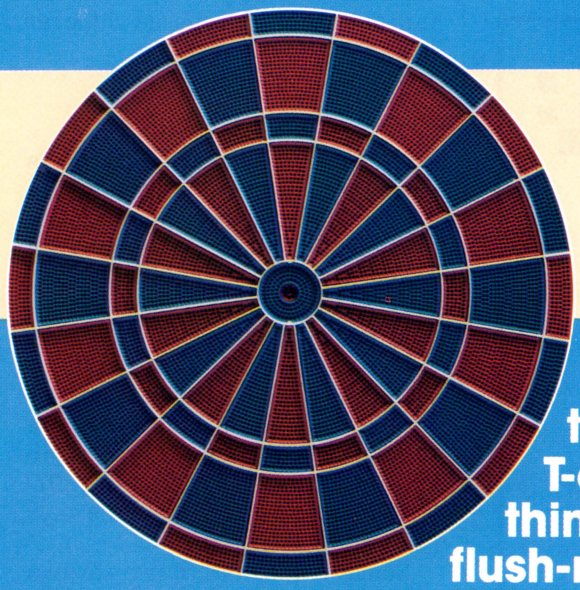

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ning and talking about legalizing pay-off video poker for some time, but the current session of the Wisconsin legislature is the first time that WAMO has an actual written bill under consideration.

The group expects to make significant progress before the lawmakers go home for summer/fall election campaigns. How much progress? Well, the Wisconsin 1990 legislative session ends in March; and WAMO President Jim Stansfield hopes and believes WAMO's vidpoker bill can pass the state senate by then.

"That's probably all we can do this year," he stated. "Then we can come back next year and get it passed by both houses and have it signed by the governor."

Stansfield recalled, however, that WAMO's 1989 crane legalization bill was also "supposed to be" a two-year effort. Happily, that bill blitzed through the statehouse in the final four days of the first session in which the crane bill was considered. Can WAMO work the same miracle twice? No one can say. Stansfield did predict that the resolution of the gambling question on Wisconsin Indian reservations would have a major impact on the fate of WAMO's proposed vidpoker bill.

NEBRASKA OPS SEEK LOTTERY

NOA, the Nebraska Operators Assn., was formed in July 1989. Its 37 operator members are working to legalize a state lottery. Operators would run the machines that vend the lottery tickets and would keep a percentage of the profit.

President of NOA is Stan Dinges (Stan's Music & Vending in Lincoln). Executive Secretary of the organization is Mardy (not Mary) McCulloh. She can be reached at 402/397-8646 (the answering machine says "Boy's Sky Ranch").

Some tradesters have thrown cold water on the idea of Nebraskans succeeding in their lottery legalization efforts. Reportedly, an earlier lottery scheme nearly succeeded in Nebraska several years ago. Sources said this lottery self-destructed, thanks to poor tactics and judgment on the part of its supporters in the state legislature. We'll keep an eye on developments.

"LAST TRY" IN PENNSYLVANIA

The Pennsylvania Amusement & Music Assn. PAMMA has tried to get its pay-off poker bill through the statehouse four times in the past eight years. In January, PAMMA began mounting a fifth consecutive effort. PAMMA's bill enjoys significant backing in the state legislature, but hasn't quite garnered enough support in earlier years to actually turn the bill into law. PAMMA called the current effort a final "crash campaign" to push its bill to victory. At presstime, PAMMA execs expected their poker bill to be introduced into the state legislature by mid-February.

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The Revolution That Failed

NEC's bold *TurboGrafx-16* coin-op venture didn't pan out



In happier days, Ken Wirt (VP of NEC Home Elec.) and John Hibbs (UA prexy) & the **TurboGrafx-16** *coin system.*

"A good idea, whose time had not yet come." That sums up the coin-op version of *TurboGrafx-16 System,* authorized by NEC Technologies (Wood Dale, Ill.) and built and marketed to the coin machine industry by John Hibbs (United Amusements, Los Angeles, Calif.).

NEC's coin-op involvement is now — and for the foreseeable future — ended. NEC is apparently no longer working with Hibbs or United Amusements, and NEC has no plans to make additional software available to the coin machine market.

Last fall NEC, the world's largest consumer electronics firm, simultaneously launched a home video game system and a coin-op version of the same product. But by mid-February, when contacted by *RePlay,* spokesmen for NEC Technologies (Wood Dale, Ill.) virtually disowned their prior relationship with Hibbs. In addition, NEC clearly and firmly stated that coin-op hardware and software was "something we are not continuing for very strong business reasons."

For its part, United Amusements is apparently scrambling to rebuild certain components of coin-op *TurboGrafx-16 Systems* which are already out in the field, but not performing up to snuff. "All *TurboGrafx-16* customers who are not satisfied with the original product will be entitled to a 'new' coin board which will retrofit the 'old' system," Hibbs wrote to one very dissatisfied customer.

It's not clear why a rebuilt *TurboGrafx-16* coin-op hardware system would be of any value, since NEC has abandoned the format and does not plan to release more coin-op games for the foreseeable future, if ever.

The dissatisfied customer mentioned above is operator Stan Fiedler (of Stan's Arcade in Janesville, Wisc.). Fiedler returned two of the coin-op *TurboGrafx-16 Systems* to United Amusements last fall, expecting a refund. He did not receive one, so early last month, Fiedler's attorney Anthony Kriujalis informed United Amusements that Fiedler was setting a Feb. 18 deadline for refund payment. At presstime, no such refund had been issued.

Lyn Corbett Fitzgerald, manager of public relations for NEC Technologies, explained NEC's position as follows. "Have we terminated our relationship with John Hibbs? I'm not aware that we ever had a contract with him to 'terminate' in the first place. We have never announced that there was a relationship. We have no intention of making a 'formal announcement' of ending our coin-op involvement."

But Fitzgerald went on to make almost exactly such an announcement, saying: "We were involved in the arcade market at one point in time, but there is no focus on it now. It's something we dabbled in, but are not continuing it for very strong business reasons." What are those reasons? Fitzgerald explained that NEC's simultaneous home/coin-op debut resulted in considerable market confusion. "People didn't know, was NEC an arcade company or a home game system company?" she said.

NEC no longer plans to be active in supplying software to the coin machine industry, Fitzgerald stated. "Games that are good for home systems aren't particularly good for arcades," she explained. "Since home software is our main focus, and since home games tend toward longer gameplay than arcade games, it's a little bit contradictory to try to do both. So for the present we are concentrating all of our attention on home games."

Fitzgerald did leave open the possibility that NEC "might" return to coin-op at some unspecified point in the future. "I don't know that I would say that book is closed. Maybe after we build a library of home games and establish our market position, we'll look into coin-op again. But right now, we don't have a franchise in the arcades as some other firms do. We have to concentrate on getting 8- to 12-year-old boys to buy our home system."

Fitzgerald did not mention John Hibbs and United Amusements in connection with any possible future return by NEC to the coin-op market.

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SPOTLIGHT SPECIAL

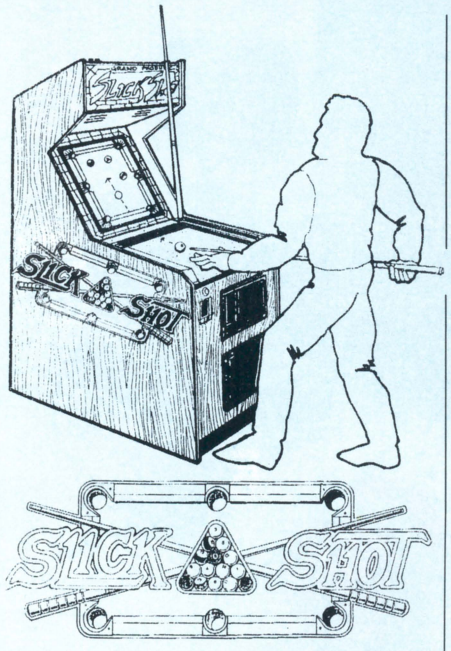
GP to Bow Video/Pool Game Combo at ACME; Feels Machine Will Be "Talk of Show"

It's called *Slick Shot* and (according to its maker) "It could be the greatest street location attraction since the invention of the beer tap." That may be an exaggeration, but there's no exaggerating the collection potential of this clever game conceived by the people at Grand Products (Bensenville, Ill.) who married video and pool to produce a piece of entertainment they truly feel could be the talk of ACME (where it will make its official debut).

While the game will be ready to ship to dealers right after the show, no photographs were available at presstime. But, check the artist's rendering picture, a cabinet about the height of an upright video with a frontal playfield sticking out about 15". That playfield is sort of a miniature green felt pool table, complete with side rails. It faces a tilted vertical 25" video monitor displaying a six-pocket pool table, upon which rest the colored object balls.

At the location, the player places a real cue ball onto the frontal playfield and with a 4' cue stick, shoots it toward the rack of nine balls shown on the back-tilted monitor. The ball fires underneath the monitor where special sensors read its speed and direction and immediately translate the appropriate result onto the screen. The balls clack and bounce around the monitor's surface exactly the same way they'd do it on a real table.

It's a combination of physical movement and video replication and it works. But, you're not playing 8-ball here; you're playing *Slick Shot*. For example, the rack contains only nine object balls numbered from 1 on up to 9. And, there are phases that begin with normal shooting and graduate up to trick shots. Scoring is based on the numerical value of the specific object balls sunk in one of the six pockets shown on the screen, not on the number of balls sunk.



One player can enjoy *Slick Shot* just by trying to rack up as many points as possible in the (adjustable) time allotted and get his score and initials established in the attract mode. However, most games will be played by two, although the machine is geared for up to four players (each player gets his or her own color cloth on the video pool table surface; colors are green, blue, red and tan).

All the rules are spelled out on the screen before you chalk up. The first player breaks the nine-ball rack and if he sinks a ball, he continues until he misses or scratches. When the next player comes up, the original full rack is repeated and he attempts to sink as many shots as he can, and so on. Remember: scoring is based solely on the number shown on the sunk balls, although there are bonus balls that when sunk extend the player's game time.

As the phases move along, the play changes into trick shooting and eventually into really skillful shooting where specific balls and pockets are keyed by a cursor on the screen. The electronics are packed with inventive skill shots (e.g. threre are 30 such combinations that can come up to challenge the player's abilities). Blocker balls and bonus time balls also appear to add their sizzle.

Slick Shot may combine the skills of the cue stick art with full color video display (plus accompanying ball-clacking sounds and music), but it's really its own sport. The dynamics feel like shooting pool but the scoring is "video." *Slick Shot* is not exactly a "hybrid" of video and pool but a unique street piece that could make serious money and maybe even for many years . . . and, at the same location it started in!

Grand Product's Stan Jarocki told *RePlay* that test collections at a blue collar sports bar "showed we hit the gong." One significant reason for the generous cash pan there was that *Slick Shot* is set at 50¢ per-player vend. And, every game that will be produced will have a $1/5 bill acceptor as standard equipment. While it also accepts quarters (two for each competitor), the bill accep-

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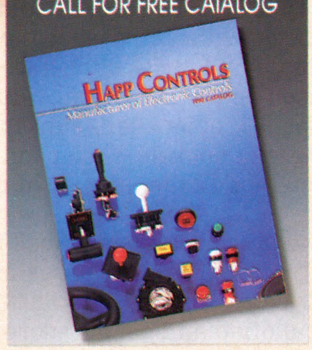

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tor is incremental (it's set to give 12 credits for $5.00). It also has a continued play feature for those wishing to keep playing after the clock runs out.

Yes, there's a clock on the screen which ticks off the amount of time each player has for shooting (adjustable by the operator from 15 to 30 seconds). The whole game runs on adjustable time, from 1½ minutes up to 5. Since Incredible Technologies did the software for Grand, there are also cute cartoon characters popping up, including a snail who appears when a player's allotted time runs out.

Two 4' cue sticks come with the game (they are mounted to the cabinet on brackets). The cue ball is returned to the player after each shot, but stays inside the cabinet when the game is completed. Operators wondering what happens if a player launches a cue ball directly at the monitor can rest easy: the tube is protected with auto safety glass. Should anyone "walk away" with the 4' sticks, any regulation-sized cues at the location can take their place until the operator replaces. them.

Operators will also appreciate the attraction of this game to the ladies (a playing base that already shoots pool). Most importantly, the game was conceived and produced for the street stop (think tavern) which could certainly use something else to get people in the door and maybe even away from the bar more often.

Slick Shot requires additional playing space in front, even though it backs to a wall, due to the use of the stick. The cabinet itself measures around 46" in depth by 26" in width. Grand Products will build the game itself (they already produce universal video cabinets). Availability, as mentioned, begins after ACME at selected distributors.

"This is clearly a great street piece," said Jarocki. "Some will show up at arcades and other places but I'd bet that 80% to 90% will go into street stops. This is one of the most unique games ever conceived for the rotue operators and we expect to be building it for a very long time," he added. R

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Grass Roots Leadership

leaders of state associations offer ideas & directions for the future

A "new force" in operator leadership has begun to find its voice. This new force is comprised of spokesmen for some 17 state associations, plus one city association, who have pledged to work for stronger inter-state relationships and to create stronger cooperation between themselves and AMOA.

This group of leaders gathered for an AMOA-sponsored seminar in Chicago Jan. 23-24, where 12 hours of broad-ranging talks took place. It was the first such meeting of state execs away from an AMOA Expo, and members obviously felt their combined strength and experience could be a significant resource for the whole trade.

Jim Stansfield, chairman of AMOA's state association committee, called the meeting at the request of several of those who attended. As Paul Corey, Executive VP of the Ohio Coin Machine Assn., noted: "This meeting represents the realization of a dream that many of us in the industry have nurtured for years."



AMOA State Assn. Committee Chairman Jim Stansfield at the podium to kick off the first non-Expo meeting of state association executives. About 17 state groups were represented at the Chicago gathering.

Major topics discussed included video poker legalization efforts;



Left to right: New York's Bob Herman & Cindy Matterson; NYC's Ralph Ceraldi; Illinois' Bob Hesch; Virginia's Charles Rowland; Ohio's Paul Corey; AMOA's Fred Newton; Illinois' Eddie Velasquez and an unknown participant.



Left to right: Colorado's Gary Benson; North Dakota's Dwight Wrangham; AMOA past president Clyde Knupp; Wisconsin's Joe Phillips; Illinois' Art Seeds and Michigan's Walt Maner also at the Chicago meeting of state association execs.



Left to right: Montana's Chris Warren; Idaho's Kevin Mahler; Utah's Tony Vina; Utah's Bill Bailey; North Carolina's Bobby Earp; South Carolina's Helen & Jeff Sikes; New York's Bob Herman and New York's Cindy Matterson.



AMOA leadership and staff was present for part of the state seminar. Pictured are President Jack Kerner, Exec. Dir. John Schumacher, Govt. Relations Chair. Wally Bohrer, executive April Sojka and Communications Dir. Fred Newton.

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Upon arrival at LV426 Acheron, the magnitude of the threat sinks in. The settlement is overrun with aliens, and you are expected to eliminate every one of them. The mission takes you through airways, elevators, underground waterways, and tunnel systems within the space colony. Along the way, you will encounter a multitude of species of alien creatures.

The situation gets worse, so you must get tougher. In addition to fighting the existing aliens, there are also incubation rooms and hatching grounds everywhere. You must dodge fatal electric shock waves, barricades, steam blasts, and dripping doses of alien acid in pursuit of your goal. The task of blowing away the aliens is aided with the use of such power weapons as missiles, triple bullets, flamethrowers, three-way shots, and bombs.

You proceed into the mother alien's lair, where she is hatching her larvae. After destroying her, you believe the mission is accomplished, and settle into the space ship for the long journey home. However, you soon realize that there is one more alien—and it's in your ship. In the last, most desperate fight, the fate of the universe depends on you. Will the alien win, and come back to your colony to wipe out all human life, or can you emerge victorious, destroying the alien and blasting its remains into outer space?

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Utah's Bill Bailey and Tony Vina at the lunch table.



Virginia's Charles Rowland and North Carolina's Bobby Earp.

PAC funds and political lobbying strategies; larger membership in state and national organizations; and budgeting and fundraising for state associations. Those who attended the session returned home with new ideas for conducting association business in their own states.

No specific action was taken in any of these areas, but the group did lay out some directions it might take in subsequent meetings. The assembled state leaders voted to call themselves the "Council of 17 States" for the present. They expressed a desire to work closely with AMOA's state association committee, AMOA's permanent staff and AMOA's board of directors. (The state execs also liked the title "AMOA Council of Affiliated States," but it's important to note that that designation, plus formal plans for a permanent liaison to AMOA, will not become official unless and until approved by AMOA's board of directors.)

Here's a review of the meeting's high points.

VIDEO POKER

"Copies and parallels were the operator buzzwords for a couple of years," Jim Stansfield commented as he introduced this topic. "Now, the buzzword is video poker." Participants noted that South Dakota and Montana operators are earning very good receipts from legalized video poker gambling. Accordingly, legalized gambling generated more interest than any other single item on the agenda.

At the meeting, representatives from Iowa, Minnesota and Wisconsin said they have bills pending in their state legislatures to legalize some form of gambling. Several other state leaders said they're "considering" legalization efforts in their states. Others stated strong opposition to the idea of legalizing pokers in their states, feeling that gambling has an aura which doesn't mix well with pure amusements. As one exec put it, "This juice isn't worth the squeeze."

But for those state associations which favor poker legalization, the question is simple: how can they accomplish this feat? AMOA past president Clyde Knupp stressed the need to develop good relationships with state officials in law enforcement, regulatory agencies and legislatures. Bob Rhinehart, Executive Director of the Florida Amusement & Vending Assn. (FAVA), warned that established gambling interests would oppose coin-op legalization efforts. And Hy Sandler, Executive Director of MOMA (Minnesota operators), urged other states to "pick the brains" of Montana and South Dakota operators. "Learn from their experiences; avoid their mistakes," Sandler counseled.

State and City Association Execs Want to Work Closely with AMOA

The first-ever non-Expo meeting of state operator association leaders was called to order by Jim Stansfield, chairman of AMOA's state association committee. The softspoken Stansfield was careful to let the assembled execs carry the discussion . . . but at the close of business, they turned to Stansfield for leadership.

The Council charged Stansfield, along with two members of his committee (Illinois' Don Hesch and California's Tony Parina), plus OCMA's Paul Corey, ICMOA's Art Seeds and FAVA's Bob Rhinehart, with taking the general ideas from this first meeting, and translating them into specific goals and an agenda for action which will be used at subsequent Council meetings.

One point that all present agreed on: the need for AMOA Executive Director John Schumacher to act as the group's "point man" on AMOA's permanent staff. Council members said Schumacher must be a permanent liaison between their group and the AMOA board of directors. In this role, the Council said, Schumacher could ensure continuity as new AMOA administrations are elected and new committee chairmen are appointed each year.

"With John Schumacher's active participation, we can have a positive impact," one veteran state association exec commented. "Without it, we're not going anywhere." Schumacher's commitment to the group was already evident. He was present for all of the first day's activities, as well as for part of the second day.

As one veteran state exec stated: "Now we'll see if AMOA is truly interested in becoming a genuinely national trade association!"

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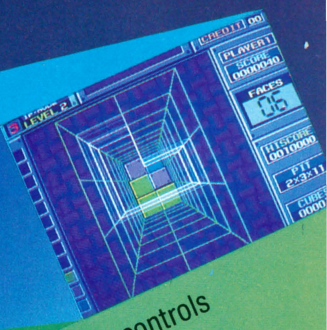

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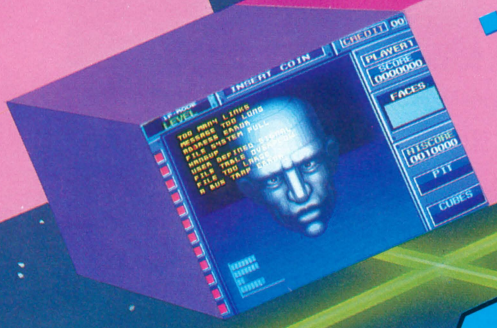

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The Illinois crowd: ICMOA President Eddie Velasquez, Executive Director Art Seeds and AMOA committee member Don Hesch.



In the foreground are New York's Bob Herman and Ohio's Paul Corey. That's MOMA's Exec. Director Hy Sandler making his keynote address at the podium.

No "grand design" for legalizing video poker was created at the January meeting, but it was clear that several state execs would go home with fresh strategies and recommendations for their groups to consider. If this meeting was any indication, video poker will remain a key operator "buzz word" for a long time to come.

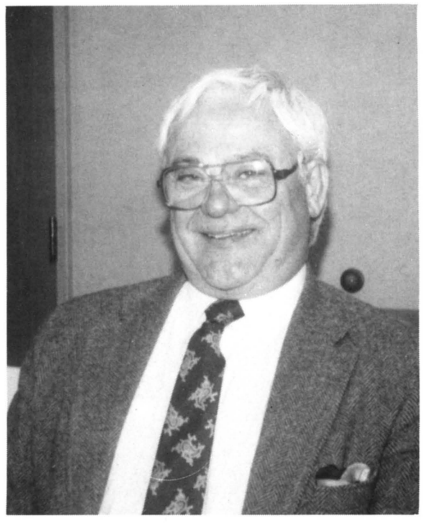
POLITICAL LOBBYING

When it comes to politics, these state association leaders have plenty of knowledge to share. On the national level, "If AMOA wants to lobby the U.S. Congress by working through the grass roots, that's us," said several members of the group. "We already participate in statewide election campaigns for our senators and representatives, so we know them quite well. We can get an appointment with a senator simply by making a phone call . . . and in many cases, since we're friends, we can make more impact in the meeting. An AMOA board member might only get to see an aide. By ignoring the groundwork that state associations have already done with Congress, sometimes AMOA seems to be re-inventing the wheel."

Ohio's Paul Corey suggested that AMOA might boost attendance at its Washington, D.C. conference by giving states an incentive. To wit, AMOA could pay for travel and hotel accommodations for those state association leaders who bring a certain number of members with them to Washington. It's a fine idea that could really boost the numbers of coin machine tradesters in Washington . . . and it would help take AMOA's "grass roots" rhetoric closer to reality.

As for state level lobbying, FAVA's Rhinehart warned associations not to form PACs (political action committees) unless they could fund them with at least $80,000. Otherwise, Rhinehart explained, the fund would be too small to contribute money to some key lawmakers . . . and the operators would wind up making enemies, not friends.

Also on the topic of political contributions, OCMA's Corey explained that his group requires lawmakers to ask for campaign money in writing, and to explain why they deserved OCMA's support. Art Seeds, Executive VP of the Illinois Coin Machine Operators Assn., said ICMOA used PAC contributions "to motivate our members to get to know our legislators." ICMOA urges operators to attend political functions, to personally present a small contribution from the group to the lawmaker's campaign kitty.



FAVA Executive Director Bob Rhinehart.

MEMBERSHIP & FUNDRAISING

The assembled leaders estimated that only 10% of state association members also belong to AMOA. They discussed ways of encouraging state members to join the national group, perhaps by making joint membership automatic, or by giving AMOA membership discounts to operators who already belong to state groups. (This latter idea was actually tried last year, at least on paper, but several state association

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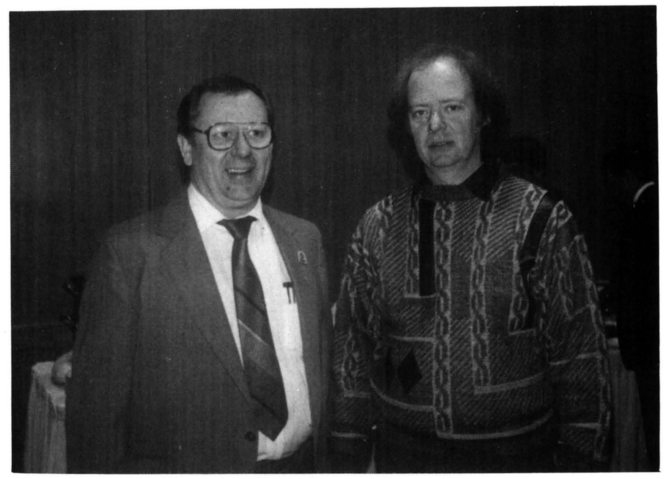
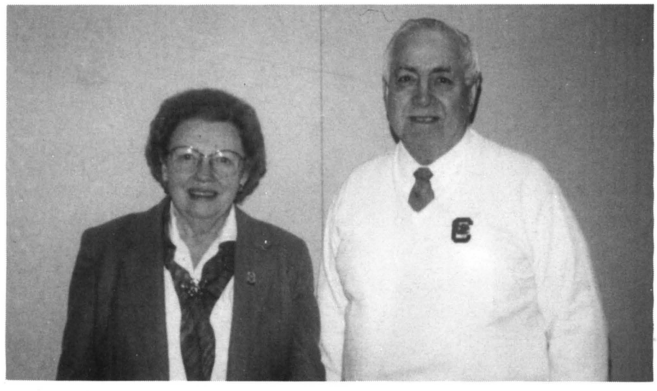
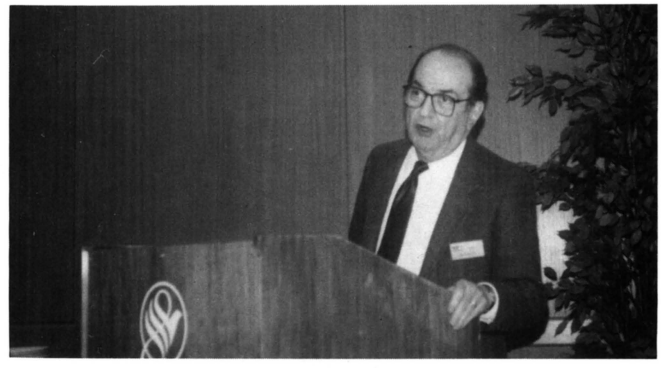
Wisconsin Executive Director Joe Phillips with WAMO prexy Jim Stansfield, who's also the chairman of AMOA's State Association Committee.



North Dakota's Dwight Wrangham and Colorado's Gary Benson.



South Carolina's Helen & Jeff Sikes.



MOMA's Hy Sandler making the keynote address. He's seen the trade from many perspectives: operator, distributor and now as an assn. administrator.

execs complained they hadn't heard about it.)

As for promoting membership in the state organizations themselves, "that's a real slippery pig," noted FAVA's Rhinehart. "For every guy operating in our state that we know about, there are at least three more we don't know about." Leaders explained various incentives which they are using to encourage operators to join their state association. Dart and pool leagues were praised by Minnesota and Wisconsin execs. Other incentives included a Blue Cross insurance program (Michigan), and free supplies of matchbooks for cigarette vending machines (New York). Cigarette companies use the matchbooks as an advertising medium to get smokers to switch brands.

Fundraising for state associations also received lively discussion. Methods of funding operator groups include dues, trade show fees, tournaments, annual donations on a per-machine basis by member operators, "special assessments," selling ad space in state association newsletters and trade journals, auctions and raffles (with equipment donated by manufacturers and distributors), golf outings, and indirect funding by tobacco companies, etc.

AN INTER-STATE MAIL NETWORK

Communication between state associations was another subject addressed by the seminar. Starting Feb. 14, each state was able to send specific articles to AMOA for distribution to other seminar attendees. AMOA will copy the articles and send envelopes out to all seminar attendees, once a month.

"We're going to get some action out of this," Jim Stansfield vowed. "State association execs really want their own monthly news network. Florida wants to know what's going on in California, and vice versa. Well, we're going to give it to them. This is a way of having a 'Show and Tell' without having an actual newsletter."

TAKING CHARGE

This first-ever non-Expo meeting of state operator association execs was "a success before it began." In one sense, the meeting was a success because it happened at all (give credit to Jim Stansfield for listening — and responding — to his constituents). The meeting was also a success "before it started" because attendance was triple the expected number.

Most importantly, the session gathered a lot of the industry's brains and talent under one roof . . . and let them "think out loud" together. State association leaders represent a wealth of experience, leadership, and membership strength which really hasn't been tapped on the national level. Now, instead of waiting for AMOA to come to them, state association leaders are finally beginning to craft a message and constructive agenda of their own. It's a move that can only benefit everyone in coin-op.

As Jim Stansfield noted at the close of the meeting: "The real importance of this event is that state associations are beginning to take charge of their own destiny."

The "Council of 17 States" will meet again at this fall's AMOA Expo in New Orleans (luncheon and afternoon workshop Oct. 26). Another non-Expo meeting will occur Jan. 22-23, 1991, in Chicago. R

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Every door that Coin Controls makes has a light blue tag on it. It's our pledge that every coin validator and coin door undergoes *36 separate quality checks* before the quality tag goes on. It's a shame, but it's true that sometimes a manufacturer will put somebody else's coin door and coin validator on a game. Unfortunately, the game never costs you any less. Insist on a quality game with quality coin doors and coin validators from Coin Controls.

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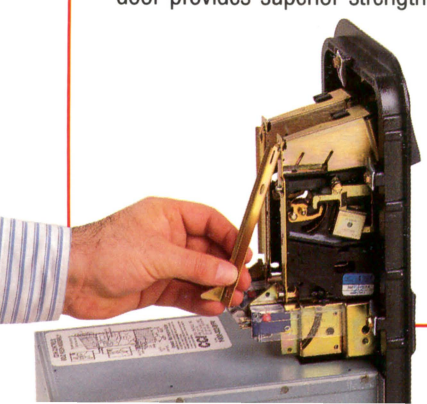
QUALITY COIN DOORS BUILT FOR EXTRA SECURITY

Doors from Coin Controls include specially designed features for extra protection. Like the extra deep security channel which makes it harder for a vandal to pry open the door with a screwdriver. And the heavy zinc die cast frame with an extra thick steel door provides superior strength when someone is trying to kick it in. The custom designed microswitch is developed especially for amusement applications to prevent free credits from being issued when the game is kicked—eliminating the need for the slam switch.

The appearance of the game is important to its earning potential. So Coin Controls uses chip- and fingerprint-resistant super durable paint, chosen to enhance the beauty of the entire game.

You also want a door which complies with AMOA Standardization Committee recommendations. Coin Controls' coin doors and coin validators comply, right down to the new snap-in mech design and the double "D" cam lock.



COIN CONTROLS

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cover story

SNK Corp. Readies Multi-Game Neo•Geo Video System For World Release; Stateside Debut Slated for ACME

After numerous months of behind-closed-doors "tweaking" at their Osaka R&D engineering facility, SNK Corporation went public on Jan. 31 with its Neo•Geo video game system at an international open house and press conference held in Japan. As the dealers saw, this multi-game selectable attraction offers some provocative differences when compared to any other "system" yet launched. On top, the company will devote its entire coin-op R&D efforts toward designing and marketing game cartridges for use on the new attraction.

Its first showing for the North American industry will take place at ACME Chicago, where its oversized marquee, topping a stylish upright cabinet, will make it easy to see. When its features are spelled out to operators by SNK personnel, it will also make it easy to see why SNK is plowing its total coin-op energies into the product at this time.

Neo•Geo (standing for "new land") is aptly named. For starters, all games will be brand new for the coin market (no reprogrammed home titles, for example). The game advertising in the marquee is also noteworthy: a foot-high display will tout Neo•Geo on the top with the selection of individual game title cards spread beneath. As players "scroll" through the titles, each is backlit in turn while an attract mode of each simultaneously plays on the screen.

Two versions will be available. The 25" monitor model will hold up to six different game titles, while the 19" monitor version can carry up to four. Operators do not have to "fill them up" right away if they elect to use fewer games at the outset. Game software comes in cartridges that are roughly twice the size of a VHS cartridge. They snap onto the pin settings on the 16 bit CPU board inside. All cartridges come with their respective game advertising title cards in the package.



Into 1990 and beyond: Shinichi Ikawa (2nd from left) explains the features of the new SNK Neo • Geo system at the Jan. 31 debut. To his left is Mr. Nishiyama and to his right is Mr. Hasegawa, the head engineer.

SNK believes they have hit "all the right buttons" with this system, not the least of which is the price of the software (which they say will sell for approximately ¼ to ⅓ the present cost of a universal conversion kit). As mentioned, the company has discontinued working on any future kits or other uprights now that its R&D people are concentrating solely on Neo•Geo software. "That fact alone should demonstrate our excitement about this product," said SNK American chief Paul Jacobs.



SNK Corp. President PAUL JACOBS.

Jacobs also said "there's absolutely no doubt" that Neo•Geo will generate new respect for the multi-game "system concept" within the trade and on the player level. "We have done our homework here. For example, all games will play out on 'lives' rather than on 'time.' And, these are not warmed-up home titles but fresh, new games that are targeted toward the various player groups serviced by operators," he said.

All Neo•Geo games are 2-players (one alone, however, can still play



The SNK facilities in Osaka with the 6-story R&D facility (at left) adjacent to the 3-story administrative/manufacturing building (right). The firm has purchased land for a new manufacturing facility.



At a private meeting for overseas dealers, the SNK Corp. (lead by Mr. Kawasaki & Mr. Ikawa at the pivot table) discussed the features and marketing concepts for Neo•Geo.



Over one thousand attended the official debut of the SNK Neo • Geo system at the Esaka Tokyu Inn. Among them were international notables Udo Nickel (Germany), Andre Moulon (France), Malcolm Steinberg (Australia), Jim Koh (Singapore), Jan Vendevende (Belgium), Gianfranco Maffiodo (Italy), John Stergides (England), Mr. Ramos (Spain) and Peter Chang (Taiwan).

against the computer). Quarter play (with quarter-to-continue) is the standard vend. Every cabinet comes with two joysticks and eight buttons (four buttons for each player). The cabinets (which will be built and assembled with the master hardware boards) will be produced Stateside for the North American market.

FIRST TITLES

The first batch of five game cartridges to show their stuff at ACME will be a driving game called *Riding Hero*, a fighting item called *NAM-1975*, sport games *Top Players Golf* and *Baseball Stars Professional* and a role-playing entry called *Magician Lord*. These and future titles take their shots at the array of themes and player demographics found in taverns, C-stores, local and mall arcades, etc.

By April of 1991, Jacobs said approximately 23 titles will have been introduced for Neo•Geo operators. "We'll bring new releases out on a regular basis without being wasteful for any of the three parties involved. . . operators, distributors and SNK designers," he declared.

Jacobs said there's no cutoff year for Neo•Geo game R&D, that they literally intend to continue bringing new titles along even after they eventually go back to producing "specialty" coin games in the future. "There's an enormous investment here on SNK's part," he said, "and a solid belief that we've produced the ideal system for the nineties."

The SNK exec described the Neo•Geo system upright as "totally user-friendly, both to the operator as well as to the player. It's a breeze for the operators to change software and title cards and a breeze for the players to check out the available games offered, punch up the one they want to try and go right into it." In addition, another player incentive is the memory card which operators can offer to their more "serious customers."

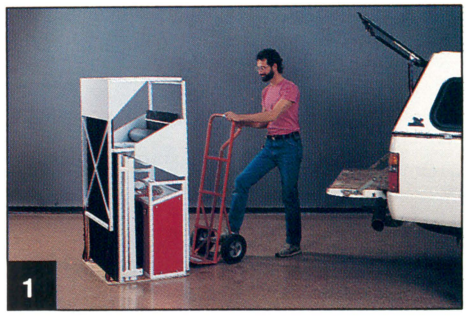
MEMORY CARD

Operators may remember such a card used on a Leland game at one time. The one for Neo•Geo is similar in that it also enables the player to record his progress on any game,

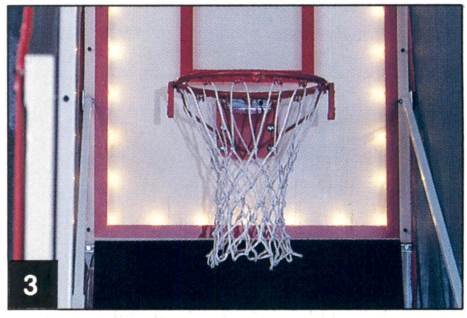
HOOPS

The Famous Fold-up, Adjustable Basketball Game









WHAT GAME HAS HELD ITS PLAYER APPEAL FOR NEARLY 100 YEARS?
Easily played alone, or in friendly competition, basketball has proven to be a big winner in many locations. However, problems of size, reliability, and installation time have discouraged many operators.

THE UNIQUE DESIGN OF THIS GAME WILL REVOLUTIONIZE THE OPERATOR'S USE OF COIN OPERATED BASKETBALL GAMES.

In addition to the three knockout features highlighted in the photos, the game offers many important benefits including:

- Sturdy, all-metal, welded construction with transparent fiberglass screen side panels for long lasting good looks.
- Highly reliable, shock mounted microprocessor-based electronics.
- All games have two-player scoring & unobtrusive sound enhancement.
- Coins-per-play, game time, replay level, etc. are operator settable.
- Resilient acrylic backboard with heavy duty custom hoop.
- Attract mode light chaser automatically switches to steady backboard lighting for play in dim locations.
- Optional bill acceptor, ticket dispenser.

Putting the operator's concerns first has produced a game that, though a bit more expensive, will provide many years of value, service and earnings for the discriminating buyer.

$2495

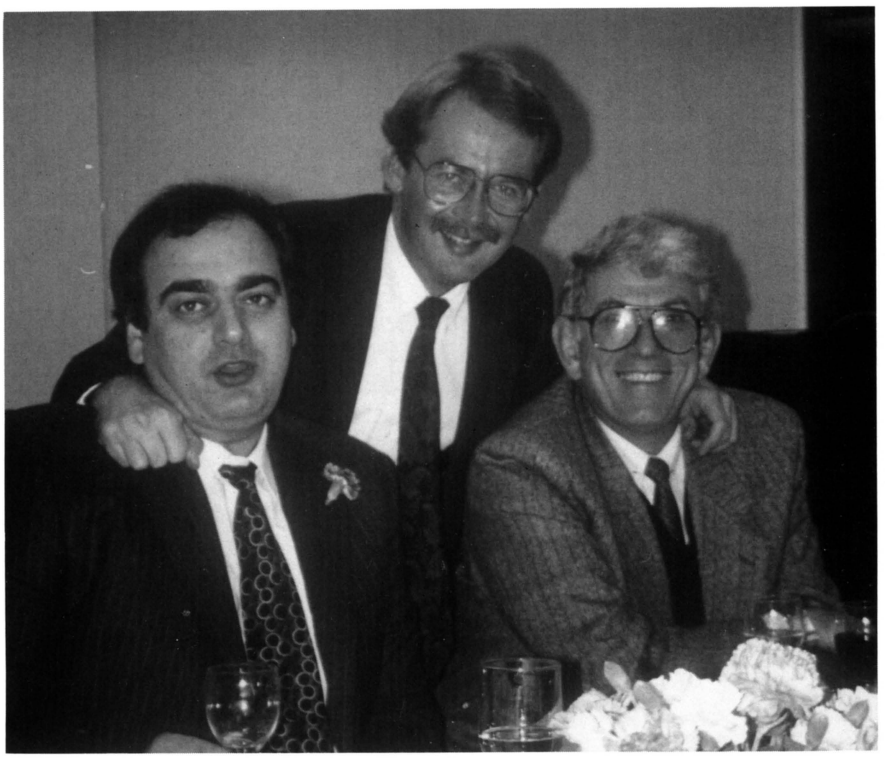
1. GAME FOLDS UP!
The entire game folds up into a self-contained package measuring an astonishing 5' x 2' x 32". Problems with storage and transportation are obviously minimized. Best of all, since the folded game fits through any door, one man can easily install it in under 30 minutes.

2. ADJUSTABLE LENGTH AND HEIGHT
Now you need only one game for all your location situations. This game is adjustable in both length and height from a compact 8' x 8' game to an impressive and challenging 10' x 10' set-up. Any combination of length and height (in 6" increments) is easily set. Adapt to a new size for your next location.

3. DUAL BEAM PHOTOCELL SCORING
Players particularly appreciate the dead-accurate photocell scoring and fast, smooth action of this game. (No ugly plastic ring hanging from the hoop net to break or slow things down.) The accuracy and consistency of scoring is especially conducive to league play.

ADASTRA, INC. 8345 West 16th Ave. Denver, CO 80215 (800) NET-HOOP

Serving the Coin-Op Amusement Industry since 1974



After all the business, a sitdown dinner was enjoyed. Shown at the Mont D'Argent (left to right) taking a relax are Electrocoin's John Stergides, SNK's Paul Jacobs & General Vending's Mal Steinberg.

leave that game and then resume play exactly where he left off later on (and on any Neo•Geo machine at any location that offers the same game). "The card can save data on up to 27 different game titles," Jacobs outlined. "The hardware system here is quite powerful."

SNK's American Operations Director Neal Zook described the hardware as a "leap ahead." The horsepower is provided by a powerful 16 bit CPU running at 12 MHZ, coupled with a dedicated sound CPU. Each game cartridge will contain up to 64 megabytes of ROM to allow for the ultimate in visual detail and true CD-quality sound effects. The system can reproduce photographic quality images using any combination of colors from a huge 65,536 color palette, 4096 of which can be displayed simultaneously. The hi-fidelity sounds come from stereo speakers located in the upper corner of the upright.

The company anticipates shipping their first production model into the American and Canadian markets by the end of April. The first five cartridges will be available at the same time. As the program continues along, operators will be able to add, subtract, rotate and "library" titles exactly the same way they run their phonograph operations.



The brand new **Search & Rescue** *upright. This dedicated game will be SNK's last such entry for some time, as they concentrate on the new Neo•Geo system. the game, however, is a solid entry, especially when considering its price. SNK also says it's "powerfully programmed" as well. See it at ACME.*

JAPANESE DEBUT

Neo•Geo made its premiere on Jan. 31 in a ballroom at the Esaka Tokyu Inn, located about three blocks from SNK's Osaka offices. The reception ran from 11:00 AM until 5:30 PM and the attendance figure reached 1047 persons, including all major Japanese operators and distributors.

Prior to the open house, a private showing was held in SNK's offices for its foreign distributor guests at 9:00 AM the same morning. President Eikichi Kawasaki and Director Shinichi Ikawa presided at the meeting. Individual dealer meetings took place the following day.

The rank and file Japanese operators saw the new system for the first time at the Feb. 27-28 AOU Shows in Tokyo, and European distributors are expected to premiere it to their customers at private showings in April.

TO ACME

Besides Neo•Geo, the ACME display staged by SNK will also debut their latest (and last, for a while) upright. Called *Search & Rescue*, it's a space adventure outing that's moderately priced. SNK will also show its triple-gun *Beast Busters*, now into its third production run and doing well in the field. The game is being built to distributor order.

Search & Rescue features a spaceship that has vanished from its projected course. Two men are sent to investigate and find the cause of the disappearance. This cooperative 2-player comes with a 19" monitor, "works in a drawer" cabinet manufactured by 3-KOAM Co. of California. The game uses SNK's own rotary joystick, but operators can change these to standard 8-way sticks if they wish by the flip of a dipswitch.

So, make the SNK display a must on your ACME "dance card." Check out this "price" upright and certainly lay eyes on Neo•Geo . . . a brand new multi-game system SNK contends will be a "rock solid investment that will put the sizzle back into the word system." R

SKEE-BALL

It's almost as old as baseball . . . . and still going strong!



Skee-Ball's been around for nearly a century. And it keeps getting better. Equipped with flashing lights, sound, and digital scoring, Skee-Ball is now more exciting than ever — and a proven money maker.

The standard Skee-Ball is 13-ft. long; but other smaller models are available in 6, 8, or 10-foot lengths.

To operate, players simply drop a coin into a slot and they're served 9 balls with which to test their skill.

Every round is accurately tallied by an electronic scoreboard.

A variation of the standard game is also available; Bonus Ball, with two more scoring pockets that can deliver 100 extra points per pocket.

For more information or literature write or phone Skee Ball.

SKEE-BALL

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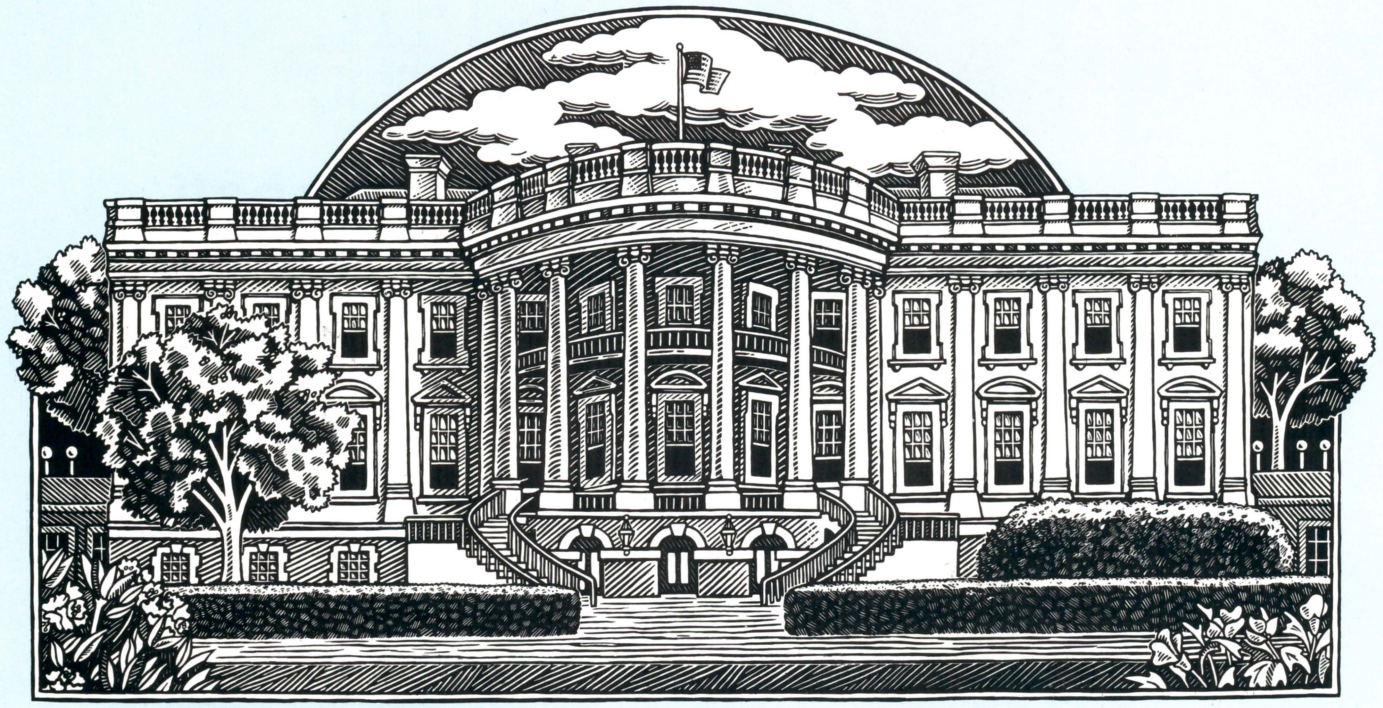


Oh, Mr. President. . .

industry hopes to make Bush Administration contacts in Washington, D.C.

How do you get the attention of the President of the United States? AMOA and AAMA are tackling that question as they prepare for their annual Government Affairs Conference. The event takes place April 29-May 1 in Washington, D.C.

In past years, tradesters have done a fine job of making friends with Congress and with the relevant regulatory agencies. But this year, for the first time ever, the industry has a realistic chance at introducing itself to the Executive Branch.

Some months back, AMOA hired top-flight lobbyist Wayne Valis and his well-connected organization. Their mission: to create an event which the coin machine industry can sponsor . . . an event which will draw members of the Bush Administration. Valis noted that drugs and kids are the President's number one domestic priority. Accordingly, he suggested that AMOA sponsor a "Carnival for Life" to honor groups active in the anti-drug crusade. Highlighted will be student groups, community associations and individuals.

This "Carnival" is now set for the evening of Monday, April 30. It is slated to take place in the Departmental Auditorium (it sounds like a room, but it's actually a government building on Constitution Ave., fairly close to the White House). Top AMOA members are hopeful that several high-ranking Administration officials may attend . . . and they're crossing their fingers that an even more illustrious personage could also appear at the event.

Why is it important to introduce ourselves to the Executive Branch? Because "Congress proposes, but the President disposes." Winning the support of the Bush Administration could be crucial to the success of the industry's favorite legislative initiative, the dollar coin. Also, having friends in the Administration will doubtless be helpful in future years, on other issues.

It's grand to be able to report that AMOA and AAMA are cooperating fully on this year's Washington trip. Both associations are anxious for as many members of the industry to come to Washington as possible. "It's the single most important industry event you can attend all year," AMOA leaders like to say. Both AMOA and AAMA members will stay at the same hotel: the Washington Court on Capitol Hill.

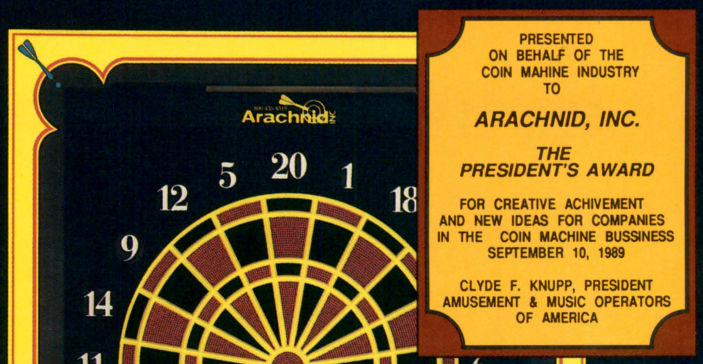
Other events in the Conference will include visits with your congressmen, workshops on what to say to your congressman, luncheon with congressional speakers, etc. Issues on the table include dollar coins, jukebox licensing, cigarette vending, and others.

Last but far from least, don't forget the AMOA-AAMA Congressional Reception. This annual event is one of the most successful parties given for members of Congress by any industry. It takes place Tuesday night, May 1. Hundreds of congressmen and their families and staff are expected to drop by to enjoy a game, hear a tune on a jukebox, have a drink and hors d'oeuvres, and compete in any of three different tournaments (pinball, basketball and — for the first time — electronic darts).

AMOA members should already have received a packet of information about this. Briefly, registration for the trip is $100 per family (don't forget, a trip to the nation's capital

Liquid Assets

WITH QUARTERLY DIVIDENDS



NEED TO TURN UP YOUR PROFITS?

Arachnid's Super 6 Plus II English Mark Darts electronic dart games are the most popular dart game across the nation. People will be waiting in line to deposit quarters and test their skills at games like Cricket (with three 4 player versions), Tic Tac Darts (an Arachnid original), 301, Count Up, 501, 701 and 301 double in/double out.

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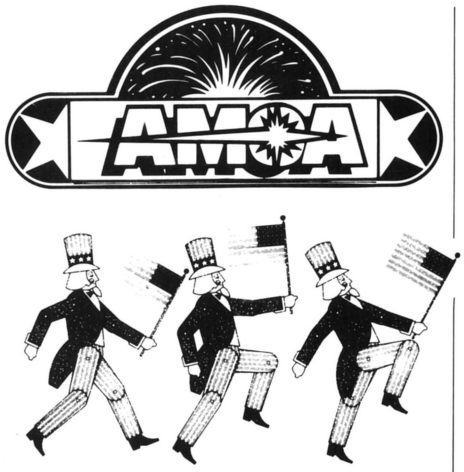
is a great vacation for the kids). Send it to AMOA or call them at 312/644-6610 for more information. AMOA will also set up appointments with your senator, congressman or his staff for you, if you so request.

Single or double occupancy rooms are $155 per night; reservations and payment should be made directly with the hotel by March 29. Write to The Washington Court on Capitol Hill, 525 New Jersey Ave. NW, Washington DC 20001-1527. Be sure to mention that you're coming for the Government Affairs Conference.

You can also get special discount air fares from American and Delta, thanks to AMOA. Call American (800/433-1790) and ask for file S13-ZOKS. Or Call Delta (800/241-6760) and ask for file RO628. You must fly either airline to Washington between April 26 and May 4 to qualify for the discount. You can get 5% off any published fare, including Supersaver fares. Or, you can get 45% off regular coach fare with a seven-day advance purchase, no minimum stay required. If your trip starts in Canada, you can also get a 35% discount off regular coach fare with seven day advance purchase.



Amusement & Music Operators Association
1990 Government Affairs Conference
April 29-May 1 • Washington Court
Washington, D.C.

Briefly, the three days of the Conference break will go as follows. Sunday afternoon and evening is set for registration and a welcome reception. Monday, April 30, brings a morning workshop, lunch with speakers, and the "Carnival of Life" in the evening. Individual and group visits with congressmen and their staffs take place on the morning of Tuesday, May 1; the Congressional Reception follows that evening. An AAMA board meeting and election of 1990-91 officers is slated for Wednesday, May 2, followed by a quiet dinner with some members of Congress. Next month's *RePlay* will include the hour-by-hour schedule of all Washington events.

As reported elsewhere in this issue, dollar coins are now coming to a crucial hurdle. 1990 could be the "make or break" year for this vital legislation. So whether it's your first visit to Washington, or just the latest of many trips, be sure to come participate in the Government Affairs Conference. It's easy, it's fun . . . and your industry needs you!



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Dollar Coin Doings

the push is on to get more support for S.814 — the dollar coin bill

Dollar coins are finally going to get "their day in court." Or, in this case, their hearings on Capitol Hill. On April 25, Senator Alan Dixon is slated to convene a hearing of his Senate Banking Committee (he's the chairman). Purpose of the hearing: to explore the pros and cons of S.814, the Senate bill which would create a new $1 coin.

S.814 is the industry's favorite legislation.

Dixon's hearing is expected to last only one morning, and no industry members are expected to testify. But the hearing will get the legislative ball rolling at last, with testimony from the Government Accounting Office and other officials. Soon after the hearing, Congress will probably set up a Joint Committee of senators and representatives to study the Senate bill along with its companion House bill, HR.1068. (The latter would also eliminate the paper dollar — an absolute necessity, if a dollar coin is going to succeed with the public.)

MORE SPONSORS NEEDED

Have we got enough sponsors to pass the bill? Not yet, but we've made a pretty good start. At presstime, 92 congressmen and 17 senators had pledged to support dollar coin legislation. This means we're approaching the 25% mark in both houses, which — some say — would virtually ensure the bill's passage.

Others, including this publication, don't believe things will be quite that easy. The Bush Administration isn't on board yet (although AMOA is working on that). And only four senators on the Banking Committee have signed up: Cranston (D.-Calif.), Dixon (D.-Ill.), Sanford (D.-N.C.) and Bond (R.-Mo.). That leaves more than three times as many senators on this crucial committee, who are uncommitted.

Operators, if your senator is on the Senate Banking Committee and hasn't yet pledged his or her support, it's up to you to call or write — today! Be sure to ask the senator to

Is This Person Your Senator? Write or Call Today!

The following is a list of members of the Senate Banking Committee who have not pledged to support the dollar coin. They are listed in alphabetical order, by state. If your senator is on the list, call or write today!

Sen. Richard Shelby (D.-Ala.)
Sen. Tim Worth (D.-Colo.)
Sen. Christopher Dodd (D.-Conn.)
Sen. Bill Roth (R.-Del.)
Sen. Bob Graham (D.-Fla.)
Sen. Connie Mack (R.-Fla.)
Sen. Nancy Kassebaum (R.-Kan.)
Sen. Don Reigle (D.-Md.)
Sen. Paul Sarbanes (D.-Md.)
Sen. John Kerry (D.-Mass.)
Sen. Al D'Amatao (R.-N.Y.)
Sen. Richard Bryan (D.-Nev.)
Sen. John Heinz (R.-Penn.)
Sen. Larry Pressler (R.-S.D.)
Sen. Jim Sasser (D.-Tenn.)
Sen. Phil Gramm (R.-Tex.)
Sen. Jake Garn (R.-Utah)

Is This Person Your Representative? Write or Call Today!

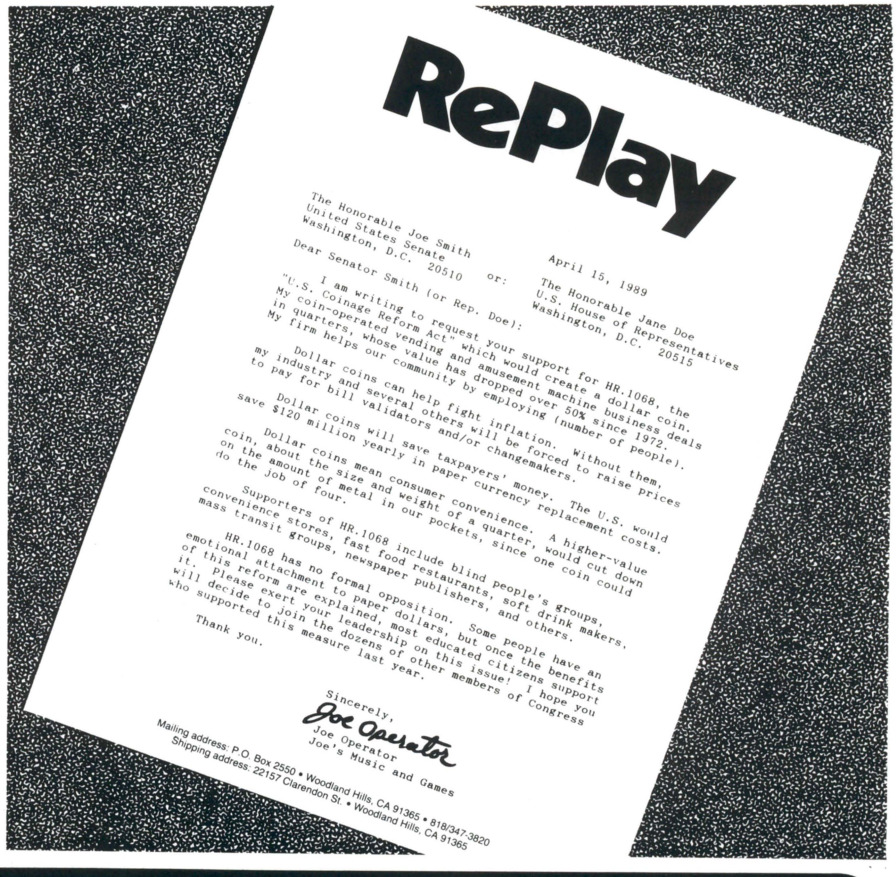
The following is a list of members of the House Banking Committee who have not pledged to support the dollar coin. They are listed in alphabetical order, by state. If your representative is on the list, call or write today!

Rep. Ben Erdreich (D.-Ala.)
Rep. Dick Lehman (D.-Calif.)
Rep. Nancy Pelosi (D.-Calif.)
Rep. Norman Shumway (R.-Calif.)
Rep. Al McCandless (R.-Calif.)
Rep. Tom Carper (D.-Del.)
Rep. Walter Fauntleroy (D.-D.C.)
Rep. Bill Nelson (D.-Fla.)
Rep. Bill McCollum (R.-Fla.)
Rep. Richard Baker (R.-Fla.)
Rep. Cliff Sterns (R.-Fla.)
Rep. Doug Barnard (D.-Ga.)
Rep. Patricia Saiki (R.-Ha.)
Rep. Frank Annunzio (D.-Ill.)
Rep. John Hiler (R.-Ind.)
Rep. Jim Leach (R.-Iowa)
Rep. Carroll Hubbard, Jr. (D.-Ky.)
Rep. Jim Bunning. (R.-Ky.)
Rep. Kweisi Mfume (D.-Md.)
Rep. Barney Frank (D.-Mass.)
Rep. Joseph Kennedy II (D.-Mass.)
Rep. Richard Neal (D.-Mass.)
Rep. Bruce Vento (D.-Minn.)
Rep. Peter Hoagland (D.-Neb.)
Rep. Doug Bereuter (R.-Neb.)
Rep. Marge Roukema (R.-N.J.)
Rep. James Saxton (R.-N.J.)
Rep. Robert Garcia (D.-N.Y.)
Rep. John LaFalce (D.-N.Y.)
Rep. Charles Schumer (D.-N.Y.)
Rep. Floyd Flake (D.-N.Y.)
Rep. Bill Paxon (R.-N.Y.)
Rep. Stephen Neal (D.-N.C.)
Rep. David Price (D.-N.C.)
Rep. Mary Rose Oakar (D.-Ohio)
Rep. Marcy Kaptur (D.-Ohio)
Rep. Chalmers Wylie (R.-Ohio)
Rep. Paul Gillmore (R.-Ohio)
Rep. Tom Ridge (R.-Penn.)
Rep. Elizabeth Patterson (D.-S.C.)
Rep. Henry Gonzalez (D.-Tex.)
Rep. Estaban Edward Torres (D.-Tex.)
Rep. Steve Bartlett (R.-Tex.)
Rep. Stan Parris (R.-Va.)
Rep. James McDermott (D.-Wash.)
Rep. Gerald Kleczka (D.-Wisc.)
Rep. Toby Roth (R.-Wisc.)

1. support S.814, which calls for the introduction of dollar coins, and 2. support that provision of HR.1068 which would eliminate paper dollars.

A list of uncommitted Banking Committee members appears in the box. A phone call is good; a letter is better. A sample letter (with suggested wording and sample addresses) appears along with this article. The best course is simply to use your own words, on your own letterhead.

On the House side, no hearings on HR.1068 have yet been scheduled by the Subcommittee on Consumer Affairs & Coinage, but this move should come sometime during 1990. As with Senate Banking, most members of this committee have not become dollar coin supporters: 16 out of 17 are uncommitted. The lone exception is Rep. David Dreir (D.-Los Angeles). Again, names of targeted congressmen appear in a separate box. If one of these people is your representative, call or write — today, please!



RePlay

April 15, 1989

The Honorable Joe Smith
United States Senate
Washington, D.C. 20510

or:

The Honorable Jane Doe
U.S. House of Representatives
Washington, D.C. 20515

Dear Senator Smith (or Rep. Doe):

I am writing to request your support for HR.1068, the "U.S. Coinage Reform Act" which would create a dollar coin. My coin-operated vending and amusement machine business deals in quarters, whose value has dropped over 50% since 1972. My coin-operated vending and amusement machine business deals in quarters, whose value has dropped over 50% since 1972. My firm helps our community by employing (number of people).

Dollar coins can help fight inflation. Without them, my industry and several others will be forced to raise prices to pay for bill validators and/or changemakers.

Dollar coins will save taxpayers' money. The U.S. would save $120 million yearly in paper currency replacement costs.

Dollar coins mean consumer convenience. A higher-value coin, about the size and weight of a quarter, would cut down on the amount of metal in our pockets, since one coin could do the job of four.

Supporters of HR.1068 include blind people's groups, convenience stores, fast food restaurants, soft drink makers, mass transit groups, newspaper publishers, and others.

HR.1068 has no formal opposition. Some people have an emotional attachment to paper dollars, but once the benefits of this reform are explained, most educated citizens support it. Please exert your leadership on this issue; I hope you will decide to join the dozens of other members of Congress who supported this measure last year.

Thank you.

Sincerely,

Joe Operator

Joe Operator
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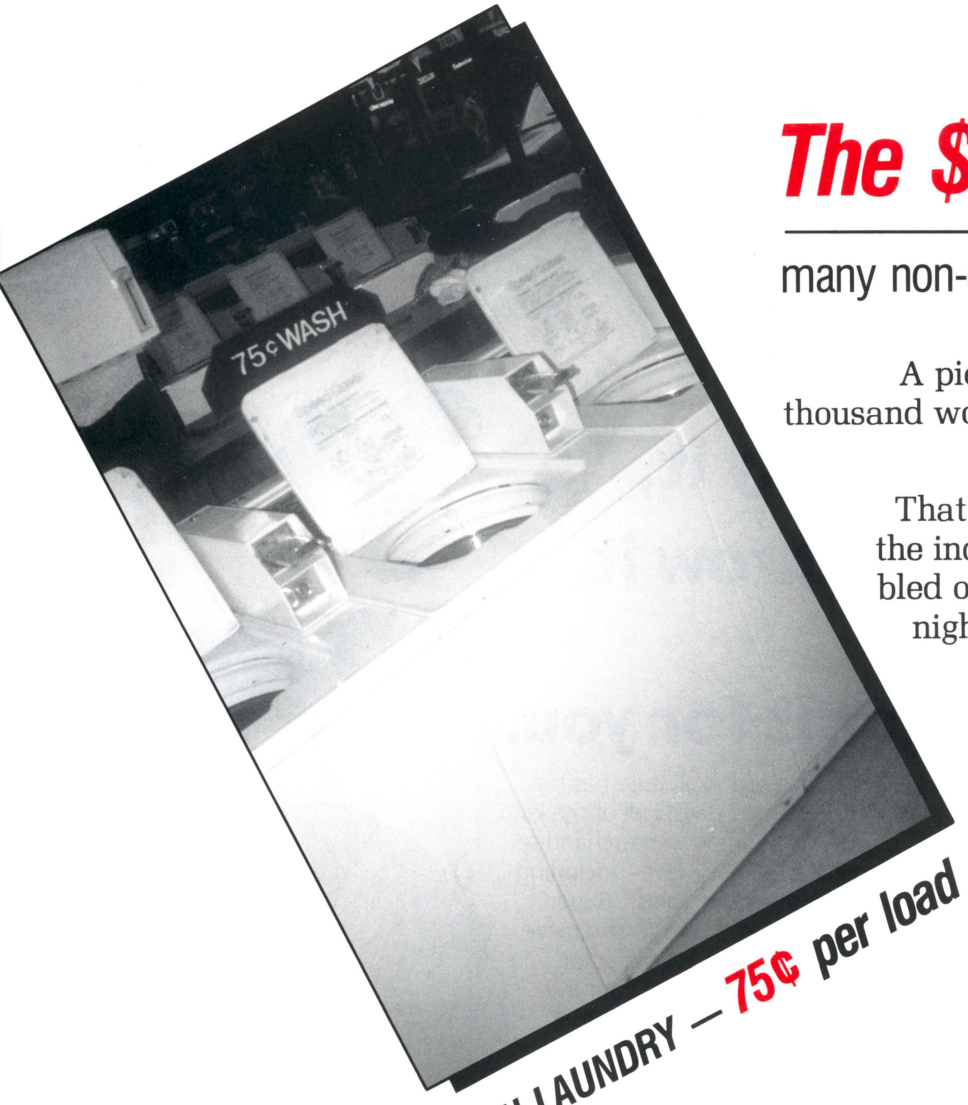
The $7 Billion Gallery

many non-amusement coin machines

A picture is supposed to be worth a thousand words, but these are worth seven billion dollars.

That's how much increased revenue the industry would realize, if we doubled our average price-per-play overnight from 25¢ to 50¢. Double your play price, double your gross. And boost the operator's profit margin by considerably more than 100%.



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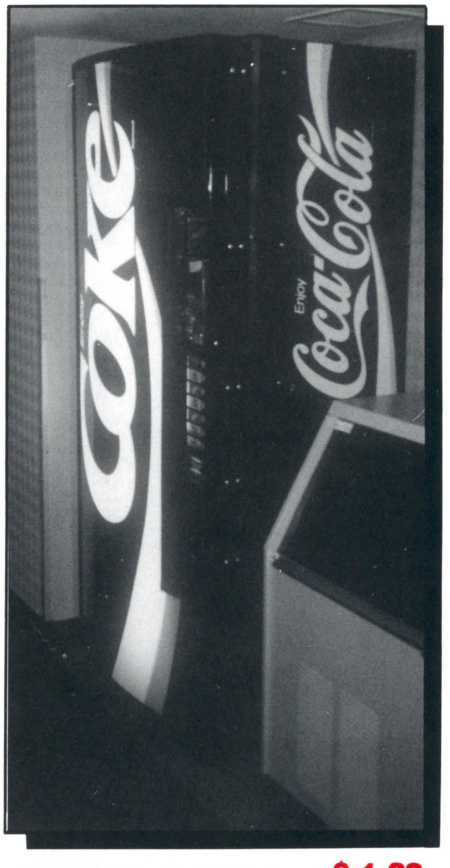

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Higher margins, in turn, translate into more money for new investment: either a higher volume of machines purchased, or else a much higher per-machine budget for the same-sized route.

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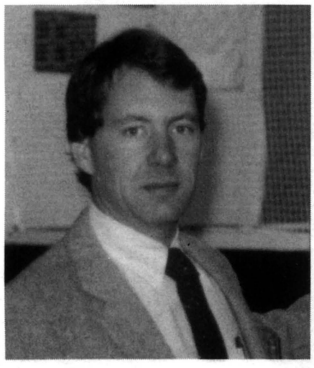
Operator Opinions

Q: *What do you think about 50 cent play?*

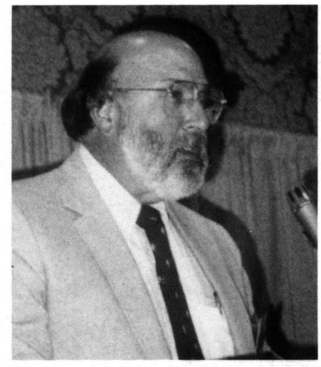


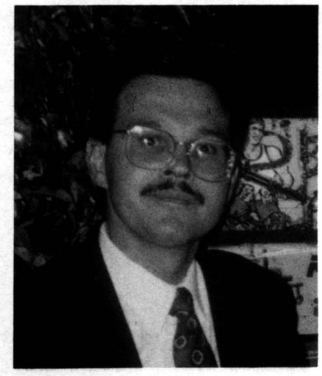
BILL VAN ANDA
Alpine Game Share
Reno, Nevada

It's funny, but you can put a basketball game on 50 cents; it only lasts a minute but nobody minds. Just try offering a video game that gives five minutes of entertainment for 50 cents, and people scream at you. It was like you had kicked their dog. I tried it with golf games in street stops, taverns, and sports bars. I also tried it with a trivia game in a beauty shop. It didn't work in any of these cases. Where it did work, was pool. I'm the first operator in town to put pool tables on 75 cent vend, and at first you'd think I had murdered somebody. Since I introduced 75 cent pool, however, about 20 other pool tables owned by other operators have gone to the same pricing. It just took one domino to fall, and the others came tumbling down. Reaction from location owners when I first proposed 75 cent pool ranged from ambivalent to one guy who said, "I don't want to do that." My reply was, "Listen, your car payment has gone up, your house payment has gone up, a pizza doesn't cost $7 anymore, it costs $15; so why are we so cautious about raising the price of entertainment? It was never etched in stone that pool had to be priced at 50 cents! Are you going to cut your pizza and beer prices in half?" He said no and that settled it. People have accepted it, just as they accept that postage stamps are going to 30 cents soon, and they have accepted the fact that it takes seven years to pay for their cars. The more games people are putting two quarters into, the more they'll accept it. Location owners are now saying, "You were right; we're making more money." All my coin-op ping-pong games are on 50 cents for five minutes and nobody complains about that. Dart games are 25 and 50 cents, and nobody complains about that either. Maybe if it's a hands-on type game, where people get more involved, as in coin-op sporting games, they feel they are getting more value for their money. On the other hand, people are used to watching TV at home for free . . . and video games look like TV.

GORDON ARCHIBALD
Double D Amusement
Memphis, Tennessee

In the area we're in, no one is on 50 cent play. We may have to go to that pricing some day because of the cost of equipment, but right now competition is rough. Oh, a few mall arcades are doing 50 cent play or even one dollar, but they have their own built-in traffic. It just wouldn't work in Mom and Pop locations and street stops. When you try 50 cents, somebody else down the street offers the same game at 25 and you have to come down, because players just don't play it. Even the games at the airport around here are still on 25 cent play, which is unheard of. That operator could go higher because people who come in there are confined to that area; they don't have anyplace else to go to play the games. I have seen an out-of-town company put some new games on 50 cents . . . but after 30 days they drop it down to a quarter because nobody plays it. As for our company, we're testing a hit pinball on 50 cents for one game, three for a dollar. This pin is located in an upgraded, "liquor-by-the-drink" restaurant/bar in a nice neighborhood. This is not your run of the mill beer joint that most of us are familiar with! Still, this pinball is not bringing in the amount of money that competitive reports are saying it should. Apparently, we're going to have to lower the play price on that machine. But this is something that will have to happen. It just has to, because the price of equipment is so high. We've got *Teenage Mutant Ninja Turtles* on quarter play, and that piece of equipment costs $3,000 plus. It takes a long time to earn that investment back. You know how long a video game lasts — there aren't many *Pac Man* around today. When some operators realize this, the price of play will simply have to go up. I remember when games used to be two for a quarter. We'll just have to figure out a way to raise play prices again somehow.





RON MALINOWSKI
Aladdin's Castle
Chicago, Illinois

In our arcades we try to price "home run" games at 50 cent play, but our company position is that if it's a multi-player game, we don't want to kill our clientele's wallets. We have gone as far as charging a dollar to play for expensive deluxe sit-downs, which offer more than your standard video game. We don't go to 50 cent play unless the game has some depth. Just

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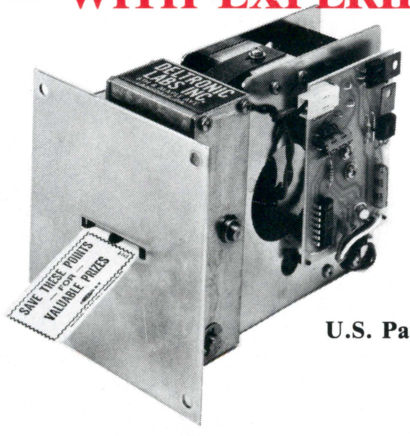

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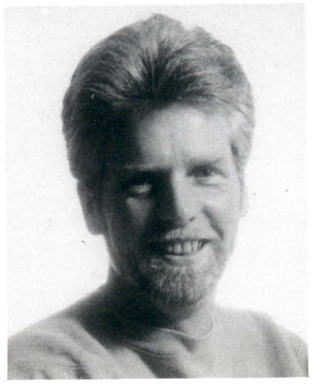
like the street operator, we can command 50 cent play if we get a game first. If somebody down the street offers the same game for one token a week later, you've got to knock the play price down. On the other hand, sometimes our nice arcade environment can help justify going to higher play prices. So 50 cent play isn't a general policy, it's done on a case-by-case basis depending on the game, how affluent the area is, gameplay in general, etc. But you would be pretty safe to say that one out of five videos in our typical arcade is often set on 50 cent play. Our arcade managers track the weekly earnings very carefully, and if they start to fall, we go back to quarter play. We're the only business whose prices have stayed put for so many years. Another factor in higher play prices is your pattern of introducing new games. You might have a game succeeding on location for 50 or 75 cents, but if a new game comes in... all of the sudden the one on 50 cents gets ignored. So this has an impact on how long you can keep games on 50 or 75 cents. We haven't been big-time pinball operators, although we do offer some pins for the older players. We've experimented with five balls on some of the older pins, under the advisement of manufacturers, as an experiment. As for the high-priced simulators, you can start on $1 but after a while, even they have to come down, too, unless you move it to a new location.

STEVE McCAUL
Ryan Amusement Co.
Hyannis, Massachusetts

We run mostly arcades and game rooms. I feel 50 cent play is the way to go. All the new pins we've put out the last few months have been on 50 cents for the first game, three for a dollar...and we don't intend on going back! At first there was some resistance. Some locations we do business with made negative comments. But it seems to be accepted and revenues have gone up. If the game is good, the customer doesn't mind



spending the money. Income didn't quite double, but almost, on our games with 50 cent play. I've tested 50 cent play on new games against quarter play on old games in same location, and it hasn't seemed to hurt. So I think it's the way the industry should go. We've also experimented with 50 cent play on new video kits. That's 50 cent initial vend and 25 cents to continue. A few I've dropped, but most I've kept on the higher price. I've had no trouble on some units of *Hard Drivin'* that we set on $1 per play. We also have a few Seeburg CD jukeboxes and have succeeded with three songs for a dollar. CD is a good tool for everybody to get that extra shot in the arm. Do we have a lot of competition that's trying to outbid us on price? Not so much. We deal with a lot of bowling alleys and so forth. I'd like everybody to try it, then it would be uniform. We sure need an increase and I don't see any other way of doing it. I believe some other operators I talk to in our area are trying 50 cent play. Some aren't. It comes down to how you promote it to your customer. When a new game goes in, you can't just drop it off. You have to talk to the location, show them some of the features of the game so they're interested. That helps introduce it to the location and they help push it to the customers.

RONNY DANIEL
Dan Daniel Music
Pecos, Texas

It would be impossible for me to raise my play prices, because the West Texas economy won't handle it. I tried 50 cent play several years ago on some new

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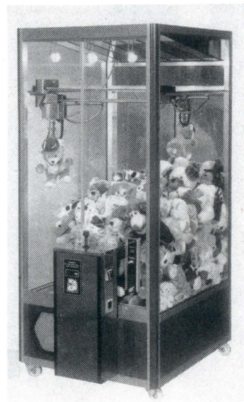

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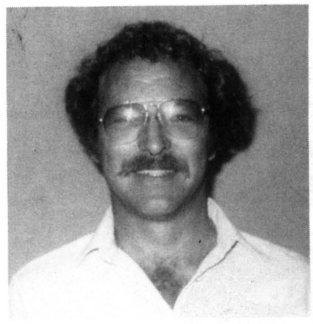
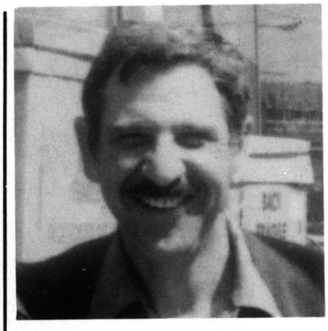


RONNY DANIEL

pinballs and nobody played them. The way the coin-op business is out here, it's tough to drag any quarters out of people. It's a really depressed economy which is tough on everything right now. Anybody who's thinking about doing it, has to be concerned if the competition will undercut them. But it would be great if we could do it. All our costs keep rising, so we have to make more money. I just don't know how to make it happen without gambling the loss of our locations. We're losing locations left and right; we're down from 40 bars in town to a dozen in just six years. So I can't afford to lose any more because so many of my locations are disappearing anyway. Part of our problem with raising prices is that we have to double the cost, instead of going up gradually. The public has just been too used to "One quarter, one game." It's hard to change their opinion on what that play is worth . . . especially when the same types of games are still coming out. With music, I'm operating several CD boxes now. The manufacturers don't promise that you'll double your income, and it's not true that you will. I stick with CD pricing (three for a dollar on my Seeburgs) and it does help. It's easier to do it with music than with games. For a long time, with 45 machines we were offering two for a quarter, four for 50 cents, six for 75 cents and eight plays for a dollar. Raising prices on CD music has helped us raise prices on 45 machines; most of them are now one, three, five and seven for 25, 50, 75 cents or a dollar. It's definitely the way it's going and my plans are to go that route with any new jukeboxes I buy, where locations can justify them.



ART BARNESE
Art's Music
Northridge, California

We're still running vinyl jukeboxes (we're not into CDs, it's too expensive for us) and we haven't tried 50 cent play. I don't think it would ever work. We're going two for a quarter, five songs for 50 cents. Our locations are mostly beer bars and cocktail lounges. The guys who have the CDs are supposedly doing very well, getting $75 minimum out of them per week. We've been in the business for 30 years and are going to phase out so we're not being aggressive about pricing. As for trying 50 cent play on games, I haven't tried it, but I do know about a Midway *Mousin' Around* pinball on 50 cents in Hollywood. I don't know how it's working. Still, when you think about the prices we pay for equipment, you've got to make the money back somehow. Used games are hard to sell after a while, and even the jukebox and cigarette businesses are getting tougher. Have I heard any success stories about 50 cent play? Unfortunately no. But I'm behind any operator who can do it. It all depends on the operator's relationship with the location. You've got to listen to the owner saying "This is too much money; nobody's going to play the game." Each operator has to decide whether he's going to let the location owner run his amusements business, or whether he's going to stick to his guns and insist on the increase. The business is getting so tough that if the location owner threatens to throw you out, there aren't that many operators around to replace you. Who else is he going to get?

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INTERVIEW



Betson's John Margold

redemption chief bullish on increasing price per play



Want to raise your price per play to 50 cents, but don't know how? John Margold may have some ideas that can help. He's a 15-year industry veteran who has labored in distribution as well as manufacturing, concentrating on everything from videos to jukeboxes to pins. He's worked in offices from Philadelphia to Chicago and now back to his native Northeast as redemption chief for Betson.

"At Betson I feel I've really found a home," John said. "I've been involved in redemption for two and half years now and finally my timing is right. Suddenly, everybody is talking about it! Operators have been my best teachers in this post. They have taught me volumes about this particular coin-op market."

They must have, because John Margold has some intriguing thoughts about 50 cent play — the who, how, when and why. He shared some of his notions with us recently.

REPLAY: John, we understand you feel very strongly about the need for higher price-per-play.

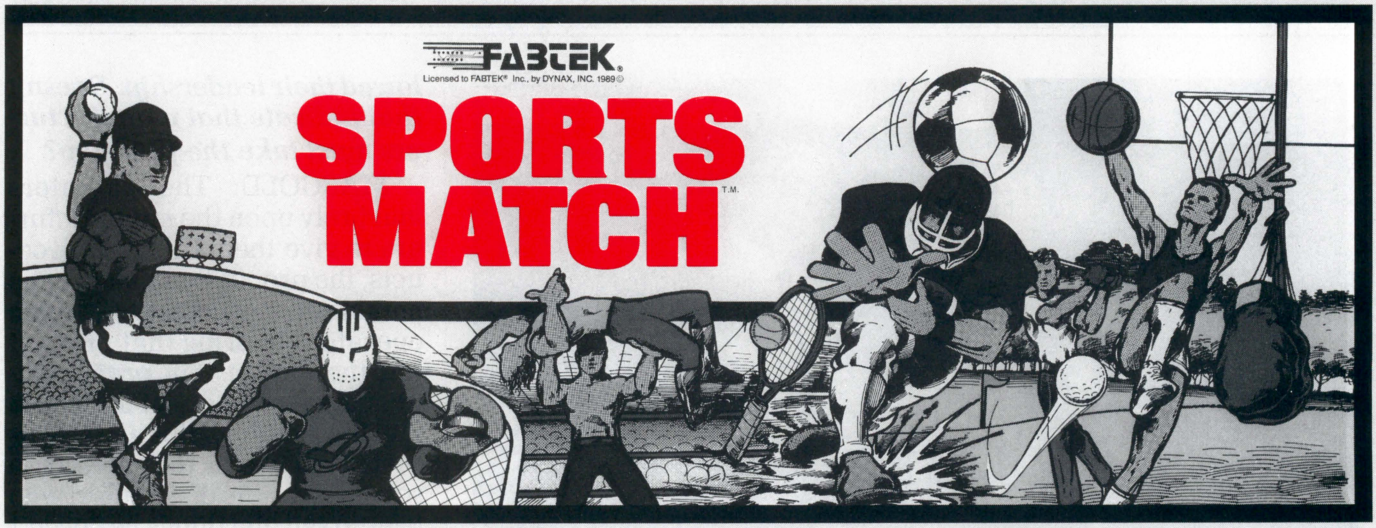
MARGOLD: Definitely. I've been in the coin-op amusements business for 15 years, since 1974. I remember selling Gottlieb pinballs for half of what pinballs games sell for today. But the play prices are the same. If we don't change this, we're in trouble.

REPLAY: We have a photo feature elsewhere in this issue showing that other coin-op industries have gone way past the quarter. For example, a typical washing machine in the L.A. suburbs costs 75 cents to use.

MARGOLD: That's my point. I'm paying four times more to launder my clothes today, than I did 15 years ago. That's about right. Their cost of doing business has gone up, so they have a right to charge more. For the same reason, we in the coin-op amusement industry have a right to charge more, too.

REPLAY: But as the frightened mice asked each other, "Who will bell the cat?" The mice all agreed it was a fine idea, but nobody wanted to go first.

MARGOLD: I think it's the operators' business. Manufacturers have to provide good, exciting, new games which justify higher play prices. Some are doing this, and the proof of that lies in the fact that some operators are succeeding with higher play pricing.



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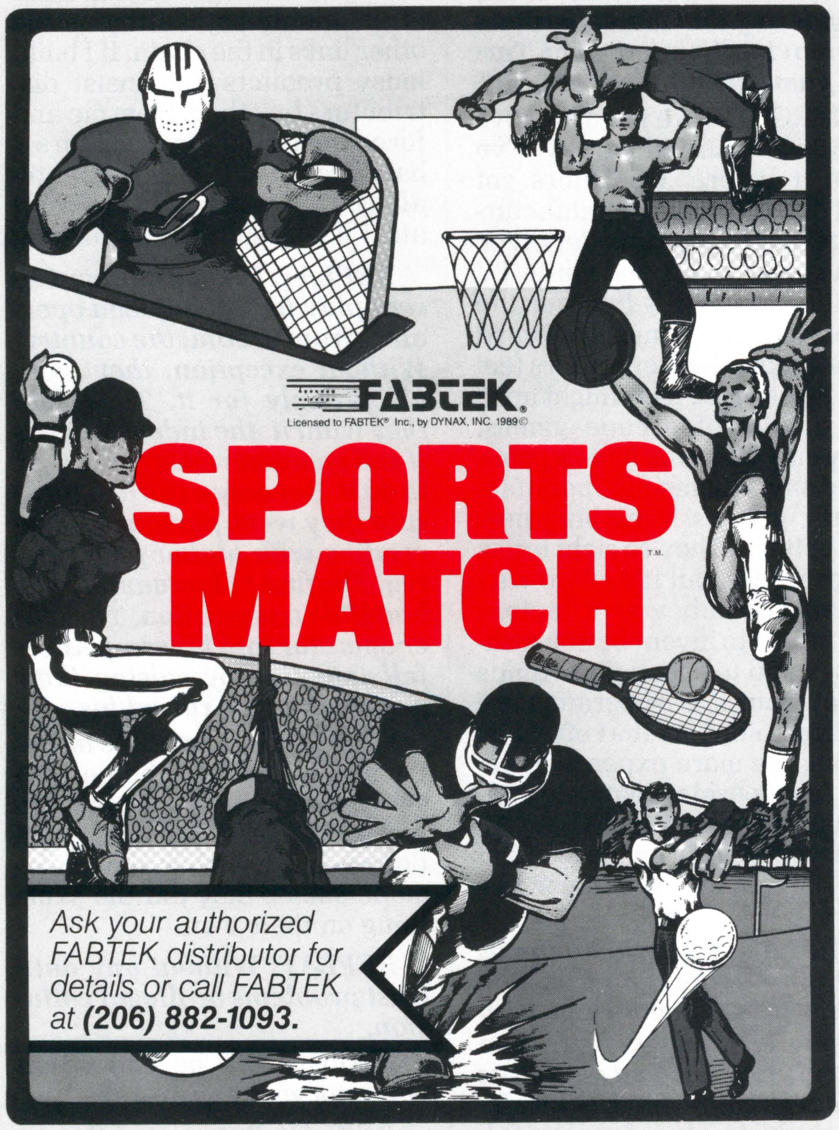

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Betson's John Margold (at right) with his dad, industry vet Irwin Margold, at the Parks show in Atlanta.

REPLAY: So to some degree, it's a matter of having the guts to do it.

MARGOLD: The operator has to know what his market will bear, but he also has to take a forward step, he has to go out on a limb. It's a cliche, but a true one, that even a turtle doesn't get anywhere unless he sticks his neck out.

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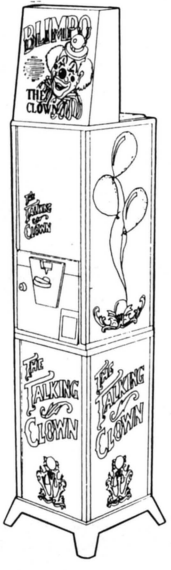

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REPLAY: A very timely cliche, considering that most operators are leaving Konami's hot* Turtles *game set on quarter play!

MARGOLD: We've got to move forward in our industry. We've done it before. Operators got past dime play, and manufacturers got past *Space Invaders*-type games with black and white TV monitors. Now it's time for the whole industry to move forward once again. Many operators feel that home video has caught up to the quality of arcade games. They may very well have a point. They say, "Come on, manufacturers, give us something new and better!" They're right to ask for progress, but it's a two-way street. The only way a factory can afford to invent better technology and to spend R&D funds on new games, is if operators are willing to support that effort by buying the more expensive pieces. And operators can't do that, if they're going to set these hi-tech wonders out on the location and only charge a quarter per play.

REPLAY: But which comes first, the better game or the higher price? Seeburg provided new technology first, then strongly encouraged operators to charge more for CD music. The industry has largely followed their leadership. Doesn't that indicate that manufacturers must take the first step?

MARGOLD: The operators must rely upon the manufacturers to give them the right products, the proper technology. The manufacturers must rely upon operators to bring that product into the market at its proper value. Many members of our trade feel the relationships are adversarial. They think the operator is squeezed by the distributor, who tries to sell him things he doesn't need, or tries to overprice the products. They also think the factory is always over-pricing its products, and so on. Everybody is supposedly everybody's else's enemy. I don't agree at all. Each of us is only as healthy as the other links in the chain. If I build lousy products and insist distributors buy them from me and force them onto the operators, I haven't won any battles. Eventually, nobody's going to pay for it and I'll stop getting new orders.

REPLAY: We spoke about 50 cent play to half a dozen operators from around the country. Without exception, they were all strongly for it. They said they want it, the industry needs it and operators must find a way to do it. But only a third of them said they were personally succeeding with higher play pricing. The first fellow admitted he had little competition. The other operator said his competitors fell into line by raising their prices, after he raised his.

MARGOLD: The whole industry needs to follow the pattern set by that second operator. He took a chance. When his competitors realized higher play prices made sense, they did the same thing on their own.

REPLAY: Without any anti-trust problems or illegal collusion.

MARGOLD: The end result was was good for everybody.

REPLAY: But most of the op-

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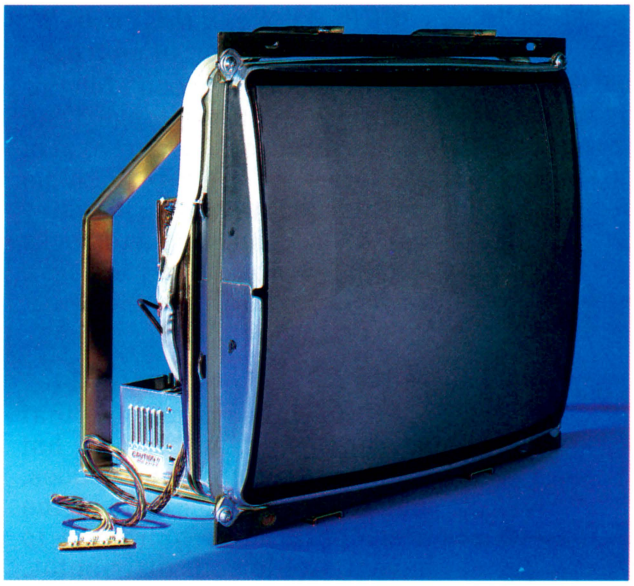

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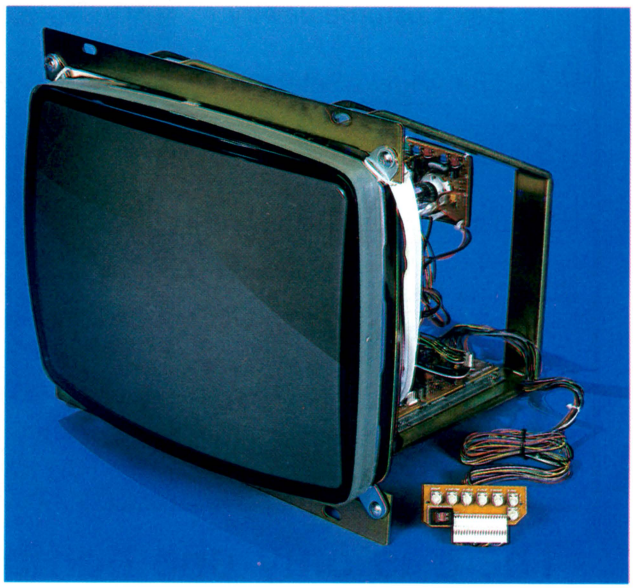

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erators we spoke to, weren't so lucky. Please respond to their objections and problems. We'll take them one at a time, okay?

MARGOLD: Fine.

REPLAY: An operator says, "I can't afford to try 50 cent play, because my competition will undercut my prices. The operator down the street will put the same game on quarter play, and everyone will go play his game. I'll lose business and eventually I'll lose the location."

MARGOLD: I admire that operator. He's facing up to a legitimate problem, trying to open up the market, trying to do the right thing for the future of the business. He's thinking about growing tomorrow, not just making a fast buck today. I applaud that.

REPLAY: So in this case, it's not just a question of courage?

MARGOLD: You can't tell this operator, "Well, just tough it out; raise your prices for the good of the industry." After all, if he loses his locations, the industry won't send him support checks at the poorhouse, just because he tried to do the right thing. He's on his own.

REPLAY: What can he do?

MARGOLD: I would tell that operator, wait for the next hot game to come out. When it does, immediately pounce on it. Be the first operator in your area to have it. Get to your distributor, get the first one. Get the first *Turtles* or whatever it is, and be the first one to put it out. And set it on 50 cent play. For a while, you'll be able to charge a higher price and get it. Now, when your competitor comes out with the same game, if he charges a quarter, you may have to drop your price. But for a while, you were successfully running the game at 50 cents. Maybe if you keep doing this with new games, it will dawn on your competitor that instead of bringing the market price down, he should also put the next hot game on 50 cents.

REPLAY: The idea is to turn competitors into allies.

MARGOLD: Operators do this all the time. They have associations at the state, regional and city levels. I realize it's not legal for them to get together and set prices, but they should talk more together about mutual problems. They'll realize that their employees' wages are going up. Gas for their trucks is going up. The trucks themselves cost more. As the cost of doing business goes up, the operator must bring in more money...and there are only two ways to do that. Either increase the number of people who play each game, or charge

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more money per play. The first is difficult for the operator, because it's really the location's job to bring more people into the site. That leaves the operator just one option. Raise your prices.

REPLAY: Okay. Another operator says, "Sure, I've heard of people succeeding with 50 cent play in certain areas. But my town is suffering through a severe recession. Nobody has the money to spend on 50 cent games."

MARGOLD: When industries are laying people off, when times are tough and many people are unemployed, in some ways that's the greatest situation for the coin machine business. Not that we wish hard times for anybody, because we don't. But the fact is that unemployed people spend more time in the taverns, commiserating with their buddies. That's when the jukebox, the dart game or whatever can really take their minds off their troubles. Cheap entertainment thrives in hard times. Collections in cities that have bad economies are sometimes very great. Look at what happened in some East Coast cities when the steel mills laid off so many workers. This might be the time to broach the price increase.

REPLAY: Even if it means that fewer people will play the game?

MARGOLD: Yes. You can have a 40% drop in play frequency, yet still increase your bottom line.

REPLAY: How can that be done?

MARGOLD: Suppose a 25 cent pool table is played 100 times a week. That means it earns $25 weekly. But if the same pool table draws only 60 plays per week at 50 cents, it's earning $30 and there's less wear and tear, less maintenance and repair. You don't have to recover it so quickly. You've cut your overhead costs by a significant amount, yet you're making more immediate cash flow!



John Margold really has a rough job! Here he works with a model, showing her the correct stance when addressing the ball, during a photo shoot for promotional items on Betson's **Big Hitter** *golf attraction.*

REPLAY: Some operators say, "A play price increase is certainly needed, but since we have to work with quarters, our only option is to go from 25 cents to 50 cents. Doubling the price all at once is too extreme."

MARGOLD: You don't necessarily have to double the price. When I was a distributor, many jukeboxes were set on two songs for a quarter. Operators were afraid of customer resistance if they raised the prices. So we encouraged jukebox operators to set their prices at one for a quarter, three for fifty cents, five for 75 cents and seven songs for a dollar. Now, seven songs for a dollar is nearly giving them two for a quarter. But if all you put in is a quarter, you don't get a price break. Along these same lines, some pinball operators have put flipper games on one game for 50 cents, two plays for 75 cents or three plays for a dollar. That really encourages the player to pony up at least a buck. The higher price can be used to give the player an incentive to drop more money into the machine.

REPLAY: Many operators say, "I'd love to raise my prices, but location owners strongly dislike the idea."

MARGOLD: Of course they do. The location owner is concerned with his own business, not the operator's business. If the location owner can sell more beer at a greater gross profit . . . and the reason he can, is because those people come to hear the jukebox and play the games . . . then if he doesn't allow the operator an adequate return, he is a parasite on the operator. The operator is being forced to act like a "loss leader" — a product or service which is offered at less than its real cost, simply to lure customers into the store so they'll also buy full-priced merchandise. Naturally, the location owner isn't hurting at all. He's increasing his bar business due to the operator's work. So the operator must be true to his own business.

REPLAY: Locations raise their own prices, don't they?

MARGOLD: You bet! I guaran-

tee you that the same location owner who says, "You can't go up in price," is not charging the same 75 cents for a Kahlua Sombrero that he was in 1965. He charges $2.25 today. When he says, "My customers won't be able to stand it," what he really means is, I don't want to make waves and risk losing three drinks.

REPLAY: What's the relationship between the higher cost of coin-op amusements and the sale of the tavern's food and drink?

MARGOLD: Let's say an operator supplies a good, upscale tavern location with a top new video which is priced at 25 cents per play. If it's earning $200 a week that's 800 plays. Now, if every time somebody plays it, they buy a draft beer, that's 800 beers. Okay? Now, suppose you go to 50 cent play and earn $300 a week. But that's only 600 plays and only 600 beers instead of 800. Naturally, the location owner doesn't like that. On the other hand, the location owner is now making a commission on a bigger coin-op profit. And in the long run, his customers are happier because the operator can afford to provide that location with better, newer games.

REPLAY: What should the operator say? Should he say, "You run your business and let me run mine"? Or should he say, "Look, if I raise my prices, we'll both make more money together"?

MARGOLD: The operator should make both arguments. Of course, a good operator has a certain rapport with his location owners in the first place. He should point out that the location owner's cost of doing business has gone up, he has increased prices for food and drink, and the customers have accepted it. He should explain that the same cycle applies to the coin machine industry: games, insurance, gas, everything costs more. This makes the price increase seem reasonable . . . which it is.

REPLAY: What about the operator who says, "Sure, 50 cent play or 75 cent play works fine on pool, sports games and redemption games. But nobody likes to pay 50 cents for a video game, because it's just like the TV which they watch free at home. Or it's just like the home video system which customers can play over and over at no extra charge, after paying for the cartridge." Is that a valid comparison?

MARGOLD: Sure, but I think you have to take it farther. I can sit at home and watch reruns for free. But if I want to see the latest movies, I have to go with pay-per-view or rent the movie from my local store. I have to pay top dollar to get top entertainment value. The same is true with coin-op video. If you're still running *Ms. Pac Man*, of course you can't charge more than a quarter. If you want to get 50 cent play, you have to offer something that's worth it. Offer the player a new, hit game. And while you are at it, make sure it's clean and well maintained. Make sure you have degaussed the monitor and fixed the control panel on that kit.

REPLAY: To conclude, please tell us what you as a manufacturer are doing to encourage higher play pricing.

MARGOLD: We at Betson are working very hard to create games that are new and different . . . games with an extra sparkle. Games which really entertain players. Games which draw traffic. We know it's not enough simply to repeat the same old thing, year after year. That's why we spend a great deal of time, energy, and imagination creating new games that will make money for us, for our distributors and for the operators. Not just this year, but also in 1991, and in 1992, and so on. Yes, they cost more, but they also deserve to earn more. We're doing our level best to supply operators with games that can get that higher vend price from players.

Incidentally, with redemption, the operator is really merchandising a product even more than he's merchandising the experience of playing the game itself. The trend is toward larger and better plush all the time. An operator whose crane is filled with satin lips and fuzzy dice is selling yesterday's fad. He won't be able to raise prices. The operator whose crane is filled with today's hot items can raise prices.

We're also supporting the industry's efforts to pass dollar coin legislation. That's crucial, in my opinion. It's an effort that every member of this industry ought to get involved in!

REPLAY: Thanks for your time and your thoughts.

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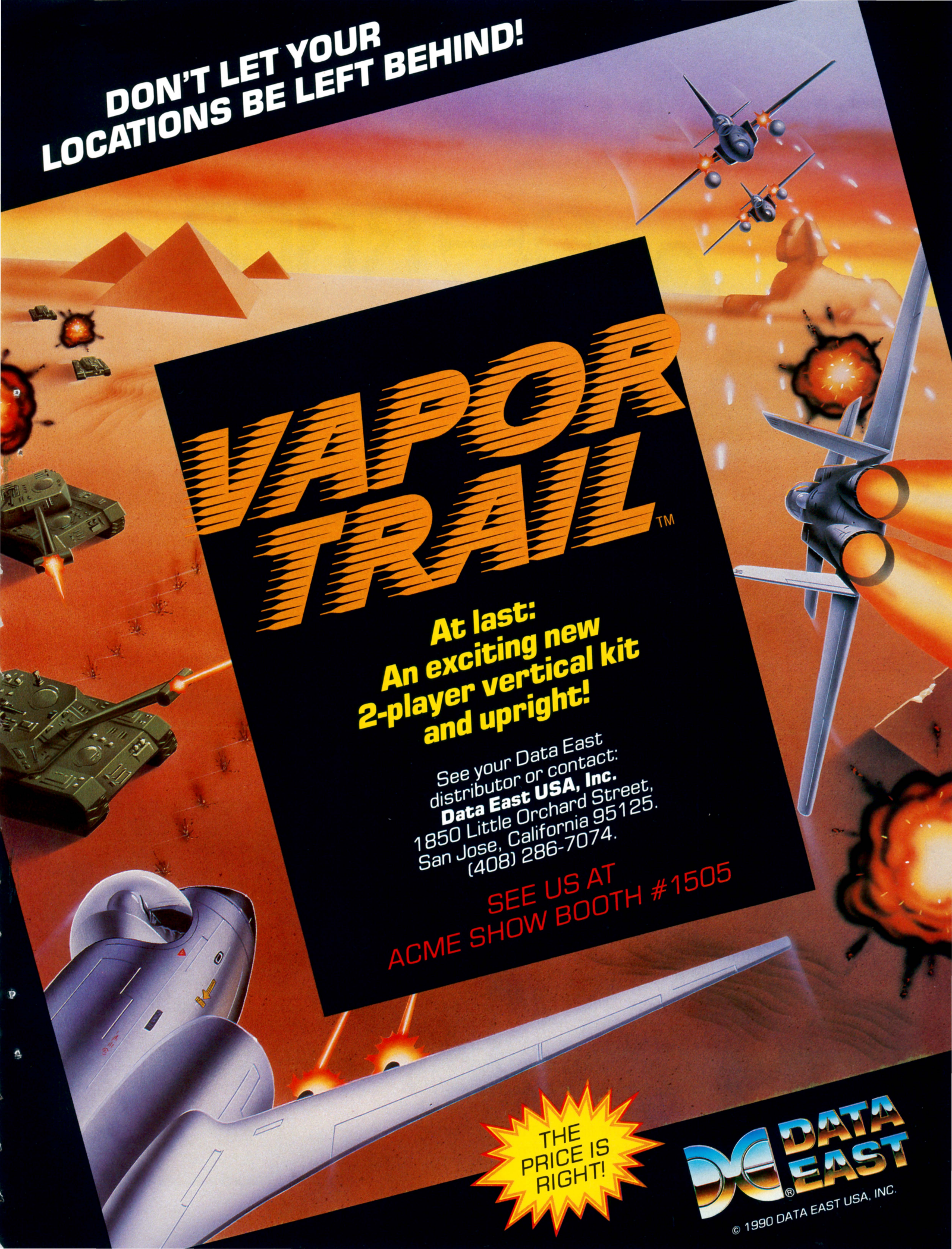
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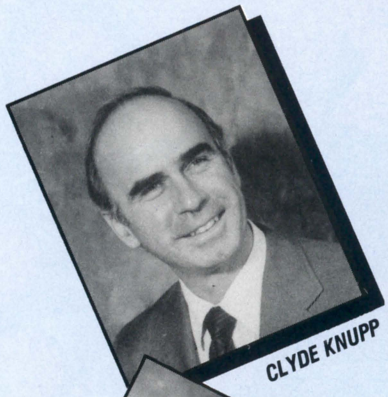
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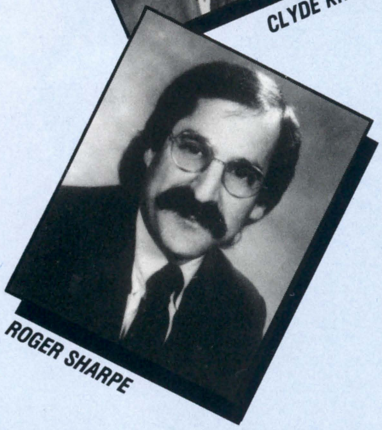

ROGER SHARPE

PINBALL PROMO PLANS

The joint AMOA-AAMA Pinball Promotion Committee is ''on the ball'' with many plans to promote flippers. A subgroup led by operator Gene Urso is exploring pinball leagues, plus regional and national tournaments, with the whole project patterned (somewhat) after AMOA's National Dart Association.

Former AMOA prexy Clyde Knupp, heading the promo committee's educational arm, hopes to offer a ''pinball marketing and repair handbook'' for operators; they're also working with AMOA's Education Committee to create trade show seminars and regional seminars on pinball.

Finally, Roger Sharpe of Williams is heading up the committee's marketing team; they're putting together a ''pinball press kit'' and exploring the possibility of pinball-themed merchandise (calendars, pins, etc.). They'll also communicate pinball news to the trade press and consumer media.

PINBALL HYPED ON 'TODAY SHOW'

Williams' marketing director Roger Sharpe and Vending Times' music and games editor Lou Perfidio plugged pingames Feb. 2 on the final six-minute segment of ABC-TV's popular morning program, 'Today.' They explained the allure of flippers to program host Bryant Gumbel, who tried his hand (very successfully) at Williams' Whirlwind.

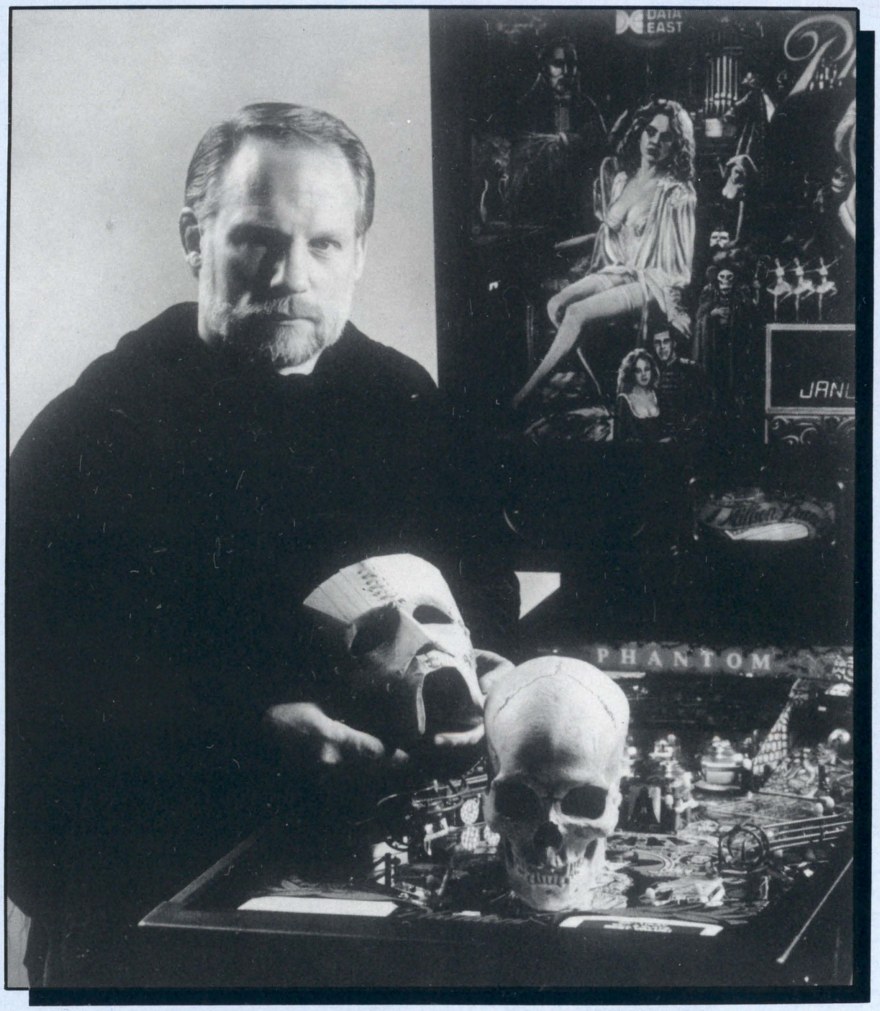
Gumbel, who racked up a lot of points in just a few seconds, obviously enjoyed playing the pin, but he also questioned whether skill was truly involved. ''I'm breaking the bank here and I don't even know what I'm doing!'' the host said while smiling and racking up a huge score on Whirlwind. *Apparently pinball is one field where Gumbel (not famed for his humility) doesn't realize his own strength. Nice going, Roger and Lou!*



ABC TV NEWS SPOTLIGHTS FLIPPERS

''Pinball is coming back,'' shouted an upbeat story on ABC's World News Tonight. Reporter Chris Bury touted the new hi-tech generation of pins, and explained their resurgence from 5% of arcade earnings in 1984 to to 35% today. The Feb. 2 story showed adults having a grand time in Steve Epstein's famous Broadway arcade, and showed little kids getting hooked. It even showed Chinese flipper fans who can afford to play only three times a week. Substitute anchor Diane Sawyer, tongue in cheek, commented: ''We suppose it's reassuring to find that at least some values endure from one generation to the next.''





PINBALL WONDERS AT DATA EAST

At this month's ACME, Data East will show the first-ever pinball in which the player activates the flippers via generating alpha brainwaves, which are transmitted from the player's brain to the machine via sensory headgear. No hands allowed! Coin-op game applications may follow for the alpha brainwave device, which is used mostly used in therapy these days.

Data East's ACME booth will also host famed pinball art director Paul Faris on Saturday from 1-3PM. Paul, who headed pinball art for Bally Corp. during the early '80s, will show off Data East's Phantom of the Opera, *his first flipper entry in five years. Don't miss the special-effects backglass art on this one!*

David Hegge, pinball champ for two years running at the annual Pinball Expo, will be at the Pin Expo/Flip Out Tourney booth at ACME. This group is sharing booth space with Data East.

Also on hand at the Data East booth will be Pinball Expo organizers Robert Berk and Mike Pacak. They'll provide info about their annual fall event, which takes place this year at the Ramada Inn in Rosemont, Ill. on Nov. 9-10. For more information, contact Robert Berk at 216/369-1192. For exhibit information, contact Mike Pacak at 800/321-2722.



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Winds of Change

Eastern Europe's falling barriers provide gateways of opportunity for coin machines

by MARY OPENSHAW

In a matter of weeks, Europe changed. Most of us couldn't keep pace with events as one barrier after another fell. But members of the coin-op amusements industry realized, very quickly, that their European market had suddenly become much wider. Eastern Europe's new markets won't necessarily be easy to develop; you can count on difficult economic problems at many levels.

But despite of all obstacles, these markets *are* going to open. . . and fairly soon. At the IMA show in Frankfurt, West Germany, several highly experienced experts discussed their opinions of the best way to help this new market take off in the next few years. Their consensus: the whole market should be excellent for used games at first. Sports games could be another good "opener." Only after favorable laws are established and amusements have their foot in the door, should the trade start developing Eastern Europe as a gambling market.

Here are some individual comments by leading European trade members.

"The short term way is to start by making contacts," stated Hans Kloss, head of Berlin-based Bally Wulff. "In the long run, these markets are going to be quite interesting." Kloss feels it would be a big mistake to start off by selling gambling games to Eastern Europe. "What we should do is advise them on making good laws," he said. "Indicate to them which countries have good, liberal laws and advise them to study these laws." Kloss thinks games with a sporting theme would be the best bet for a good beginning in Europe.

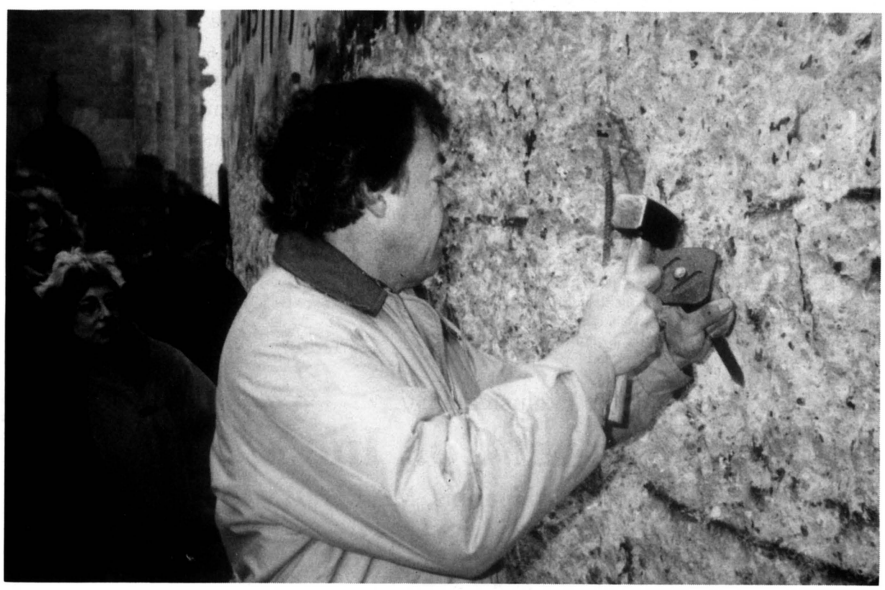


MARY OPENSHAW

"These markets are going to be good, but it will take time," predicted Hans Rosenzweig, head of the giant Gauselmann group distributing firm called Nova. Assessing East European market potential, Hans said: "These people have no (convertible) cash, no laws concerning games and no experience." He also pointed out that Eastern European people aren't accustomed to the high-pressure, high-stress business styles and conditions of the West. But he's certain these nations will develop into viable markets, probably within the next four or five years.

Rosenzweig added a word about the Soviet Union. "They have a big drinking problem there," he said. "It will be better for people to play games."

"Up to quite recently, we were all thinking of 1992 and the changes it will bring within the Common Market," commented Ullrich Schulze, head of the Germany's NSM-Loewen group. "But now, we have far bigger markets already." Schulze feels that Eastern Europe will be, for a start, a very important market for used equipment. "But one of the problems is that the people of Eastern Europe have been out of touch with things for the past 30 or 40 years," he said. "Start them off with



RePlay's Eddie Adlum does some chipping away of his own at the Berlin wall. At the recent IMA held in Frankfurt, Bally Wulff gave chunks of the wall to showgoers as souvenirs.

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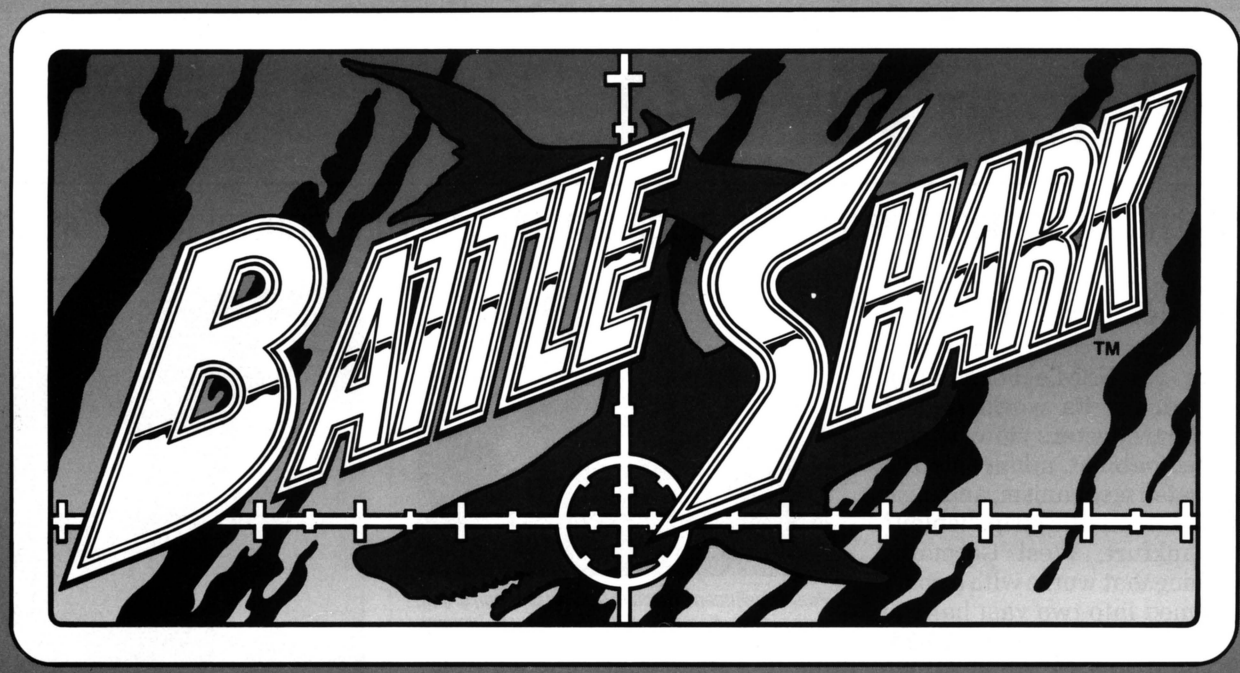
amusement games, and these markets should grow. The people there have quite a lot of money, yet there is so little to spend it on. There is so little in the way of leisure in these countries."

Schulze was optimistic that gambling games could be introduced, not right away, but eventually. "Connections are getting better and better all the time now," he said. "For many years, these contacts between East and West Germany were all but non-existent. Now it's in the border areas that things are beginning to develop."

Geoff Ward, overseas marketing manager for the very aggressive British firm MHG Sales, discussed ways to overcome the lack of solid currency in Eastern Europe. "They try to barter, offering goods instead of cash as payment," he said of Eastern Europeans trying to purchase machines from Western firms. "The best way to trade will be by using people experienced in trading to negotiate, act as middlemen." MGH has no special expertise regarding Eastern Europe, but has shown its international ambitions by establishing itself very firmly in France. As for Eastern Europe, "We very much want to get into" this promising market, Ward said.

At the IMA, industry members learned that during those long years when East Germany was so isolated, the coin-op industry did not die. Old, old games were operated at traveling carnivals. Street locations were rare, but a few always survived. One estimate was that at the finish of East Germany's decades behind an "iron curtain," only 40 operators of one sort or another, were still in business. Or, considering the impossibility of getting new equipment, perhaps we should say: an impressively large 40 operators were still in business! That number seems guaranteed to increase quickly.

Meantime, the new reality was aptly symbolized by a souvenir, given away at the booth of Bally Wulff at the recent IMA show in Frankfurt. Management presented customers with pieces of the Berlin Wall! The Bally Wulff staff knew this forbidding landmark only too well, since their factory overlooks it. Yesterday, a barrier. Today, a gateway!



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TAITO

Everything's at IMA

gambling equipment takes center stage among coin machines at Frankfurt show

by MARY OPENSHAW

Where did NSM's *Fascination Juke Box* make its world debut? Where did tradesters view its pastel-colored cabinet, admire its 100 CD dedicated mechanism, and push the press-button title strip display?

In Frankfurt, West Germany. "Everything that works with a coin" was jammed into two vast halls in the Messegelande from Jan. 23-24. Why? The 1990 IMA show! All the space was "spoken for" long before the show actually began. Games and vending? Of course. Accessories and components? Naturally. Also gambling.

Trends and tidbits of interest: for the first time, there was a special section for casino equipment. This remains the most popular category of machine in West Germany.

Sporting games such as electronic darts are now second in popularity after gambling pieces, said NSM



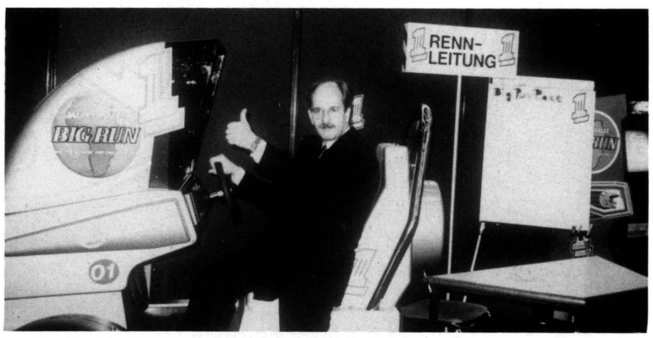
Paul Gauselmann, head of the Gauselmann group, with his son, Karspen, at the IMA show in January.



Ameri Corp.'s Frank Bundra was on hand at the IMA to show his new **Ameri Darts** *video kit.*



The Konami team including newcomer Michelle Green (third from left), who comes from Kilkenny, Ireland (Mary Openshaw's new hometown).



Hans Kloss, head of Bally Wulff (left) gives Jaleco's **Big Run** *sitdown driver — and IMA — a big thumbs up. The video got a lot of attention at the show.*



Nova topper Hans Rosenzweig really likes the new Williams pinball, **Whirlwind**, *which made its international debut at the IMA show (Jan. 23-24).*



Ullrich Schulze, head of Loewen-NSM, with his firm's new **Fascination** *jukebox. The new phonograph made its world premier at the IMA show.*

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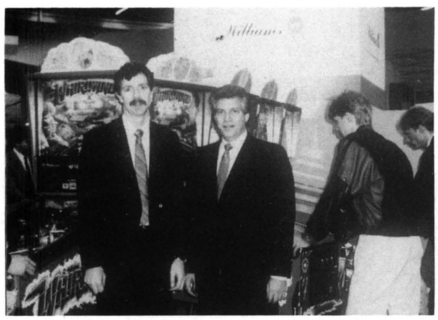


Williams' **Whirlwind** *designer Pat Lawlor and sales chief Marty Glazman with the new pingame.*



The Veltmeijer brothers, Rob and Ad, with the SNK's **Beast Busters**, *which was a hot one at the show.*



Jan Van de Welde of Seeben (Belgium) with Gottlieb/Premier's **Big House** *pinball.*



Robert van Enkhuijzen of Suzo welcomed visitors to his firm's booth including these folks from France.



Australia's Malcolm Steinberg with Switzerland's Joe Quadri at the Frankfurt coin machine show.



Bally Wulff's Hans Kloss with John Hunger, who was showing Pioneer's **Laser Juke Box** *at the booth.*

topper Ullrich Schulze. NSM's dart sales jumped one-third in 1989. This heavily-promoted category may even be stealing the devotion of some former flipper fans, Schulze claimed.

Darts did take up lots of space at IMA, with every major make on show (along with some more obscure brands). The trade here has accepted the game, understands it and realizes the potential of darts... so few demonstrations of "how to play" were required at this event.

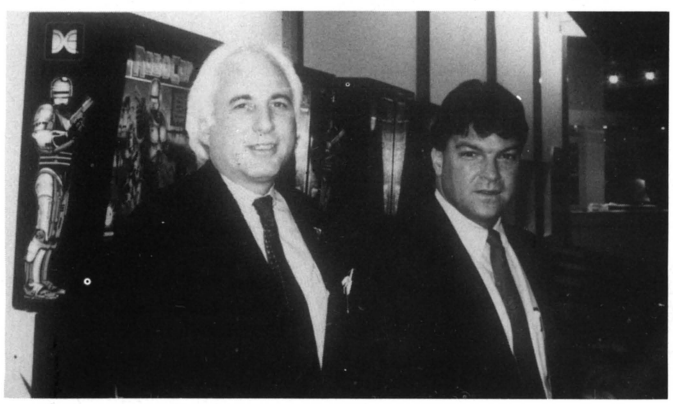
Possible straw in the wind: NSM no longer handles video games.

Pioneer's *Laser Jukebox* is selling very well in Europe, according to Bally Wulff, which represents the line here. Harbingers of a similar fate in America, perhaps?

Despite NSM's success with darts (and the alleged switch of some flipper fans to darts), the fact is that pins are still very big business in Europe. Williams *Whirlwind* got its world debut here — and also got much favorable attention. Also applauded was Data East's *RoboCop* flipper and the full line of Bally pins manufactured by Midway.

Musical notes: the Belgian-made *Videotop Laser 3000 CD* model generated plenty of interest, as did some other lesser-known jukebox brands such as the MHG (Britain) model, *Midi-Master CD Wallbox*. Both of these are ideal to serve small, simpler locations; both are selling well in Europe. A demand is being supplied here... elsewhere, among "full-sized" jukes, Seeburg's and Wurlitzer's fine line of music machines also had their "full share" of admirers.

As for videos, it's the same here as in many other markets: the good ones do well; some do extremely well. "Good ones" according to IMA showgoers included the latest titles from Atari, Sega, and Taito which will already be familiar to American readers. Enormous attention went to SNK's *Beast Busters* and of course, Konami's *Turtles*. *Ameri Darts* from Ameri Corp. got lots of smiles (and orders); Nintendo's Play-



Gary Stern and Jolly Backer of Data East showed their new **Robocop** *pinball.*



The Wurlitzer team — Klaus Telgheder, Norbert Lohre and Hans Domberg.

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Suzo's Robert van Enkhuijzen at his firm's parts booth.



Tony Gloudemans from Holland presented his brand-new mini-basketball game.



Willy Michiels (left), president of Belgium's UBA and Europe's Euromat, with Euromat secretary Karen Piens and UBA secretary Omer De Munck.



Jim and Frank Happ of Happ Controls visited the Coin Controls booth.

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Choice system is quite popular, too.

Pool is still doing fine: tables by Rene Pierre and others chalked up plenty of action. IMA also hosted the latest monitors from Italy's Hantarex, the new components and currency gear from Holland's Suzo, and the new compact hopper from the U.S.'s Coin Controls. All these products were very well received.

This mega-trade fair typically draws showgoers from all over the world. The 1990 edition ran true to form here, with plenty of American visitors on hand. IMA also ran true to form in ostentatious display. Exhibit booths were vast, almost like small shows unto themselves in many cases. Striking and very large exhibits were the pride and joy of such as NSM, Bally Wulff (theirs complete with nonstop celebrities), and, of course, the giant Gauselmann Group, along with its Hamburg-based distributor, Nova. In all, IMA can be summed up this way: splendid production . . . interesting products . . . very successful business!



The German branch of Hantarex also participated in the show. At their booth are Dieter Steding (who runs the branch) and Mario Martelli of the firm's marketing division.



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ATEI '90

major international show rings in new year with good spread of new products

by MARY OPENSHAW

ATEI — "one of the most important trade shows in the world." The world premiere of many major products, plus a record number of exhibitors, marked ATEI's first outing of the 1990s as a success. Buying was encouraging, but selective. This year's show offered no single "standout" product in the game category, but it did present good items in all categories. In music, Rowe premiered a new CD jukebox designed specifically for Europe, while NSM's *Galaxy* CD jukebox took the ATEI Award for best non-game piece at the show.



Merit's Peter Feuer with his firm's dart games and Finnish visitor Bengt Antas.

The 1990 Amusement Trades Exhibition International was held Jan. 8-11 at Olympia, London. The atmosphere was eager, with showgoers lined up at the door on opening day. The 200 exhibitors who participated filled the balcony of the Great Hall with amusement product for the first time, and expanded into the Pillar Hall with casino goods.

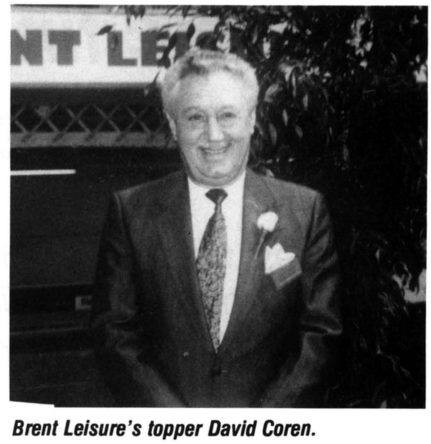
Several games made world premieres here. Taito's *WGP*, a motor-



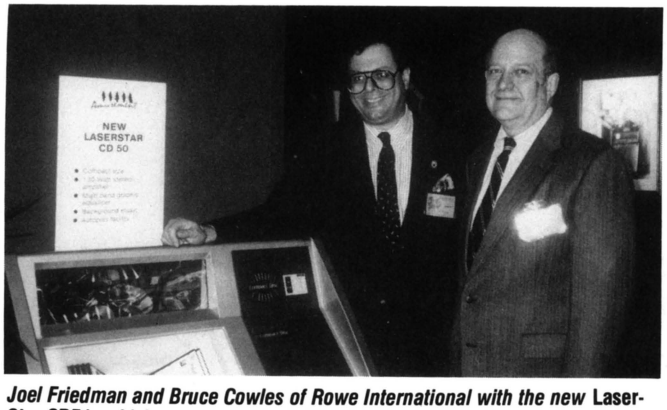
Sega Europe's Vic Leslie showed the firm's new video game, **Line of Fire,** *at the ATEI.*



Atari's Shane Breaks and Hide Nakajima with a bank of monitors showing their new **Klax** *video.*



Brent Leisure's topper David Coren.



Joel Friedman and Bruce Cowles of Rowe International with the new **Laser-Star CD51,** *which was shown by British distributor Mam Amusement Sales.*



Konamians (left to right): Richard Dunn, head of Konami Europe; Steve Kaufman, Senior VP of Konami in Chicago; Sue Appleby from the London office; Peter Von Schlippe, Sales Mgr. for Konami Europe; & Steve Bierrum, UK Sales.

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Ameri Corp.'s Frank Bundra with his new **Ameri Darts** *video dart game.*



Coin Controls Chairman David Auty, James Industries Chairman Jim Roberts, Premier President Gil Pollock and Coin Controls Managing Director David Belbs at the Coin Controls booth (thanks to Jimmy Roberts for this photo).



Lauran Bromley shows off her new **Little Pro** *redemption game (photo by Frank Bundra).*

cycle simulator, enjoyed its global debut at Electrocoin's striking display of video games. So did Taito's shooting gallery piece *Gang Shooter*, which uses real pellets. Konami Europe's booth was the site for the world premiere of *Aliens*, based on the hit movie, and *Gradius*. At Atari's booth, *Klax* also world-premiered here, as *RePlay* readers learned in the magazine's January edition.

Many videos had their European, if not world, debuts here. Among them: Irem's *R-Type II*. . . the three-player version of SNK's dedicated upright *Beast Busters* and their *Search & Rescue* kit. . . Atari's two-player driving kit *Badlands*. . . Jaleco's *Big Run* (nice timing, since the game simulates the Paris-to-Dakar race. . . which was in progress during the show). By the way, Jaleco plans to open a European office soon.

A number of other interesting video products were displayed here as well. Visitors voted Capcom's *Final Fight* one of the most successful games of the show and Konami was still handling rush orders for *Turtles*. Tatsumi showed *Round-Up 5*, a three-monitor driving simulator. Sega displayed *Bloxeed*, described as a new version of *Tetris* with many new features. Sega's *Line of Fire* was also shown, with shipments to the European trade starting in February, said execs. Deith Leisure showed *Laser Command* from Kasco.

According to one well-placed distributor, the top four videos in Britain right now are Konami's *Turtles*, Tecmo's *World Cup '90*, and Sega's



Showing off Data East's new* Robocop *pinball are the firm's Jolly Backer and Gary Stern (in the photo!) with Lauran Bromley and Jeff Walker (photo courtesy of Frank Bundra).



Wico's Varthes Sinanan, Monica Diaz, Grupo Onessa's Ernesto Felix Diaz, James Industries' Jimmy Roberts, Wico Sales VP Mike Rudowicz and Wico President Ed Sokolofski at the ATEI.

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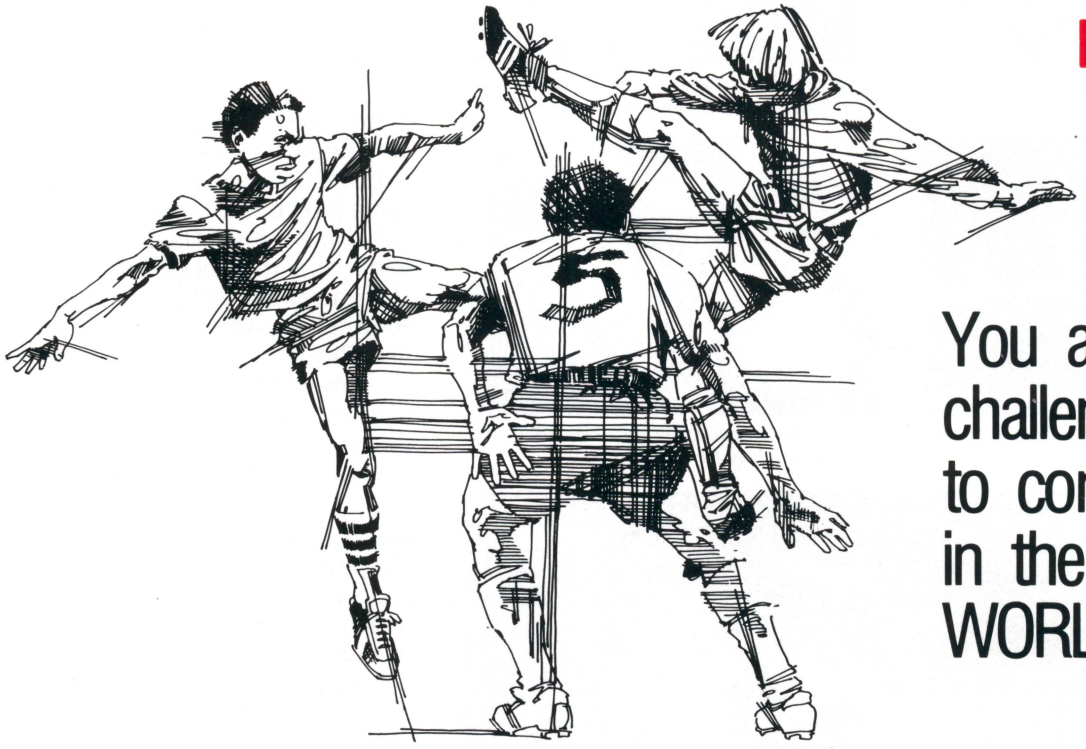

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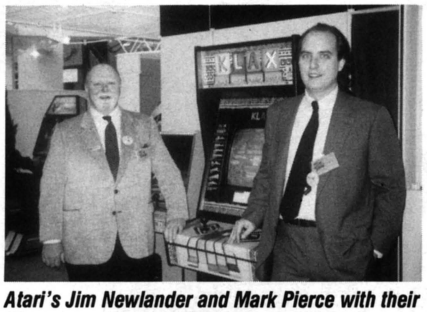
Achilles Verstraeten of Elaut (they produce those Belgian cranes) with Betson's Joe Cirillo.



Norman and Stephanie Petermier of Laser-Tron with their game, which is handled by Brent Leisure.



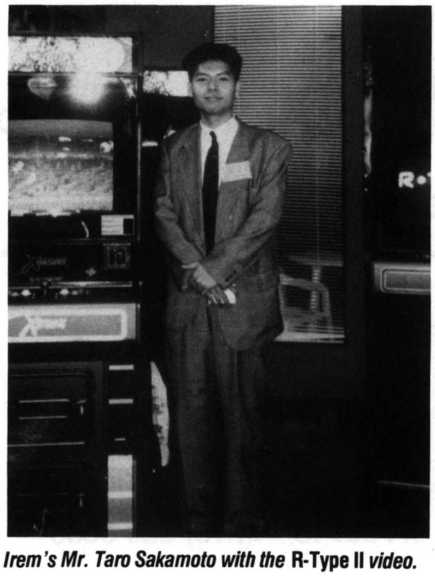
At the Jaleco section of the Electrocoin booth are Jaleco's Larry Berke, the Big Run *driver, Mr. Saigusa and Olivier Marmillot.*



Atari's Jim Newlander and Mark Pierce with their Klax *game (photo by Frank Bundra).*



Bob Deith (center) with sons Leon (left) and Matthew.



Irem's Mr. Taro Sakamoto with the R-Type II *video.*



The Taito section of the Electrocoin booth. Pictured are Grant Frearks and Mr. K. Koike.

Super Masters and *Line of Fire*. The latter apparently created great interest, although as stated it wasn't yet shipping to Europe at the time of the show.

As for pins, Deith was almost alone in showing this category of game, with titles from Midway and Williams on show. Flippers are hot on the Continent, but the British Isle has never really warmed up to them.

When Americans talk about sport games, they usually mean coin-op versions of basketball, golf, football, golf, etc. These were a most respectable part of the 1990 ATEI. Brent Leisure's topper David Coren can testify that their basketball and golf skill games drew plenty of attention. Another basketball game, plus a new Garlando soccer table from Italy, were selling nicely at the booth of A.L.L. Merit's Pete Feuer helped promote his firm's *Pub Time* electronic darts at the Dial-a-Deal stand.

On the other hand, when English folks talk about "sporting" games, they mean traditional favorites like pool and snooker. These are still thriving in Britain, in part because they're taxed as true sports, not as coin-op games. Hazel Grove pool tables continue to improve, and other pool and snooker table makers are continuously updating and improving their products as well. Outstanding examples at ATEI were displayed by BCE, by the old established firm of Bar Billiards Ltd., and by Rene Pierre of France.

A profusion of novelties came to ATEI. The midway style *Lazer-Tron* and *Lazer Race* games were presented by Brent Leisure. Bob's Space Racers had their own stand as usual, and it drew plenty of traffic. Canada's Dobco displayed interesting countertop novelties (great for taverns), while Tornado (the European firm of that name) showed its famous line of remote-controlled coin-op boats and cars. (Current versions are so popular that no new model is being produced for 1990.)

Music has become popular in Britain once again. In fact, it never really went away — and never will! A beautiful new Rowe CD jukebox, designed for Europe, was presented by the firm's American execs Bruce Cowles and Joel Friedman. It's call-

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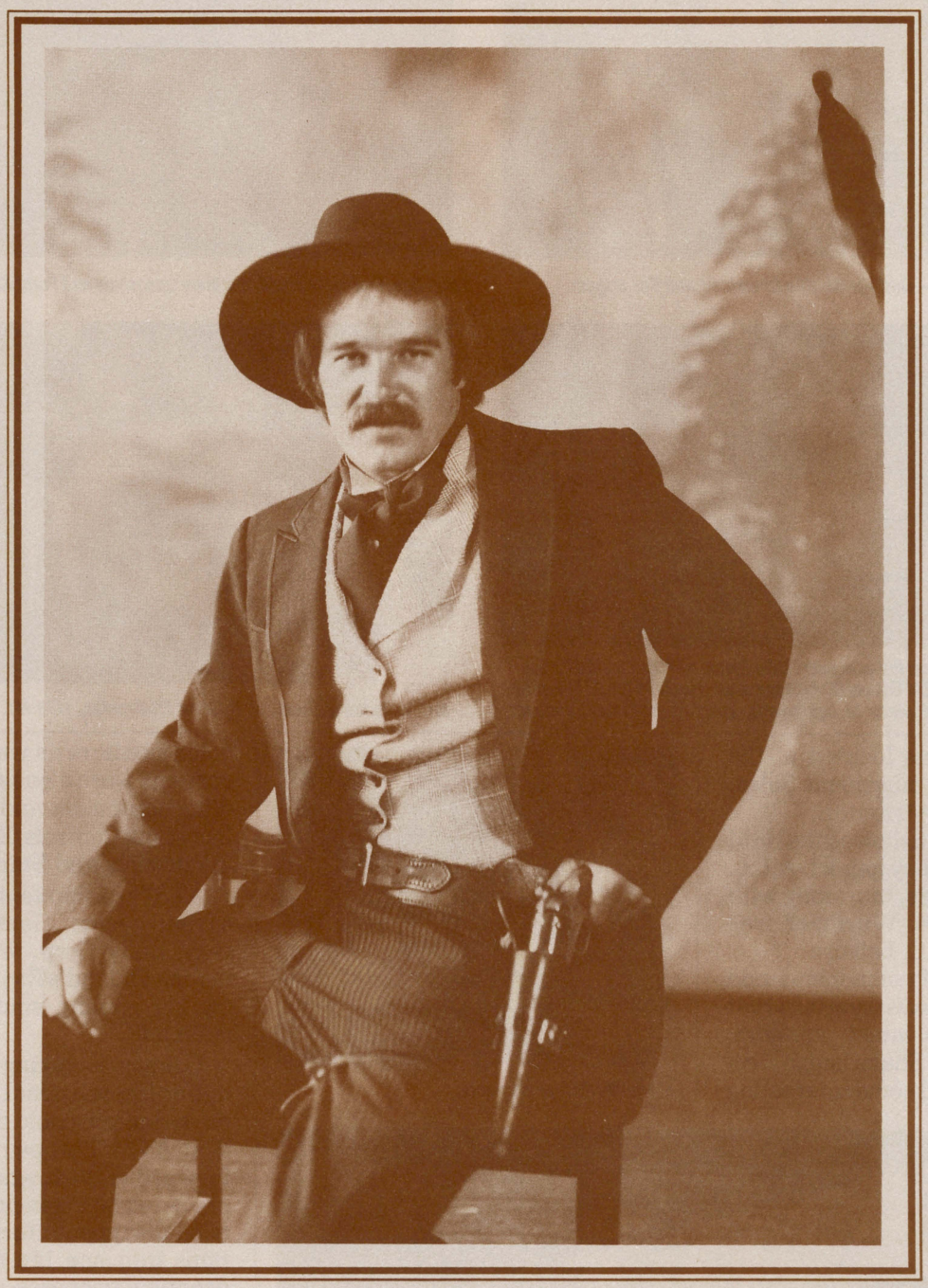

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Visitors from Norway — Odd Hjelde, Ole Imerslund and Tor Stigum.



Bob Romer of Switzerland, our Mary Openshaw and Franz Szechenyi of Vienna.



Peer von Oertzen (left) and his wife with Eddie Moss, a British NSM distributor. (They are with the NSM Galaxy CD jukebox which received the ATEI award for the most successful piece of equipment, apart from games, shown.



Mr. Y. Tatsumi, head of Tatsumi Electronics, with Mr. Kaigusa of Jaleco.

ed *CD 5I* and was located at the booth of MAM Amusement Sales, Rowe's British distributor.

Continental Coin showed the NSM juke line, which they import. A.L.L. showed NSM jukes, too, along with the Rock-Ola line. Wurlitzer was presented by Deith Leisure.

In the realm of components and supplies, Hantarex is enjoying great success with its latest monitors, while California's Sharp Image Electronics presented some interesting color monitors as well. New developments were also seen in coin handling equipment and other devices from Coin Controls, Eurocoin, Mars Electronics and Starpoint.



Mario Martelli of Hantarex.

ATEI's casino section looked like a real casino. Gaming machines from Bally Corp. were there, although Finland's Ray put their high-quality gaming equipment in the main hall.

Coin-op is taking on more and more international flavor these days, and you could definitely sense it at ATEI. Europeans are looking forward to 1992, when trade barriers between Common Market countries disappear, turning these nations into one big market for all practical purposes. Also, the rapid changes in Eastern Europe make it appear certain that this market will open and develop faster than was expected even a short while ago.

On the whole, ATEI gets better and better each year. It has now developed an attractive air of luxury, reflecting an industry which continues to progress despite problems and obstacles. Shows like ATEI, in fact, play a crucial role in furthering that progress!



Electrocoin presented a host of amusement games to ATEI showgoers.

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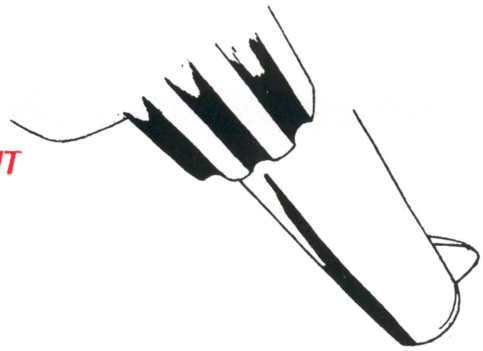

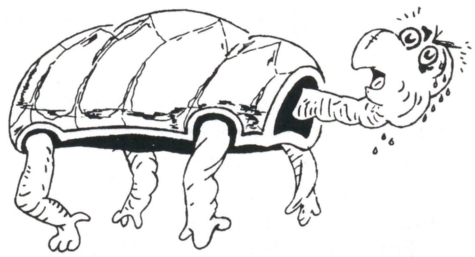

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Paris Says Oui!

pins, video and — surprise! — pool all shine at best Paris show ever

by MARY OPENSHAW

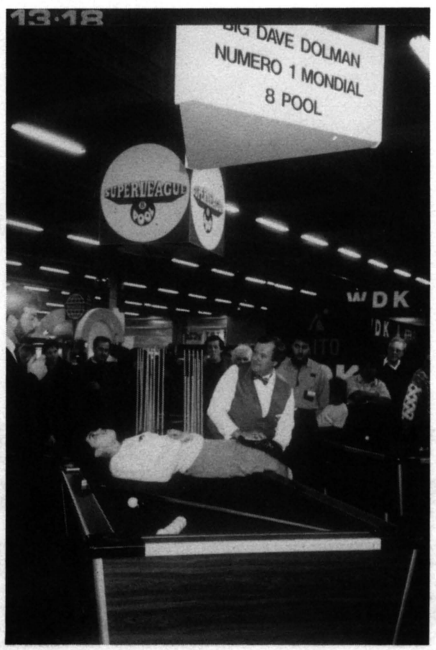
Count Basie never performed a song called "December in Paris," but perhaps he should have. The 1989 Paris show, held at Le Bourget from Dec. 12-15, was a catchy uptempo affair that sent showgoers home smiling and humming a happy tune. It was by far the best Paris show to date.

This annual affair is titled Forainexpo-Amusexpo and, although it competed with two other European coin-op trade shows held during the same week, it drew excellent attendance. In fact, the show's success created nice word of mouth to the other shows that week!

The top video games from Konami, Sega, Namco and Nintendo created excitement, of course; all their titles will be familiar to American readers. Some well-received video titles which U.S. readers might not know included Taito's *Cyber Tank* and their *Top Landing*.

For all the attention paid to video, pins remain top favorites here, as they have long been in France. All the best makes were displayed in profusion. Which pin was "the game of the show"? It's impossible to say. Visitors seemed to like them all. *Lights . . . Camera . . . Action*, *Bad Cats*, *Monday Night Football*, and *Mousin' Around* (from Premier, Williams, Data East and Bally respectively) each won praise.

Pool is strong in France today, thanks in large part to a surprisingly fast-growing British-started operation called Super League France, which is now owned by Associated Leisure France. At the Paris show, their impressive stand garnered



Clowning around and drawing a crowd at the Superleague France booth are star pool players.



Andre Mulon, who heads Amiro, the biggest group of companies in France.



The Rene Pierre table soccer exhibit at Foreainexpo-Amusexpo '89.



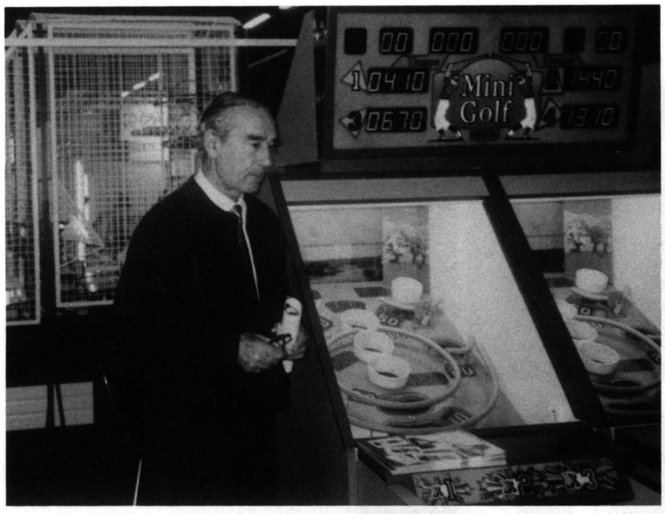
The Bally France exhibit featuring **Mousin' Around.**



CCFA showed Gottlieb/Premier equipment including **Lights, Camera, Action** *and* **Exterminator.**



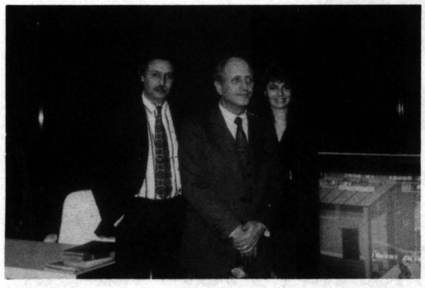
PSD featured Williams pinballs such as **Bad Cats.**



The attractive **Mini Golf** *game was presented to showgoers by Igoa of Spain.*



Jacques Thomas (Gestion Loisirs) with his firm's successful **Video Laser** *juke.*



The Hantarex team of Marketing Director Vittore Gallarati (left) and Customer Technical Manager Roberto Baggiani (right) and their interpreter (center).

plenty of attention with crack professional pool players whose clowning brought roars of laughter and approval from the crowd. France's famous Rene Pierre pool makers also enjoyed tremendous success with their new patented coin snooker system.

Music holds its own in France; all the best-known makes were presented here. One fairly new name in music was also seen at this show: Gestion Loisirs is a Belgian firm which makes a sturdy, attractive and relatively compact video jukebox which works with CDs. Priced right, it's selling well in France, Switzerland, Italy and Belgium.

The usual round of novelties, sports-themed skill games, and British and Belgian redemption pieces rounded out the show and were well-received. Accessories were important to this show, too, with a vast array of product on hand from native Pejoplast, America's Mars and Italy's Hantarex, which noted strong demand for its new 37" monitor. By the way, Hantarex's marketing director reported that the firm's Russian venture is expanding fast all over the Soviet Union.

In all, the Paris '89 show offered a good atmosphere. It started with a swing and ended with a smile. Most encouraging! R



TGT (of the Amiro Group) presented Loewen's **Royal Darts.** *Pictured at the 1989 Forainexpo-Amusexpo are (left to right) Mr. Bockbeevy, Michael Sengelmann and Han Gulikers (Jac Van Ham in Holland).*



The one and only Jimmy Crompton of Britain with his assistant. He specializes in pushers.

FRANK TALK



by Frank "the Crank" Seninsky

Want to Get Ahead in Business? Work Smarter, Not Harder

Hard work. Many of us in this industry pride ourselves on it. Every day we take a hundred phone calls, read a hundred memos, make hundreds of service calls, rotate hundreds of games, and keep fixing the same machines over and over again. At the end of the day, we go home tired and weary. But have we actually moved ahead? Or are we just "chasing our tails?"

Probably, many of you fit into this pattern. We all do, at times. Our business has become "reactionary" in a sense: a problem arises, we react. Another problem comes up. We react to that. As soon as one thing works smoothly, we wonder why — because we know the next problem is just seconds away. When the phone rings, 99 times out of 100 it's a complaint. That's the nature of our business: somebody's machine broke down, or they need change, or they want new machines, or they want more machines. Our work day consists of running around and putting out fires.

Some operators believe that by simply "keeping busy," they're running a profitable business. But this kind of management means you're almost certainly not adapting fast enough to keep up with changing business conditions, nor to take advantage of new opportunities. You don't even know what the new business opportunities are! You don't have time to learn about them. Simply put, you're too busy "chasing your tail," and you're not looking out for the future.

For example, many operators are continuing to cling to the 45 single format. This is seen in the rising prices of used 45 jukeboxes. . . which I think is totally incredible. The operator of a 45 jukebox route is obviously in a business without a future. He is treading water and refusing to see the changes which are happening around him.

Another example of chasing your tail is sticking with a location in which your games once earned good money, but they aren't anymore. You and the location owner are comfortable with each other. Even though you're losing money, you have convinced yourselves that conditions will improve, that the money will come back. Why wait? Why lose money in the meantime?

The reason businessmen stay in a rut, is because it's comfortable. They're doing exactly what they did 10 years ago, or even 20 years ago. In their own minds, they feel: "It worked then; why change it?" These operators feel they know it all. They act like there is nothing else for them to learn! They'll keep going through the same repetitious motions until they go bankrupt.

But the world changes — faster all the time — and we have to change with it. If you're not changing and moving forward, you're falling behind. The truth is, you can always learn more about how to run your business better. Personally, I make

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it a point never to stop learning. There are so many people in this industry (and other industries) who have much to teach me. I am very fortunate that I've been able to be a "sponge" and benefit from their countless years of experience.

The operators who don't read, who don't attend seminars, who don't travel, end up wasting years of their lives, reacting to the same problems over and over again. And they complain constantly and blame "the business"! If you want to move ahead, you have to take the time and make the commitment to solve those problems once and for all. That takes time and thought, but it's crucial because it frees you for more important things — like progress.

When I come to work every day, I have a goal: to do at least one thing that day which will eventually make my company $1,000 or save my company $1,000. (That dollar measurement is how I determine if a project is worth my time.) The number of dollars you use as your measurement can vary depending on the size of your business and depending on the value you place on a day of your time. What's important is to have the goal.

Yes, I spend half of my time putting out fires and reacting to problems, but I'm very fortunate to have back the next day with 10 more money-saving or money-making projects to work on. Or I might even take a longer vacation to "recharge the batteries." It's invaluable to get out of the work-a-day environment for a while, step back and look at the big picture.

Some of my most successful money-saving and money-making ideas have been discussed in this column already. Let me explain them again, however, in this goal-oriented context. Here are three examples.

My company saved well over $20,000 by cutting insurance costs. (We also got better protection.) Achieving this required three solid weeks of devoting myself to the project: understanding insurance policies cold . . . interviewing agents . . . putting together my own spread sheet, so that I could compare every company's offer and see where the cost-saving sections were.

Another money-saving idea was reducing my taxes by leasing games. It took me about a month to understand how to do it (especially with the need to tie it into the new tax laws), but this idea saved me over $100,000 in 1989 alone.

A money-making idea: using my client base, trucks, office staff, computers, warehouse space and operations network to diversify into other businesses, which can be run with little overhead. Just like past AMOA President Wally Bohrer, who supplies water along with games, I can supply other products and services to my locations, that they need. All you need is the guts to ask your clients for a list of their suppliers. Chances are, you'll find items on that list that you can supply. After all, we're in the service business!

Another money-making idea: many operators are working to help legalize video lotteries or video gambling. Their efforts may not pay off for years, but I salute these operators who aren't just doing "the same old thing."

The point is that to be successful, you must constantly raise your standards of what you expect to earn. You must constantly create better and better ways to make money . . . and better ways to save it. Many operators stay in a rut because they're satisfied with *themselves*, even though they do nothing but complain about their business situation. If their business isn't earning enough for them, they blame the industry, or the economy, or the locations . . . anything but their own outdated business practices!

Are you willing to keep searching for new opportunities? Are you committed to streamlining your operation into a "lean, mean machine"? Are you willing to "work smart," as well as work hard? If so, you can create a super-efficient service organization. Eventually, your business will be able to run rings around any other service organization in this industry (or in any other industry!).

*Note: the next Frank Seninksy Management/Star*Tech Journal Technical Seminars will take place March 31-April 1 at Birmingham Vending (Orlando, Fla.); April 21-22 at New England Coin-Op (Norwood, Mass.); and May 19-20 at Betson Pacific (San Francisco, Calif.). Call Frank for details at 201/287-4990.*

The BONDEAL CHART

top kits and dedicated videos at the Hong Kong Flashback Arcade for the week ending Feb. 10, 1990

TOP KITS	Feb. 10	Feb. 3	Jan. 27	Weeks on Location
Roulette	1	1	—	2
Final Fight	2	2	—	2
Gigandes	3	3	—	2
Burning Force	4	6	2	11
Pang	5	4	6	15
Bloxeed	6	8	5	4
Chequered Flag	7	7	3	84
World Cup '90	8	10	7	6
Lady Frog	9	9	1	3
Air Buster	10	5	—	2
TOP DEDICATED GAMES				
Big Run	1	3	—	2
Hard Drivin'	2	1	2	43
Ninja Turtles	3	2	1	10
Super Hang-On	4	5	3	131
Champion Sprint	5	4	4	107



The Incredible Technologies staff. The firm will be displaying three examples of their recent coin machine work at the ACME show: Data East Pinball's **Phantom of The Opera** *(I.T. did the programming & sounds); Grand Products'* **Slick Shot** *(they did they software, graphics & sound); and Strata Group's* **Golden Tee Golf.**

"We're American Game Makers"

games are a labor of love at Incredible Technologies/Strata Corp.

"If you want to succeed in life, do the thing that makes you feel blissful. Follow your bliss."

— Joseph Campbell, on the PBS hit TV series "The Power of Myth."

Tucked away in the suburbs north of Chicago, an enthusiastic crew of about 50 young men and women are avidly following Joe Campbell's advice. They love video games. They love playing them, designing them and manufacturing them. They're determined to break into the vanguard of coin-op video . . . because for these guys and gals, video games are sheer bliss.

Welcome to the world of Incredible Technologies and their marketing arm, Strata Corp. (Algonquin Heights, Ill.). Here you'll find a business which is powered by the most potent force known to humankind: enthusiasm.

"We formed this company in 1985 because coin-op video games are our first love," said I.T. president



The Incredible Technologies headquarters in Arlington Heights, Illinois.



Elaine (I.T. prexy) and Richard (Strata prexy) Ditton. Both have been programming games since '81.

Elaine Ditton. "Many of us have worked for top American game manufacturers in the past. In fact, we've been around long enough to notice something interesting: the manufacturers who survive in this industry don't just like the money; the survivors are the ones who really love the games themselves. Our American competition does, and we certainly do as well!"

AN IMPRESSIVE RECORD

"We're game players here, and I think it shows in our product," agreed Richard Ditton, president of Strata (he's also Elaine's husband). The man has a point: I.T. has created some notable hit titles which have been marketed by other companies, such as *Capcom Bowling*. I.T. has also programmed most Data East pinball games. Currently, I.T. is creating videos and programming pins which will be marketed by respected firms like Grand Products, GameTek and Williams.

"Now that we've incorporated Strata as our link to distributors and operators, we're releasing games under our own name," Richard Ditton added. "We've been listening closely to feedback from the field, and we are dedicated to offering games that are reasonably priced, fun to play, and innovative. We know that a $1,500 kit which earns $200 a week — for an operator who has to live with a 50% location split — just doesn't make it." Added Elaine Ditton: "We will have something new and exciting, at a price operators will appreciate, for every ACME expo and every AMOA trade show."



***Richard Ditton and Scott Morrison proudly show off the AMOA's Game Award won for* Golden Tee Golf.**

At presstime, Strata execs had not revealed which new title they would bow at ACME (several projects were in the works). "We don't talk about our new games before they're ready, tested and proven," Richard Ditton said. "If a game doesn't earn, we have no problem scrapping it and keeping it quiet. We make sure that when we do release a game, it really earns its keep."

A BIG FUTURE

Based on the firm's track record, operators and distributors would be well advised to pay careful attention to I.T./Strata's exhibit booth at this month's ACME show. Check out the new goods, meet the people, and keep them in mind. This is one American video game maker which plans to really make its mark on the industry.

"I think now is the time the mar-

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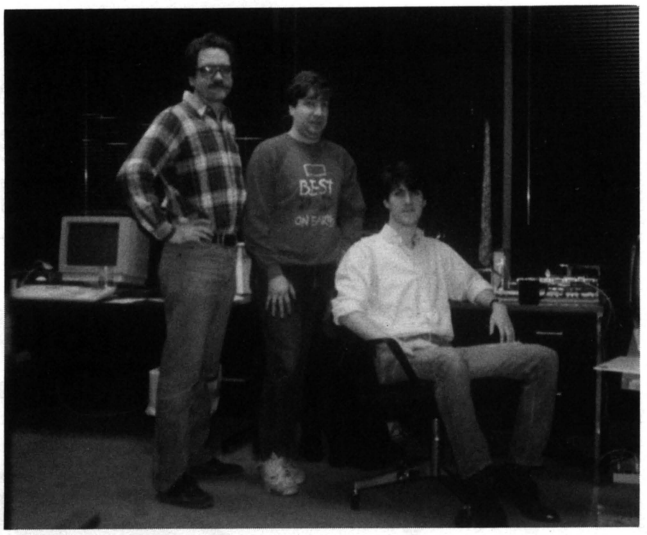


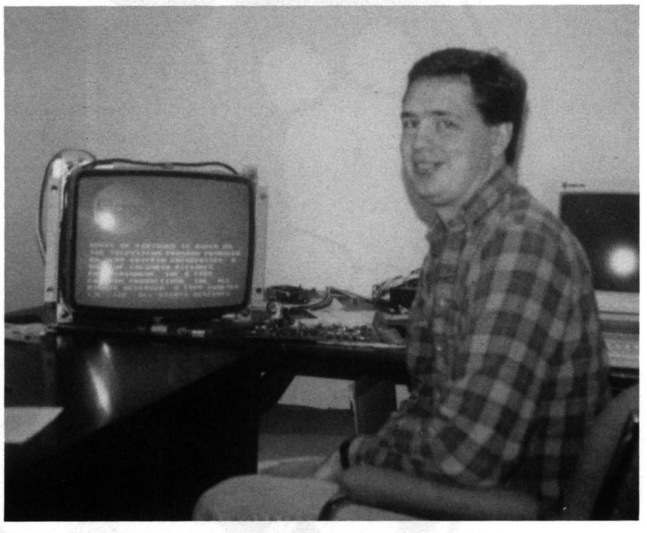
Above left: ***With Golden Tee Golf are Strata marketing veep John Cassiday, programmer/designer Larry Hodgson, designer Jim Zielinski and artist Dale Kerkman. Ross Toro and Tim Skelly (not pictured) also helped on the game.***

Above: ***Strata VP Mike Hanson, the main designer on I.T.'s multi-station simulator project, with Glen Wolfram and Jeff Sergent, the guys who converted the software over for use at the Detroit Auto Show.***

Below: ***Steve Jaskowiak with the GameTek game.***

Below left: ***I.T.'s sound team of Keil Johnson, Dave Theil and Leif Marwede. I.T. prides itself on having one of the best sound departments in the business.***





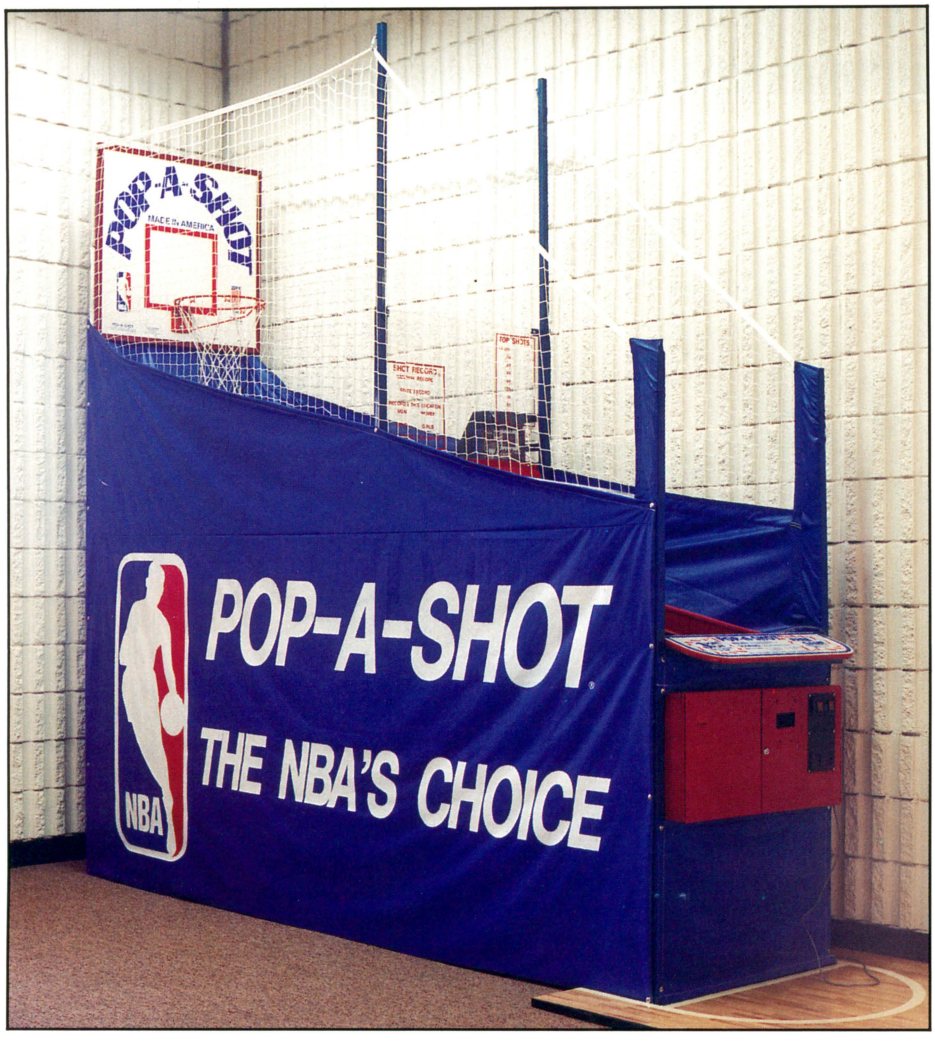
ket will come back to U.S. designers," commented I.T.'s sound chief Dave Thiel. "As renderings and sounds become more literal, the subtle flavors and rhythms of the country of origin is also becoming more apparent in gameplay. That gives American game makers an edge in creating product for the U.S. market — an edge that wasn't there five years ago."

One example of super-realistic gameplay with a decidedly American feel can be found in I.T.'s new interactive, eight-station arcade simulator system. This unique system took center stage at January's Detroit auto show, when Chrysler used it (with specially adapted software) to let showgoers experience the feeling of driving jeeps over desert terrain. Arcade applications are coming later this spring. The graphic depictions of vehicles on this system are simply beautiful; and the lifelike quality of the gameplay can't be beat with interactive graphics. The realism of the cockpit itself is also impressive (dual joysticks, pedals, switches, LED displays, etc.). Dave Thiel is right: with realism like this, a game can communicate that "only-in-America" feeling. (More on this new system below.)

COIN-OP EXPERIENCE

When the folks at I.T. talk about what's needed for successful games, they speak from experience. Nearly half the company's roster is comprised of software designers, and for a young company — almost all of them are in their late 30s — they have racked up some very impressive coin-op credentials.

I.T. President Elaine Ditton and Strata President Richard Ditton both worked at Marvin Glass, a Chicago video game developer which supplied games to the old Bally



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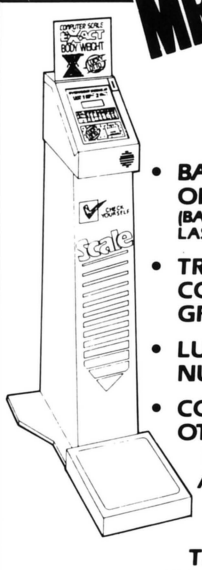
Corp. in the early 1980s. One project Elaine worked on there was *Clone*, which employed a camera mounted in the cabinet to integrate the player's image into gameplay. Elaine also did the sound on *Journey*. (By the way, Richard Ditton's background includes a stint at NASA, where he designed software programs to help keep track of computer operations on board the Space Shuttle.)

Tim Skelly, one of the crew who creates graphics and game concepts at I.T., has handled the same responsibilities for Mylstar (Gottlieb), Gremlin, Sega and Cinematronics. I.T.'s sound chief David Thiel created sound effects and music at Mylstar (Gottlieb) for *Reactor, Protector, Q*Bert, Mad Planets, Krull* and *Mach III*. He also designed the sound hardware used in the Mylstar system. I.T.'s Chris Brewer also worked on *Mach III;* Howard Sherer did *Xenophobe;* Scott Morrison worked on Bally games such as *Domino Man, Tapper* and *Power Drive*.



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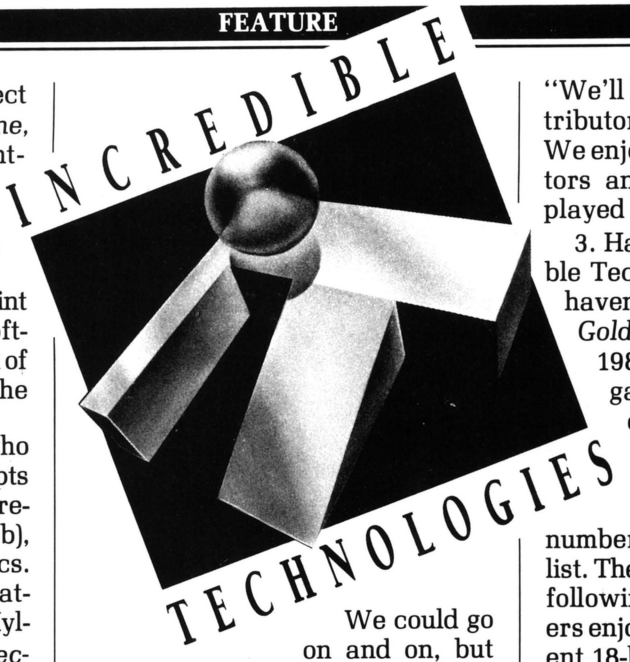

We could go on and on, but suffice it to say that I.T. personnel have made key contributions to about three dozen coin-op games which were marketed by around a dozen different firms, ranging from 1979's *Star Hawks* (Cinematronics) to 1985's *Progressive Music Trivia* (PGD) and 1989's *Capcom Bowling* (Capcom).

This is not a "Johnny come lately" company.

I.T. IN OTHER MARKETS

By now, some readers are probably asking themselves: "If Incredible Technologies is such a hot-hot company, how come I've never heard of them?" There are three possible answers.

1. I.T. has been very active in other markets, ranging from home games, to computer hardware and software systems, to the simulator system mentioned above. (By the way, this system will make its arcade debut this spring when board game maker E.S.P. opens a new facility at Chicago's trendy North Pier Terminal. The site will feature 16 linked units and a lavish lay-out. We'll have full coverage in our May edition.)

2. You also may not have heard much about I.T. before now, because their coin-op projects have been marketed exclusively by other firms, with I.T. remaining quietly in the background...until very recently. Or, as Richard Ditton playfully expressed it: "We've been hiding...but we're not hiding any more!" VP John Cassiday explained, "We'll hit the trade shows and distributor open house circuit in 1990. We enjoy the feedback from operators and we appreciate the role played by distribution."

3. Haven't heard about Incredible Technologies? Maybe you just haven't been paying attention! *Golden Tee Golf,* released in fall 1989, was the first I.T. coin-op game to be marketed by their own Strata subsidiary. It performed nicely on *RePlay's* Players' Choice game chart, quickly reaching number 12 on January's software list. The game has earned a devoted following in tavern locations; players enjoy the variety of three different 18-hole courses. And they like the realism of a 3D view of each fairway while the ball is in flight (a feature unique in video golf games, Strata said proudly). At presstime, I.T. was gearing up for additional productions runs of this golfing game, with deliveries for the U.S. market. Designers were also tweaking the game for its European debut.

PLANNING FOR HITS

As video game enthusiasts, the gang at Incredible Technologies is keenly aware of what players want: fun. As marketers, the gang at Strata is also aware of what operators want: hits! "Hitting the popular mainstream with a video game is a bit like writing a popular tune," one I.T. programmer mused. "It has to be just different enough to make you say, wow! But it must also be similar to what you've seen before."

"Operators all want something different," agreed I.T. prexy Elaine Ditton. "But when a new theme is tried, many potential buyers take a wait-and-see attitude. So we will do some bread-and-butter, tried-and-true themes, including licensing of well-known characters or personalities in some cases. At the same time, we also intend to bow some riskier, innovative themes."

What is the future for this enthusiastic bunch? "Keep your eye on Incredible Technologies and Strata Corp.," Elaine Ditton concluded with a smile. "We're going to pull some interesting rabbits out of the hat!" R



the Big Ticket

*The market for redemption games (ticket, token or prize vending machines) has proven it's got "legs" of marathon quality. Ever since the new generation of cranes appeared in the mid-1980s, more and more operators have been trying this field, many with notable success. In the process, operators have learned several things: 1. There's more to coin-op than video and pins. 2. There's more to redemption than cranes. 3. Redemption can make big bucks... and if you market the redemption concept correctly, it makes **steady** bucks. 4. Redemption brings in little kids, teenage girls, moms and dads, grandma and grandpa.*

Despite the widely publicized success of redemption games, some operators still haven't gotten their feet wet in this solid category. To explain what's happening in the world of redemption, we're running a series of guest essays by Art Warner, president of Coin Concepts. He's an 18-year veteran coin-op salesman who knows the needs of arcades and street stops alike. Moreover, Art works with a team whose combined redemption operating experience covers 60-plus years. Please take full advantage of his expert advice! — the editors

One of the hottest topics in today's amusement industry is redemption games. Many of you may be considering the opportunities of putting this type of equipment into your locations. You're wondering — what's all the excitement about? What are the risks and benefits? Should you get involved? What equipment should you consider? With the ACME show and the spring buying season just around the corner, now is a great time to explore these questions.

First and most important, it must be realized that redemption games will not (and cannot) replace video or pinball. These machines are still the foundation of our business and still attract the largest segment of our player population. Redemption games are here to *complement* video and pinball.

ATTRACTING NEW PLAYERS

How does redemption complement other types of equipment? By attracting a *new* segment of the population — and that's where the real excitement is. Redemption brings in new players, new adult customers, and new revenues for the family arcade. The average game room today is filled with a single age group: kids between 12 and 18. Redemption games change that imbalance by attracting two untapped age groups: both the 3- to 12-year-olds, and the 18- to 65-year-olds.

Many arcade owners have been reluctant to purchase redemption equipment because they "don't see that type of customer" or they "don't get family traffic." But the logic is simple: providing games for a certain class of customer, *attracts that* customer! Having the right machines draws the right people, not the other way around.

The fastest-growing segment of the U.S. population is the 30-and-over crowd. If you take a few steps to attract them, your business will soon be booming. Redemption can increase your gross income 30 to 40% — which is why this class of gear is getting so much attention in game rooms, arcades and theme parks around the country. A full spread of equipment attracts a full range of customers. A broader player base means a more stable income.

PROMOTION & ROI

If this sounds good to you, you're probably wondering which games you should buy. We'll get to that shortly, but first it's important to realize in advance what you must do with these games, in order to make them successful. After all, adding a few ticket/token award games to your location will not change your customer base overnight. Establishing a "new face" for your business takes time, planning and perspective.

And that brings us to the next step: promotion. Once you've got your new redemption games in place, you will need to promote the new concept the same way you promoted your business when it was

new. Newspaper and radio ads, leaflets, signage, etc. should communicate this message: "We offer a *family* atmosphere where players can *win valuable prizes.*" Then make sure the location truly delivers on those promises. Within six months, your player population will show definite signs of change and growth.

Longer-term, redemption offers excellent ROI. These games usually can earn well for seven to ten years. If you keep them clean and working, they generally keep earning. You don't have to replace the machines often. If you decide to sell a redemption machine, it usually commands high resale value, too. (For example, a $3,000 game may generate a gross of $200 per week for seven years. With a 25% cost of product, you can expect $54,600 net on your $3,000 investment.)

INCREASED INVESTMENT

Another key step in considering redemption is the decision to get involved. A redemption arcade requires a commitment to increased investment and work. You need to weigh these demands against the benefits: broader player base, higher gross, healthy ROI.

The increased investment begins with the machines themselves: two, three, or even four redemption games on site doesn't qualify you as a family arcade. The real change happens when you place enough different kinds of redemption units on location to spark interest and competition among players.

How much is enough? At least three units of a single model greatly promotes group play and competition. Think of the casinos in Las Vegas and Atlantic City: many rows or "banks" of games are set up. Each winner creates excitement and encourages others to join in when they see the flashing lights or hear the bells and buzzers. Similarly, having a "bank" of the same model of redemption machine in your location stimulates more play. We have seen up to 20% per unit increase when operators provide this kind of excitement.

ABOUT THOSE PRIZES

Also, you're in the prize marketing business with redemption, which means you have to invest in attractive merchandise, and work at displaying these prizes in an appealing fashion. Merchandise serves two purposes: it is both a reward for skilled players, and an attraction to new players. Seasonal merchandise, attractively displayed, catches many a window shopper. You may also tailor your merchandise to attract a specific segment of the player population. There are many specialty firms which will sell you exactly the merchandise needed for your locations. Think about offering prizes which are really worth playing for. Make customers *want* to play.

Many arcade operators offer mostly low-end "slum" prizes. These don't encourage repeat play or extended play. . . as many crane operators (those who never changed or varied their prizes) have discovered. Crane operators who are imaginative and who rotate prizes are earning successful to this day. Some are still expanding.

SELECTING EQUIPMENT

Now you know the factors which should be considered before entering the redemption business. If your decision is yes, then welcome aboard! Let's say you've decided that you want to attract a whole new player base by going the redemption route. You've decided to place enough redemption machines on location to stimulate group play. You're committed to offering a variety of appealing prizes, and you're willing to promote your business. Now it's time to ask, "What equipment should I consider?"

One of your first considerations must be state and local laws about games. If you're unable to get written or verbal approval from local authorities, ask your supplier about his or her experience with the laws in your area.

Next, think about what kinds of players you want to attract. Redemption games can be divided into different categories for different age groups: adult games, family games, and children's games.

TARGETING ADULTS, FAMILIES & TOTS

Adult games usually require more skill and have more mature themes (skill-stop slot machines, coin pushers, skill poker, lottery based games, etc.). Some New Jersey operators have earned handsome income from placing such games in adults-only sports bars. If you're considering these adult games, analyze the win frequency. Most Americans have never been to a real casino, but they still dream of (and enjoy) the "big win." How often players win, and how exciting it is to win, can determine which games succeed and which ones fail.

Midway group games and theme-park type games appeal to the whole family and should be considered by arcade owners with ample space. On these games, every member of the family can compete at once; all age groups can participate. Here's a tip: a busy game with fewer stations draws more attention than a half-busy, half-empty game.

For younger children, it's a good idea to create a separate area (where space permits) in which you place easy-to-play games where tots can win fairly often. When the small kids win, if often encourages whole families to participate and compete.

FINAL THOUGHTS

Regardless of what age group or machine category you select, all regular coin-op skill games should provide the operator with flexibility. You must be able to adjust several key game settings. These include time, when used, win percentage and frequency (if legal in your area), award levels for winning plays, and more. This helps you fine-tune each game for your unique location. Such fine-tuning is part of that "commitment" which was discussed above: unlike other types of games, a redemption game requires more than just plugging it in, to make it a success. Your supplier can help you meet any set-up requirements.

I'm sure I've raised as many questions as I've answered, but there's no one answer for every situation. If you have a question, a unique problem, or a success story to share, I would like to hear from you. I'll try to answer your questions in future articles. Write or call me, Art Warner, at Coin Concepts, Inc., 12 Edgeboro Rd., Unit 4, E. Brunswick, NJ 08816; 201/390-9009 or 800/462-2646. R

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Happy Birthday, Hank!

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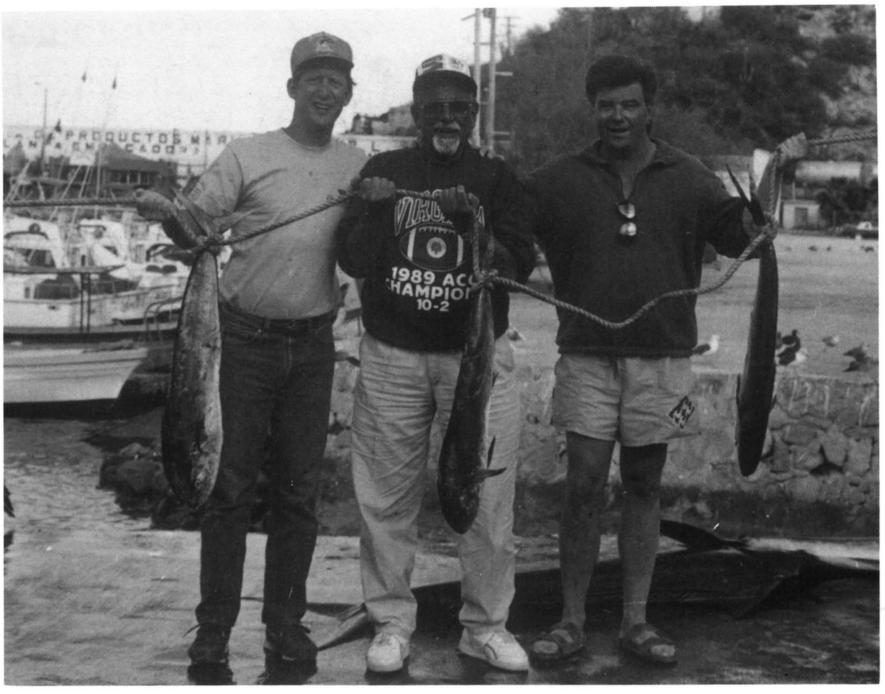
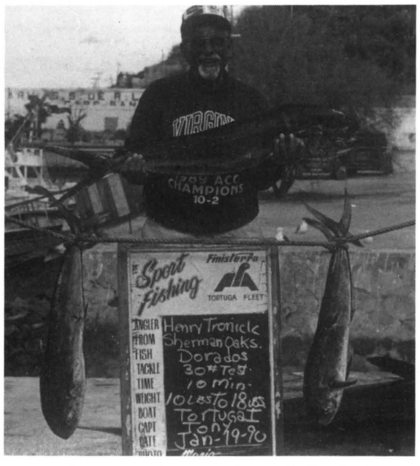


Above: ***Birthday boy Hank Tronick (center) with Amusement Unlimited's Jerry Johnston (left) and Dennis Mellinger (Dutch Harbor, Alaska). Hank, by the way, is wearing a sweatshirt courtesy of his grandson Andrew who attends the U. of Virginia.***

Whether he works for you or not, everybody likes C.A. Robinson's venerable Hank Tronick. He can charm you on the phone and in the W. Pico Blvd. showroom, and he can sometimes kick up his old heels when Ira lets him out. On Jan. 16, Hank celebrated his 74th birthday with a fishing trip down to Cabo San Lucas. That's the fishing resort at the tip of the Mexican peninsula; people here in Lotus Land refer to it simply as "Cabo."

Cabo was once a hidden treasure, known to only a very few of us Yankees as an undiscovered, unspoiled place where you could enjoy a remarkably beautiful stretch of coastline. But these days, apparently many folks besides those of us in

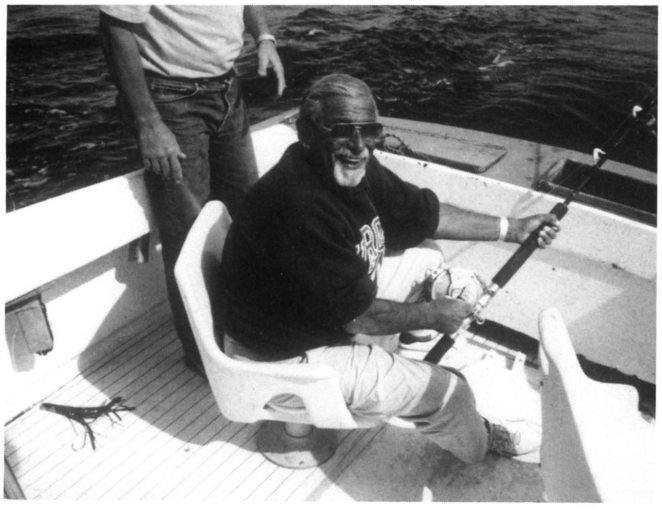


L.A. know about this fab fishing spot.

Hank quickly found this out for himself. During a tour around the resort, he overheard somebody say: "I'm from Eugene, Oregon and I operate video games." Hank's ears shot up. He turned and asked the gent, "Do you know Lou Dunis?" The fellow not only knew Lou Dunis but was one of our own favorite operators, Jerry Johnston of Amusement Unlimited.

Obviously, the phrase "it's a small world" popped up. Hank and Jerry had never met before, but they're friends today. "And I didn't even try to sell him anything in deference to our mutual friend, Lou," Hank joked. The two coinmen had a ball for the rest of their trip and we've got the snapshots to prove it.

Happy birthday, Hank.



At age 74, it was the first time Hank had ever been deep sea fishing!



Hank, Jerry, Dennis and Gregg enjoy the Dorado they caught that afternoon.

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Tournament Highlights



ARACHNID IN FLORIDA — Seen here is winning Pro Singles darter Terry Mutton with Arachnid tournament director Dave Schultz. Terry won his spurs in Orlando, Fla. during the state's Oct. 20-22 qualifier, leading to the $135,000 Bullshooter finals later this year. Southern Music co-sponsored the eight-contest event, which took place in Orlando's Twin Towers hotel. Cash prizes went to top winner in each event. Call Arachnid toll-free for more info at 800/435-8319 or in Illinois at 815/654-0212.

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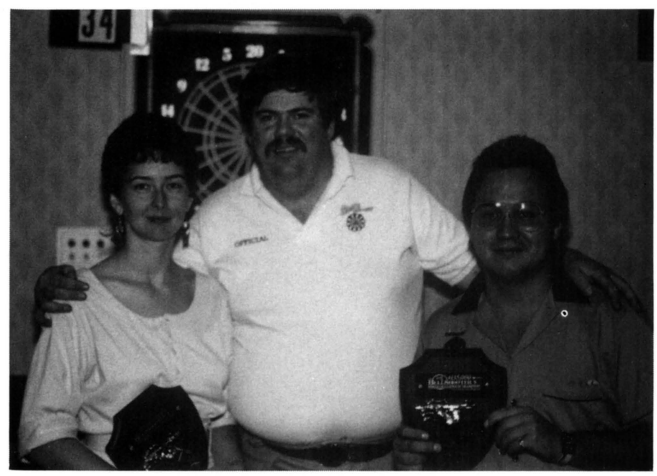
PHONE DARTS? You've heard of telephone conferences, telephone betting, even dial-a-prayer and dial-a-joke. But telephone dart games? Merit Industries is now in the third round of its "Pub Time Telephone Dart Challenge." The idea: two teams in two bars, in two separate cities. . . playing darts and comparing scores over the phone. The losing team pays for the call (and shipment of the trophy, if applicable). It's really catching on, said Merit execs, since operators can pit their best players from different cities against each other. To date, two dart leagues from San Diego are undefeated and hold the two traveling trophies. To learn more about this innovative idea, call Merit's Rick Lynch at 619/272-1028 or Merit at 800/523-2760.



ARIZONA SPOTS ARACHNIDS — No, that doesn't mean spiders are invading the Southwest. . . unless it's the "spider" segment of the dart game targets used in Arachnid's Bullshooter V 1990 tournament tour, which came to Mesa, Ariz. for a Sept. 16 qualifying event. Seen here are Arachnid's Dave Schultz (center) with Mixed Doubles winners John Gray and Ellen Rice. Betson Pacific and Mountain Coin Machine co-sponsored the event. Arachnid's next Southwest dart event took place in the Houston, Texas, downtown Holiday Inn and was co-sponsored by H.A. Franz distributors. Top winners in all events won cash and prizes, and winners through third place may compete in this summer's Bullshooter finals in Chicago.

McKENNON TO NDA — A good tournament needs a good tournament director. AMOA's National Dart Assn. is anticipating that its Team Dart V (May 2-5, Las Vegas Sahara Hotel) will be better than ever with all three dart makers supporting it. . . and industry pro Kirk McKennon as official NDA 1990 tournament director. Kirk directed NDA's first two tourneys and was instrumental in developing the skill classification formulas used around the USA. He's also managed one of the nation's largest and most respected dart leagues. Kirk is currently owner/operator of Sports Indoors, a coin machine distribution and marketing firm. He can be reached at 915/833-0444.

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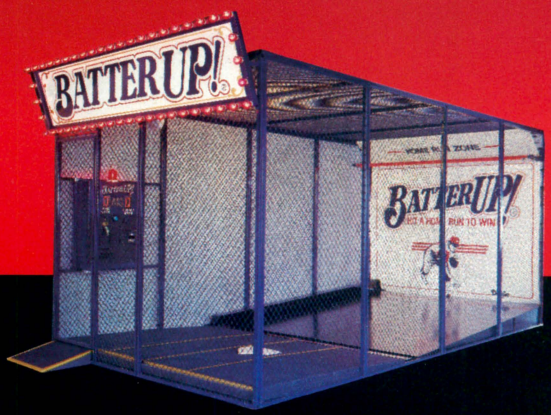

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TOURNAMENT CALENDAR

MARCH 2-4
Merit's World Series of Darts New York Classic, Buffalo, N.Y. For more info, contact Merit at 215/639-4700 or 800/523-2760.

MARCH 3-4
Arachnid BullShooter V Qualifying Regional Tournament. Hopkins House, Minneapolis, Minn. For more details, contact Arachnid at 815/654-0212 or 800/435-8319.

MARCH 8-10
Merit's World Series of Darts St. Louis Open, Missouri. For more info, contact Merit at 215/639-4700 or 800/523-2760.

MARCH 10-11
WAMO 1990 State Pool Tournament, Civic Center Inn, Eau Claire, Wisconsin. For information, contact WAMO at 414/529-4704.

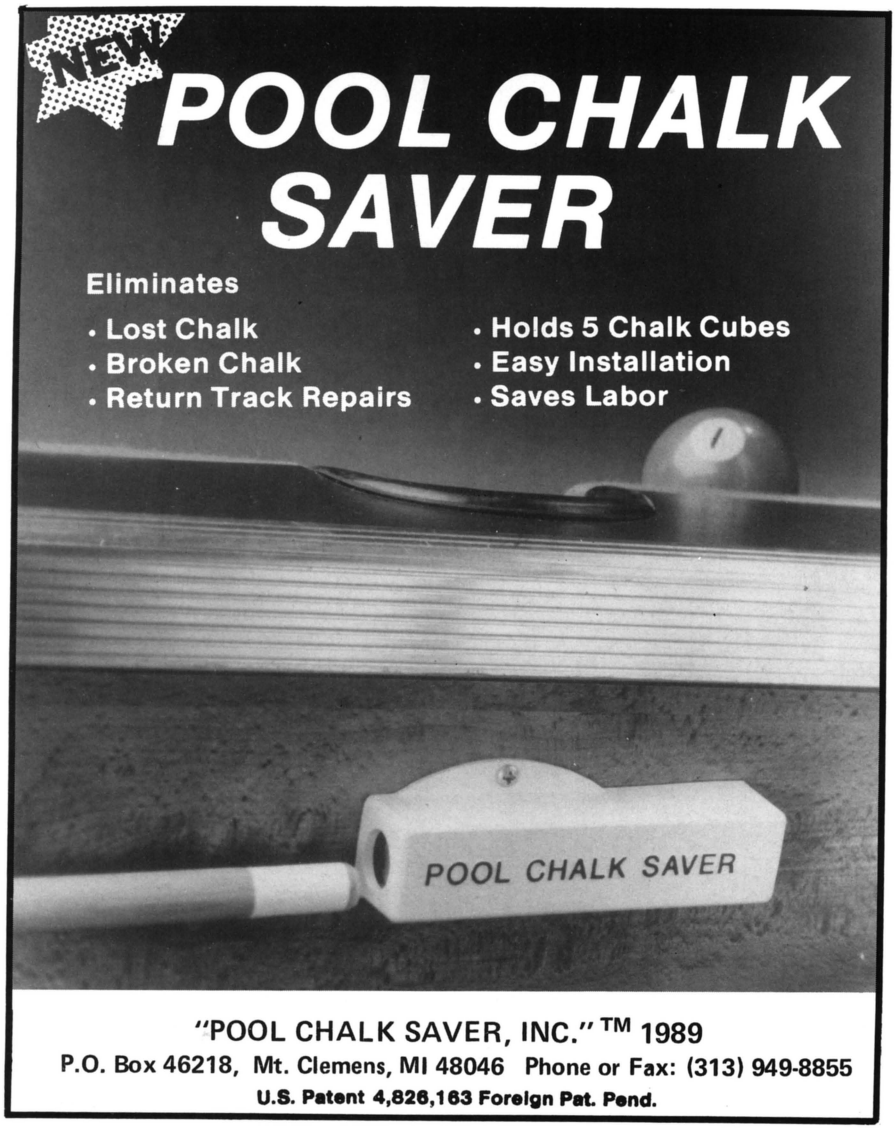
MARCH 22-26
Coors Light World Series of Bar Games/Regional Tournament, Radisson Hotel, St. Paul, Minn. For more information, contact Sports Tournaments of America at 800/327-5566.

MARCH 23-25
Merit's World Series of Darts Sunshine Classic, Tampa, Florida. For details, contact Merit at 215/639-4700 or 800/523-2760.

MARCH 23-25
OAMOA State Soft-Tip Dart Championships, Seaside Convention Center, Seaside, Oregon. For more information, contact OAMOA at 503/343-6642.

APRIL 1-4
Coors Light World Series of Bar Games/Regional Tournament, Trump Castle Hotel, Atlantic City, N.J. For more information, contact Sports Tournaments of America at 800/327-5566.

APRIL 10-14
Coors Light World Series of Bar Games/Regional Tournament, Fairmont Hotel, New Orleans, La. For more information, contact Sports Tournaments of America at 800/327-5566.



APRIL 13-15
Tornado Soccer West Coast Open, Hilton Hotel, San Bernardino, Calif. For more information, contact Tornado at 817/572-3708.

APRIL 18-22
Coors Light World Series of Bar Games/Regional Tournament, Sahara Hotel, Las Vegas, Nev. For more information, contact Sports Tournaments of America at 800/327-5566.

APRIL 21-22
Arachnid BullShooter V Qualifying Regional Tournament. Hooker's Bar-Holiday Inn, Pittsburgh, Penn. For more info, contact Arachnid at 815/654-0212 or 800/435-8319.

APRIL 26-29
WAMO Dart Tournament, Olympia Resort, Oconomowoc, Wisconsin. For information, contact WAMO at 414/529-4704.

APRIL 28
1990 MCMOA State Dart Tournament, Detroit, Michigan. For more information, contact MCMOA at 517/372-2323.

MAY 2-5
AMOA-NDA Team Dart V, Sahara Hotel & Casino, Las Vegas, Nevada. For more information, contact NDA at 414/263-2444.

MAY 3-6
OCMA/VNEA Pool League State Championship, Clark County Fairgrounds, Springfield. For more information, contact OCMA at 614/486-8677.

MAY 4-6
OCMA/Valley Pool Tournament, Clark City Fairgrounds, Springfield, Ohio. For more info, contact OCMA at 614/486-8677.

MAY 25-28
Tornado Soccer Masters Open, Hilton Hotel, Atlanta, Georgia. For more information, contact Tornado at 817/572-3708.

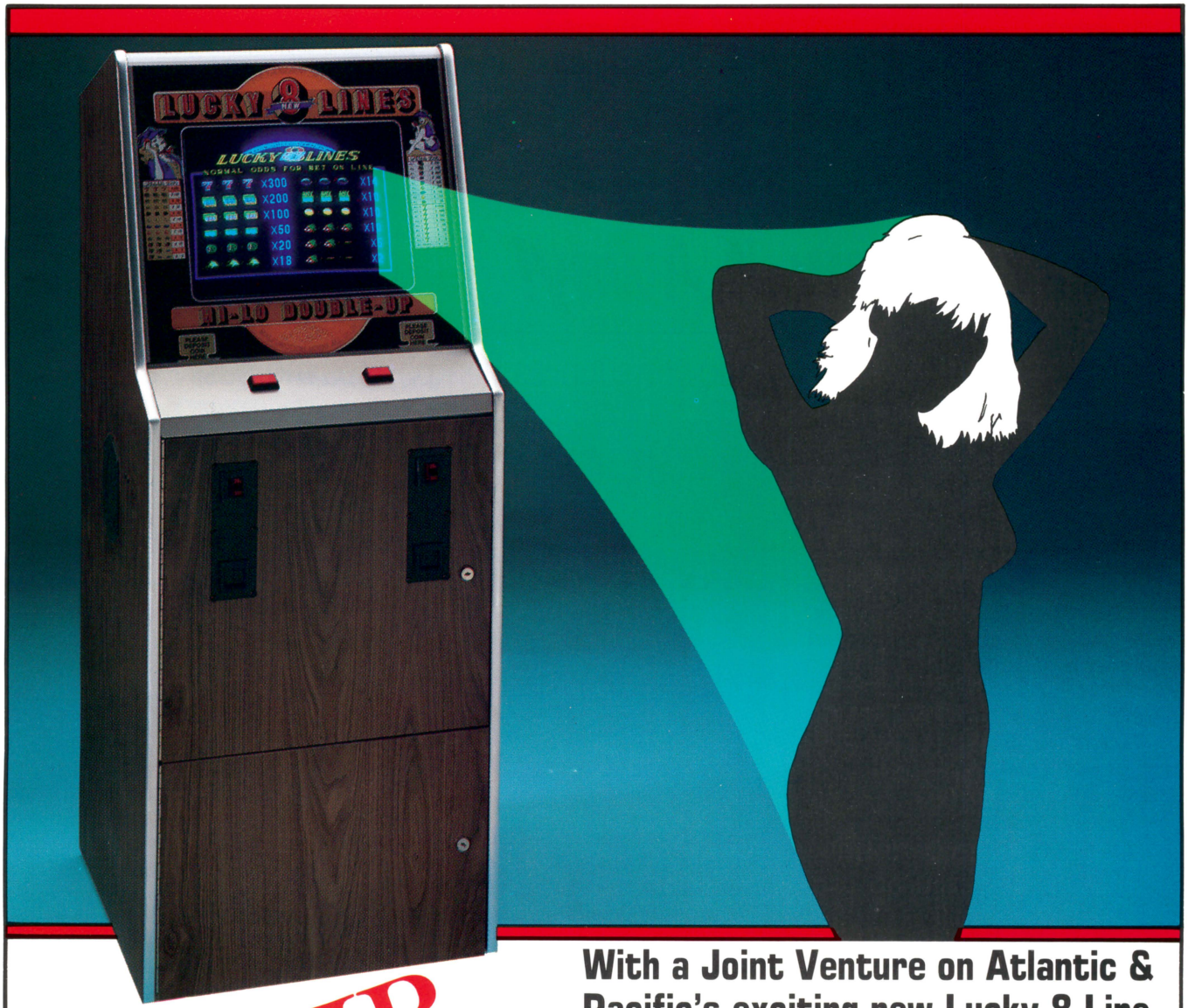
MAY 26-28
Arachnid BullShooter V Championship Tournament. Holiday Inn O'Hare, Chicago. For more information, contact Arachnid at 815/654-0212 or 800/435-8319.

MAY 26-JUNE 2
VNEA International Eight-Ball Championships, Riviera Hotel, Las Vegas. For more info, contact VNEA at 517/892-4536.

MAY 25-28
Tornado Soccer Masters Open, Hilton Hotel, Atlanta, Georgia. For more information, contact Tornado at 817/572-3708.

MAY 26-JUNE 2
10th Annual Valley Int'l. Eight-Ball League Assn. Championships, Riviera Hotel & Casino, Las Vegas. For information, contact VNEA Exec Director Greg Elliot at 800/544-1346.

JUNE 15-17
Merit's World Series of Darts L.A. Open, Los Angeles. For more info, contact Merit at 215/639-4700 or 800/523-2760.



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TECHNICAL TIPS

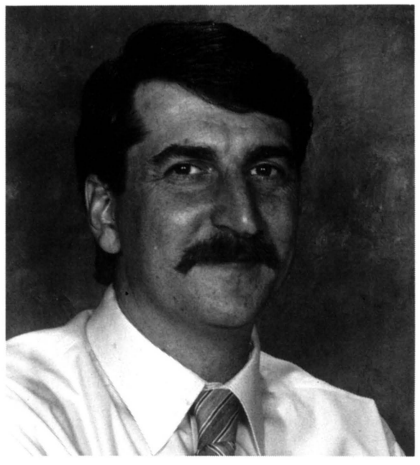
Don't Throw it Away!

many power supplies can be repaired easily at low cost

by RANDY FROMM

We live in a "disposable society." Disposable razors, lighters, pens and a myriad of other items are a part of our daily life. Many operators consider power supplies to be disposable as well. Their rumored inability to be repaired and relatively low cost create the impression of disposability.

This is not the case, however. I repair lots of power supplies and it's really quite easy and practical. In fact, a repaired supply may end up having a longer life expectancy than a new one, as you'll see.



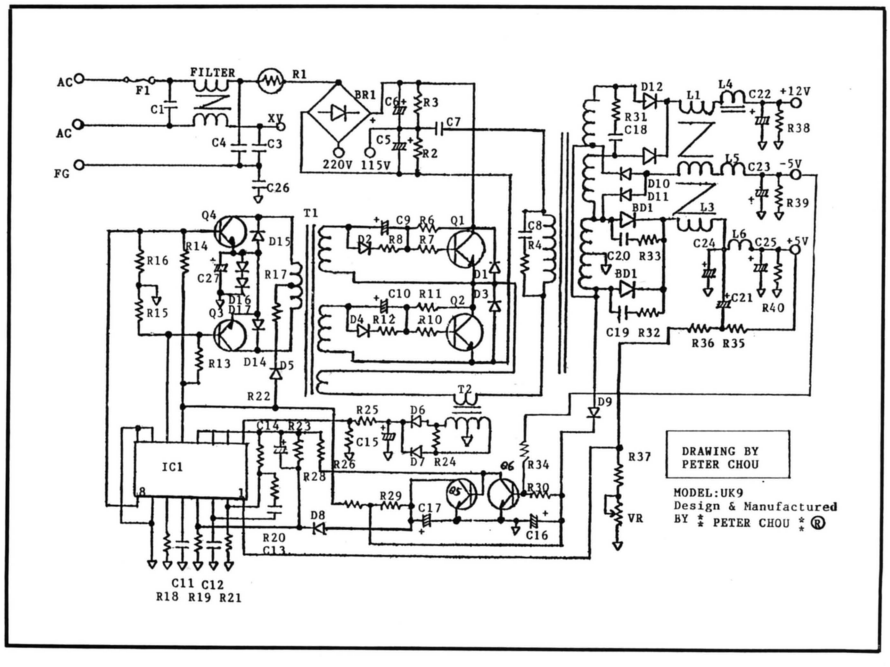
SWITCHING POWER SUPPLY OPERATION

Modern power supplies are known as "switching regulator power supplies." In most switching supplies, the 110 volt AC input is first rectified by two diodes and filtered by a pair of capacitors. This creates two high-voltage sources; one positive and the other negative.

A pair of transistors is then used to switch these high voltage supplies across the primary winding of a transformer. This switching action is very fast. A typical switching speed is around 40,000 cycles per second or 40 kilohertz. An integrated circuit is commonly used to control the transistors. This IC not only controls the speed at which the transistors are switched, but also controls the amount of time that each transistor is energized. The output voltage of the power supply is determined by the 'on' time of the transistors. If the transistors are kept on for a longer period of time, the output voltage of the supply will rise, while shorter times lower the output voltage. This is known as "pulse-width modulation."

The output of the transformer (which is now alternating current) is then rectified by special high-speed diodes to change it back to direct current. This output is not pure DC however, and requires extensive filtering to remove the high-frequency "noise" that is generated by the rapid switching action of the transistors. Filtering is accomplished by using a combination of coils (also known as "chokes") and capacitors.

The output voltage of the power supply is regulated by feeding some of the output back to the integrated circuit that controls the switching transistors. If the output voltage is too low, the IC allows the transistors to remain energized for a longer period of time, raising the voltage. An output voltage that is too high signals the IC to cut back on the transistors, lowering the output voltage.



POWER SUPPLY FAILURES

I have found that there are only a small handful of components that fail in switching regulator power supplies. The most common failure is the switching transistors themselves. The transistors short-circuit, causing massive amounts of current to be drawn across the transform-

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er and blowing the fuse.

Transistor failure is often caused by bad capacitors. It is extremely common to find output filter capacitors that are swollen or leaking. Any capacitor that appears to be bad should be replaced. To prevent a recurrence of this all-too-common failure, output filter capacitors should be replaced with special 'low ESR' (Equivalent Series Resistance) capacitors. These capacitors are specifically designed to handle the rigors of filtering in a switching supply. Most power supply manufacturers do not install low ESR capacitors as original equipment because they are somewhat more expensive that conventional capacitors. However, it is well worth the money to use them as replacement components as they will greatly extend the life of the power supply in the field. When I work on a power supply, I replace all the output filter capacitors with low ESR caps regardless of whether they appear to be good or bad. Since a service call costs far more than the capacitors, it's a prudent thing to do.

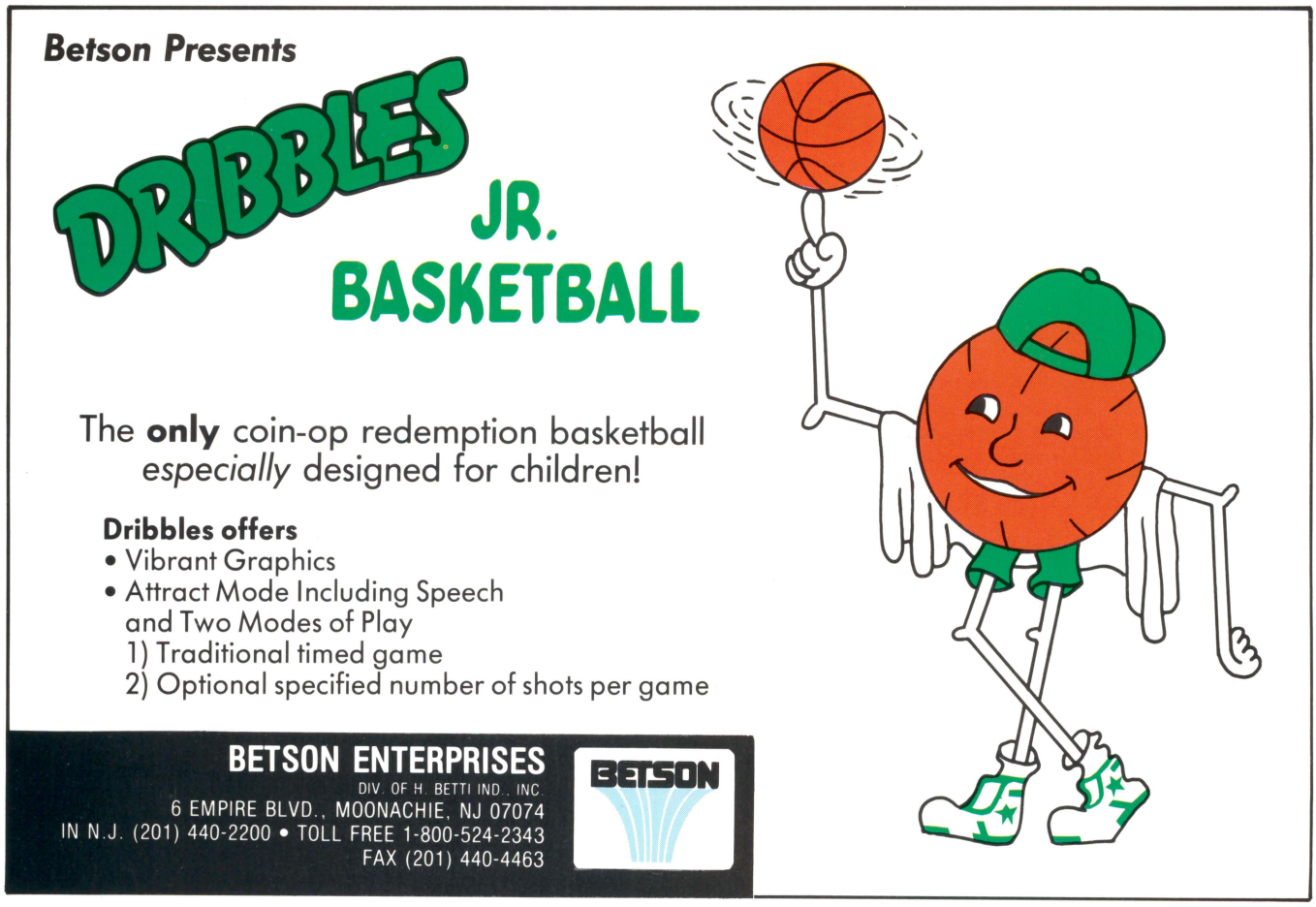
Diode failure is another common problem. There are quite a few diodes in a switching supply and failure of any one of them will cause the supply to blow the fuse or shut down. The most common diode failures are shorted plus-12 volt or minus-5 volt output rectifiers. Failure of these diodes will not blow the fuse. The supply simply detects the short and shuts itself down. Some of these failures may be caused by using the plus-12 or minus-5 volt outputs to power coin door lamps. The minus-5 volt output is not over-current protected in all power supplies. A shorted lamp socket may blow the diode by drawing too much current from the supply. The plus-12 volt diodes may be blown if 6 volt bulbs are inadvertently used instead of 12 volt bulbs. The high-voltage input diodes may also short-circuit. This is often accompanied by shorted switching transistors and will blow the fuse.

TESTING & REPAIR

All testing is done with the power off. Start by testing the pair of switching transistors. These will be mounted on a heatsink that helps them run cooler. Test them by using an ohmeter or a digital multimeter set to the diode test range. Check each transistor for a short between emitter and collector. Replace any transistors you find to be bad. Although some technicians claim that you should replace them both even if just one is bad, I have not found this to be necessary.

By the way, these transistors will always seem to test shorted between base and emitter when tested "in-circuit." I generally don't bother testing the base-emitter junction of the transistors. When the switching transistors fail, they always short between emitter and collector. If you're in doubt, pull the transistors out of circuit to test them. If the transistors are shorted, the fuse will have blown. Be sure to test the high-voltage diodes as well. The high-voltage diodes are usually part of a bridge rectifier, although they may be individual diodes.

Next, test the output rectifiers. There are three pairs of diodes to test. One pair is for the minus-5 volt output. These will be fairly small; approximately the same size as the



TOO EXCITING...TOO ACTION-PACKED...



ubiquitous 1N4004 with which we are all familiar. The plus-12 volt diodes are usually somewhat larger. The two plus-5 volt output diodes are housed together in a 'dual-diode' package that looks very much like a transistor. Like the switching transistors, this diode package is mounted on a heatsink. It will generally have the diode schematic symbols printed on it. This diode will usually not test properly in-circuit. Testing can be simplified by unsoldering it with a "solder sucker" instead of removing it completely from the printed circuit board. I have seen very few failures of the plus-5 volt output diodes. All diodes must be replaced with high-speed diodes or the power supply will generate excessive noise.

Follow these tests by replacing all the output capacitors with low ESR caps and fire up the power supply. The supply should be tested under load. Use a 1 ohm, 50 watt resistor or equivalent as a 'dummy load,' connected between the plus-5 volt output and ground (DC COM). This will draw 5 amps from the supply, which is adequate for test purposes. If the supply is still inoperative, the integrated circuit may be bad. Test the IC by removing it from the printed circuit board and installing it in a power supply that you know to be good. I have a spare power supply with a socket in it that I use exclusively to test integrated circuits. Just about all the supplies use the same IC; a type 494. Equivalent integrated circuits are: TL494CN, uA494, uPC494C, IR3MO2, and MB3759. The over-the-counter replacement for these is ECG1729.

OBTAINING REPLACEMENT COMPONENTS

One of the main arguments for tossing bad power supplies in the trash has been that the cost of the replacement components is almost equal to the cost of a new supply. That's just not true. If you look at the ads in the back of the trade journals, you will find a small ad for Zanen Electronics. Zanen sells the switching transistors (2SC3039) for just $1.89 each. Contact them at 3109 2nd St. Lubbock, TX 79415; 806/793-6337.

Low ESR capacitors can be obtained from TTI. TTI is the nation's largest distributor of passive components such as resistors and capacitors. The capacitors you want to order are made by Nichicon. Order 3300 microfarad at 16 volts, 2200 microfarad at 25 volts, and 1000 microfarad at 16 volts. These will be suitable as replacements for output filter capacitors in virtually all makes and models of power supplies. Remember, you can always substitute a capacitor of higher capacitance and/or voltage when replacing filter capacitors. For example, a 2200 microfarad capacitor can be replaced with a 3300 microfarad. As a matter of fact, I recommend using a higher value whenever it is practical to do so. TTI has 20 offices nationwide. Contact them at 800/225-5884 (which is 800/CALL TTI).

That's all there is to it. The more you work on repairing power supplies, the easier it gets. When you consider that many power supply repairs are effected with the replacement of a single diode, you can see that they are anything but disposable! R

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Jack Gordon — His Life Is Now a Legend

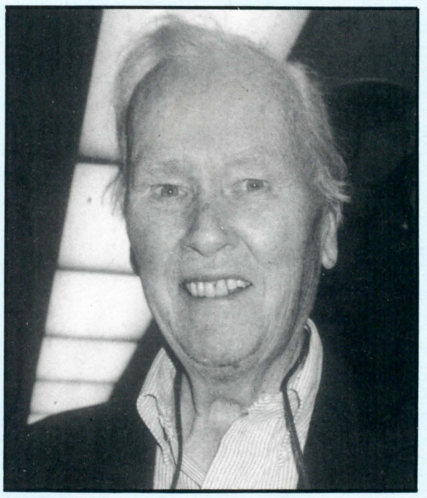
When you look back over all the titans in the history of the jukebox business and measure them, one against the other, few have stood as tall in terms of technical and marketing accomplishments as Jack Gordon. If any single individual can be credited with turning the jukebox business from 78s into 45s, it was Gordon. Indeed, with the exception of the 78 and the cylinder which preceded it, almost every other major technical advance made by the coin-op phonograph throughout its entire 100-year history, can be directly or indirectly attributed to this man. Jack Gordon was a living legend whose stature can only be compared to that of David C. Rockola, who survives him as a jukebox patriarch from the music machine's Golden Age.

Now, Jack Gordon's life is legend.

J. Cameron Gordon, who personified the original Seeburg during its 1950s heyday, was also "father of the little LP," innovator of quadrophonic sound in jukeboxes, and — most recently — a driving force behind the CD transition. He died Feb. 18, 1990 at the age of 77. And although he's best remembered for the days when he was "chief among chiefs" on the heady upper levels of jukebox manufacturing, he died wearing the most venerable boots of all: as a music operator.

This was the man who watched (and most often helped) the jukebox grow from a 20-title machine in a peacock cabinet, all the way up to the squared-off, chrome-laden, 200-selection phonographs of the modern era. Jack Gordon joined the original Seeburg Corp. in March of 1946 as their East Coast district sales manager. When Delbert Coleman bought the company from the Seeburg family 10 years later, Gordon was transferred to Chicago, where he rose through the executive ranks to become president within four years' time.

Before he left Seeburg in 1967 and became chief of Scopitone's American activities, Jack Gordon had left his mark forever on coin-



JACK GORDON

operated music. During those 21 years at Seeburg, whether as regional salesman or as president, he combined marketing savvy with design ideas, and blended salesmanship with product innovation. Indeed, Gordon generated so many profit-motivated ideas for the benefit of Seeburg, its dealers and operators that we can't begin to enumerate them all in this space.

Some of Jack Gordon's ideas really "hit," like Seeburg's *M-100* series of boxes, which brought both contemporary styling and 45 singles play to the trade. Some of his notions were short-lived, such as his little LP disc and his "coin-op discotheque" campaign. And some of his plans died still-born, such as the quad-sound phonograph which he brought out on his own Cameron jukebox label in the post-Seeburg, post-Scopitone days.

In the decades since he left the manufacturing arena, Gordon worked at times for distributors (including Seeburg's store in Kansas City and at Circle International in Los Angeles). He also piloted Sega/Gremlin sales for a time out of San Diego. In the mid-1980s, he got together with Ed Blankenbeckler and Nick Hindman to talk about bringing the Seeburg brand back to market with a CD machine. He always loved the big sound after his musician son, Bobby, first introduced him to a Fender amplifier in the basement of their Manhasset, N.Y. home, many years ago.

Gordon left the "new" Seeburg about two years ago, starting up a CD jukebox route in San Diego with partner (and business veteran) Walter Freidenrang. As you might expect, that route has a game or two, but it was and is mostly music-oriented. Although eye and kidney problems bothered him in recent years, Gordon still made his visits to national trade shows and local distributor open houses. Physically, he appeared older than his years. But his clear speech and on-the-money ideas were those belonging to a man 40 years younger.

Gordon would have celebrated his 50th year in the business in 1996. But on the morning of Feb. 18, his wife Muriel looked at him in bed after he'd spent the night tossing and turning. She called the paramedics, but before the morning was out, he was pronounced dead at Scripps Hospital. Despite the fact that he was 77 and ailing, his passing came as a shock to his family and to his many friends around the country, who called or wrote messages of condolence.

Private services for immediate family members and special friends were held, after which he was cremated (according to his expressed wishes). Besides Muriel, survivors include son Bob, daughters Donna and Janet, and grandsons Danny and Scott. Anyone who hasn't already expressed his or her condolences to Muriel and the family can drop a card to her at 8870 Villa LaJolla, Apt. 106, La Jolla, CA 92037.

Jack Gordon was not only a witness to the history of this industry, but a most prolific contributor. Few people in this or any other industry can be described as truly seminal in its growth. Jack Gordon was. He had lots of friends and admirers, and the people at *RePlay* were privileged to be both. May he rest in God's presence and may the family forever remember that the man they lost, was also a giant whose loss is deeply felt by an entire industry.

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MUSIC SURVEY

new jukebox poll shows 90% of operators into CDs; slow trend favors dedicated box over combos

More and more music heard in America's taverns these days is digitalized — the new technique of reproducing sound embodied in compact discs known throughout the English-speaking world simply as CDs. These 5" silver platters had already become the biggest "growth" configuration for the recording industry before Seeburg launched the coin industry's first American-made CD jukebox in June of 1986, one year after the concept hit Europe. Since then, every single jukebox manufacturer, including some new contenders for the operator's investment dollar, have brought CD hardware onto the world market.

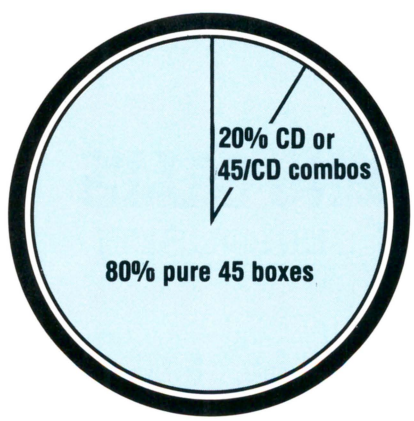
Are the American operators happy about the technological turn of events? The best way to find that out is to ask them. So *RePlay* once again polled a cross section of jukebox owners and learned that most, but not all, are involved in the movement, although often as not, they cite some negatives as well as the positives. Operators have a great way of keeping everything on balance.

The poll you're about to read is the distillation of 55 surveys returned by operators from 29 different states. Some heavier "jukebox states" like Ohio and New Jersey supplied a multiple number of surveys. It's a good sampling of the country at large and a good look into the progress the industry has made to-date in its embrace of the CD concept.

As you'll see, the big "positive" behind coin-op CD is the higher collection, while the big "negative" is the investment cost in hardware and software. There's also a rather dubious reason many are embracing the concept: their fear about the future of the 45rpm single... the software configuration that's identified and supported regular jukeboxes since the 1950s.

Slightly over 90% of the polled operators have some or many CD-capable jukeboxes on location right now (meaning either CD/45 combo boxes, dedicated CD boxes or both). Only 10% of those polled still only operate pure 45 routes. Interestingly, two of the respondents only run dedicated CD machinery, nothing else.

JUKEBOXES ON ROUTES



The next statistic is fascinating: in an "average of an average," the routes sampled in this survey are composed of 80% pure 45 machines and a whopping 20% CDs. And more than twice as many CD boxes are dedicated rather than combo's (and that lead could be widening). While a good portion of the operators still think the combo is a great idea, almost double that number feel it's a transition that's ending.

Barring any unforeseen developments, this survey shows that the existence of the 45 jukebox could actually end one day. Reason? Only one out of every four operators intends to buy *any* new 45 vinyl boxes in 1990! Presumably, they will replace their 45 boxes with CD hardware at the top stops and gradually rotate all their existing goods down the long rotation pipe that either leads to homeowner sales or in some cases to the city dump.

The day could or maybe even *will* come when every box on location in America will be a CD, purely by attrition. But not right away by a long shot (PS: a number of operators are wondering if the CD itself might eventually be replaced by some even newer configuration downstream, although that worry is largely without foundation at this point.)

Half of our surveyed operators are frightened that a continued swing into CD hardware could

hurt the resale value of their existing 45 machines. They are getting decent prices for them now when sold off, but the picture of a devalued 45rpm jukebox downstream has some of them worried. It's not anything serious to ponder right now, but those who peer deeply into the future may be viewing the 45 jukebox eventually becoming an industrial dinosaur like the electromechanical pinball became when solid state flippers bashed its brains in back in the late '70s.

But this survey shows that the "swing" into CD is moving more slowly, giving ample time to cut any losses before that possibly happens. It's even debatable whether or not the day will come when every jukebox on location will be a CD machine, even if it's decades from now. A jukebox, regardless of the way it sends out music, is still a viable piece of equipment. If backed by a decent library of old hits (and the asistance of stalwart record companies along with whatever new suppliers that may appear), the 45 box can and probably will run for years and years to come at numerous locations, especially at the more marginal among them.

But here's what's most important: the American music operator is a businessman. Over 80% of those polled have tasted the collections of a dedicated CD machine. While it costs more to get into this kind of vending, it tastes pretty good in the cash box. Some, of course, are wondering why there isn't a "transition within a transition" (i.e. a conversion kit like a CD player with a title card display that can turn a 45 box into a combo or even a dedicated CD). A kit to change 78rpm boxes into 45s was available back in the '50s, and while Deutsche Wurlitzer marketed a CD kit in Europe, no American entrepreneur has come out with one over here.

Most jukebox operators are also game operators and clearly remember the days when location owners would "demand" the installation of specific game titles, based on player requests. Fortunately for today's music operator, this is not the case with CD phonographs (although operators who run tight clusters of bars in big cities have to be careful not to hurt Joe's feelings when they put a brand new CD into his competitor's tavern). But as the survey shows, few locations are demanding CD jukeboxes; over three quarters of the responding operators say their clients rarely if ever even mention one! So, the operator can be his own boss in this transition and presumably take his sweet time switching over, unless his competition turns up the heat.

Manufacturers love it when operators use new equipment to battle for locations. And, as you can guess, there are some operators using the CD "weapon" with exactly that in mind. This is a troubling but accepted practice in this industry, but unfortunately, so is another practice: giving the "better deal" to get the foot in. Happily, the operators are not lousing up the CD concept that way. Most are getting higher play prices and many are also getting "kickers" (as we call them) to boot, in the form of minimum guarantees and front money.

The most common playing price for CD music, according to this survey, is 3/$1.00. The most common location arrangement is what we call $50/50/50 (i.e. $50 taken off the top of the box by the operator before he splits 50/50 with the location). Some are doing better than that. So, the difference between 45 collections and CD earnings using these means is eye opening and when measured against the cost of hardware and software, well worth exploring.

The dynamics of a CD machine, especially if it's dedicated, are different from a 45 jukebox. A 45 jukebox is a single tune vender. With a full CD box, you are playing albums. Yes, people do look for specific tunes on those albums. But in many, many cases, CD players will punch up "anything by a popular artist." Operators complain at times that dedicated CD boxes can't fill singles requests. But this should be noted: according to this survey, 55% of the operators said (to their knowledge) that they **never** got a complaint from a location because they can't play specific 45 singles.

It's a different world operating CD . . . one needing adequate speakers around the place, one where the operator needs a decent knowledge of the favored artists at the particular location. That's the software side. Hardware-wise, it seems the chief reason an operator buys a specific brand of CD box is his trust in the brand name itself. Price is im-

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portant, but brand preference (and all that means) is more important.

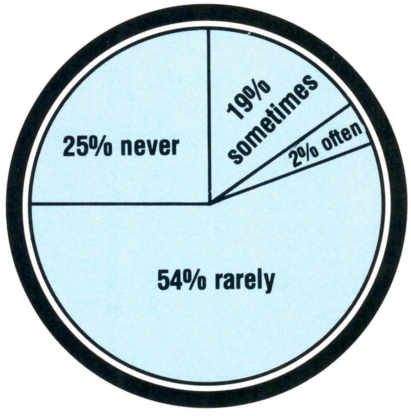
Let's go back to software for a moment and say that the big names, along with the hottest selling CDs on the *Billboard* charts, are the surest ways to keep the folks at the bar happy and sending money down the chute (or through the bill slide). Oldie song compilations, though plentiful on the market, are not quite as profitable as the above, according to this survey, although they make good money and fill the needs of more than one stool sitter who hankers for those gems of yesteryear. Compilations of brand new single hits would be grand if brought out in regular supply. Seeburg itself launched at least two and Pioneer will make this an integral part of their CD marketing package. Will others step in?

Before getting into the poll proper, let's discuss the paucity of new 45s. Lots of titles appearing on trade paper charts just aren't available when the operator wants to buy them anymore. Some surveyed here say they actually have trouble getting *half* their orders filled. Cassette singles seem to be the record industry's new darling, but it's not romantic to operators who are beginning to feel like Russians lining up at stores without the necessary goods on the shelves. For obvious reasons, the record one-stops are on the operator's side. But just what are they to do if more record labels institute a no-return policy than those already announced (CBS has joined the one-way-record fold).

According to these surveys, anywhere from three to five singles ordered by the operator or his employees just aren't available at the one-stop. Some songs are put out on 45 format but aren't in stock, while others were never made that way to begin with. What's going on? Some think it's the beginning of a slow but steady disappearance of the 7" vinyl disc. Sad to say, our old friend just isn't cutting the financial mustard for the record business, although in truth, it really hasn't for years.

Does the record business "owe" some sort of special allegiance to the jukebox operator? Do you want to talk about reality or romance? No, they have their own crops to bring in and the big cash crops lie in different pastures than in the jukebox market. But there are still some label people who care and some brothers like Wally Bohrer and Harvey Campbell who could always skin the cat if no one else wanted to. But let's never forget one thing: that library of old singles back in the shop. Now aren't you glad you saved that stuff?

LOCATION DEMAND FOR CD JUKEBOXES



We don't think any fans of the 45 are going to go down with the ship without a fight. In any case, the CD is there to serve as a lifeboat . . . or in the eyes of many, a brand new "ship" to plow through richer waters. Enough of this analysis: here's the survey. (PS: Thank you, fellows, for filling out the questionnaires and special thanks to Bob Herman who said we made it easier this time.) We began with the first question regarding the "speed of the transition:

How "fast" are operators moving CD jukeboxes into their routes?

27½% said they're buying a **lot** of them

72½% felt they're moving in **slowly**

(Some aren't yet buying any at all, one operator said he's putting "one a month" out, another said "none if I can help it.")

The major reasons operators are buying CD jukeboxes (in order of importance) are:

1. higher collections
2. fear of the future of 45s
3. to stay competitive
4. industry hype

(We got almost as many points for the second response about fear of the future for the 45 single as we did about higher collections.)

The "universe" of these operators' jukebox routes is composed of:

80% pure 45rpm machines
14% dedicated CD units
6% combo's

Are location owners now with pure 45 boxes demanding CD machinery?

19% said **sometimes**
54% said **rarely**
25% said **never**
2% (only) said **often**

Do customers complain because they can't play 45s or oldie singles on their CD boxes?

17% said they complain **often**
28% said they only complain **sometimes**
55% said they **never** complain (to their knowledge)

The key reasons operators select one make of CD jukebox over another are:

1. trusted brand name
2. the price of the machine
3. user-friendly playing instructions

(Other ingredients mentioned included the speed of song changes and the size of the machine; curiously, brand name was twice as important as price in this voting.)

How important is the speed with which a CD jukebox can play the next selection after the previous one finished?

6% said it's super important
50% said it's only moderately important
44% said it's no big thing

Which type of CD album gets the most plays? The voting results are as follows:

1. "anything" by a favored artist or group
2. currently charting CD albums
3. compilations of oldies
4. compilations of new hits

What are operators paying for new CD albums these days?

The averaged-out price came to $11.00 per disc (which was also the most frequently quoted price). Then came a tie between $10.00 and $12.00. Interestingly, around 30% of the responding operators some-

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times buy **used** CDs with $7.00 and $9.00 mentioned as most normal prices (although we received a few mentions of used CD prices running as low as $3.00 and $4.00).

Finally a national average on the number of CD album changes.

Factoring in the number of new discs by the frequency of location visits, these operators change **3 CDs per month.** The most commonly mentioned service routine calls for adding 2 CDs every two weeks followed by 2 every four weeks. (One operator said he adds new CDs on a "quarterly basis" while some others actually change one CD on a per-week basis.)

Rotation of CD albums is hot with this crowd. Asked how often they rotate discs from location to location...

54% said they do so **often**
38% said **rarely**
8% said they **never** rotate CD discs

Now we get into the three big questions dealing with money. First, we polled for the most common play-pricing and here's how it ranks:

56½% normally charge 3/$1.00 play
32½% vend CD music at 4/$4.00 play
6½% are charging 2/$1.00 on CD
4½% actually offer 5/$1.00

The averaged-out gross weekly collections on today's various types of music boxes are:

pure 45rpm jukes.....$66.75
45/CD combo's.....$103.75
dedicated CD boxes...$160.00
video jukeboxes.....$169.00

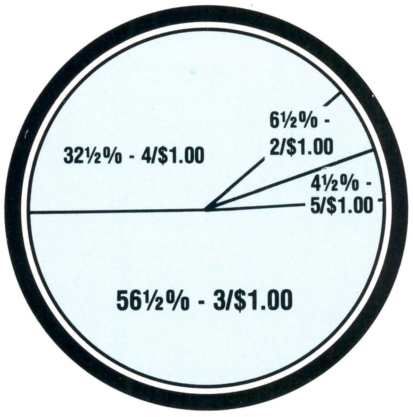
(Only 8 of the responding operators...14½% of the sample... have video jukeboxes out.)

The most commonly used location agreements on CD boxes were tallied up and came out in this order:

1. 50/50 split with a "kicker"
2. straight 50/50, no "kicker"
3. straight 60/40, operator favor
4. 60/40 split with a "kicker"

(Kickers ran the gammut of minimum guarantees to front money, but the most common "kicker" of all was $50 front before the split. Another item mentioned here was to take the cost of the new CD albums off the top before the split.)

CD PRICE PER PLAY



What do these operators think of the 45/combo idea these days?

26% said it's still a great idea
46% feel it's a transition that's ending
(the rest never used combo's)

Are these operators intending to buy any new pure 45 vinyl boxes in 1990?

22% said **yes**
75% said **no**
(the remaining 3% don't know)

Where are the pure 45 boxes going that are being replaced by CD hardware?

1. they're rotated into other locations
2. they're being sold off to homeowners
3. they're traded back to distributors
4. they're being sold to other operators

(Other avenues include keeping them in the shop as spares and in the words of one: exporting them. However, the most common treatment given to a replaced 45 jukebox was summed up by Jersey operator Tom Maziarski who said: "Repair, refurbish and reuse.")

Does this group of operators foresee a possible "glut" of used 45 boxes on the market as the CD swing rolls along?

50% said, "no, the swing will be slow"
50% said, "yes, I think this can happen"

When sold off these days, most used 45 boxes command a decent price. Asked what kind of money they're getting for theirs, the responses were as follows:

35½% described the prices as **good**
49% deemed them to be **fair**
15½% consider them to be **poor**

(Everybody has his own ideas on what those words mean, but one Ohio operator's parameters are: $750 is "good," $500 is "fair" and $350 is "poor".)

Only 20% of the responding operators rent or lease any CD boxes to locations.

Monthly figures ran all over the map, from a low of $85 to a high of $800. However, the most frequently mentioned number was **$400 per month** where, in many cases, the renting operators pay for the new CD records themselves.

Trouble in vinyl city:

The vast majority of operators are having trouble scoring the 45 vinyl singles they want these days. According to this survey, somewhere between **30%** and **50%** of ordered singles are either not in stock or have never been produced to begin with. A marginal note on a North Carolina operator's questionnaire speaks loads: "Cassette singles released to the market are often not made into 45s and this is killing us."

Asked to specify those labels they find the bigger problems getting product on, the most-mentioned was Capitol/EMI. Others getting multiple mentions (complaints?) included Columbia, Geffen and Arista.

That's the poll and as usual, the "dessert" in any *RePlay* survey is served up by the personal comments essayed by operators. We scored a good selection, based on the CD movement, which begins right after this.

Observing the "CD Transition" Thru the Eyes Of the "Jukebox Man" — Operators Speak Out

The emergence of the compact disc jukebox at American locations is hardly reminiscent of the rapid "revolution" that replaced electromechanical pinball with solid state units back in the late '70s. Nor will the new musical format "sweep in" as quickly as the switch from 78s to 45s around twenty years before. If anything, the "swing to CD" (by all indications) will continue to be a slow "transition" that has started at the top locations and will take a good, long time before it trickles down to the more marginal neighborhood beer mills.

Many of the music operators who filed surveys for the preceding poll tacked on some personal observations about this technological transition and, as always, they cut through the fog of hyperbole to the nitty gritty pluses and minuses inherent in any industrial development. We present a selection of those views on this and the pages to follow.

The biggest "plus" is that some excitement has finally returned to the job of running music machines after many years when the jukebox played second fiddle to the more exotic amusement games. But while collections have shot up for most operators employing CD boxes on their routes, the investment in new hardware and disc software has been expensive.

Besides their concern about the extra investment dollars required to "swing into CD," operators are as much concerned about what's showing all the signs of a "death rattle" for the familiar 45 vinyl disc. Even after years and years reading about the shrinking importance of this configuration to the recording industry, many still can't believe that the labels are finally doing something about it. And what they're doing isn't good. Lucky are the operators who've maintained big libraries of past singles, for they may need them more than ever.

CD jukeboxes have many fans who have seen the new "dynamics" of programming albums instead of singles at higher vends making better money without any serious complaints from players looking for new single hits. Other operators (and their customers) still like the good old single, but it's becoming increasingly more difficult to find all of those you want at the one-stop store. Should the record business continue whittling down its 45 production, many operators firmly believe "someone" will step into that gap to fill the production hole. And remember: there are many operators out there who remain staunch supporters of the 45rpm jukebox and its ability to play new hits and requests.

The absolute ideal is for a company or companies to come along with a regular release of CD disc compilations of the newer chart hits. But this is fraught with sync license problems, guesswork on which will be a hit and most crucial, timing. Then there's the thought about an inexpensive CD single, but this is not on the front burner at the record mills.

There are good thoughts, dark thoughts and middle-of-the-road thoughts expressed in the following operator observations which, when combined, provide the "true skinny" on music operations in 1990. Read them, chew on them and meld in your own thoughts. It's a yeasty cake that's brewing here with the initials "CD" inscribed on top of the pastry.

from Alexandria Bay, New York

We've been operating CD boxes for three years now. They've boosted sales and kept us in locations that demand a lot of musical selection. No new locations are being created here (so) we're just updating our 45 route with CD boxes. We haven't purchased any 45rpm boxes in ten years, although we did buy one combo.

Jim Marsh, Bellingham, Washington

I just hope that operators will see the light at the end of the tunnel and not "give away" the CD jukebox just to get the location. The CD machine is a bright spot in our industry and it can remain that way for a long time as long as operators compete fairly and intelligently. I also like this new voluntary license agreement. Hey, if you don't pay up, watch out!

Pat Crane, Houston, Texas

I have 25 CD jukeboxes out and every one of them is totally dedicated. I was not an operator until January of 1988. Thanks to Seeburg's CD invention, I'm a successful full-line operator and have gotten most of my locations because their older operator was too pigheaded to put in CD jukeboxes. I might add that I'm still getting new locations today for the same reason. My ignorance of the market helped me get 60/40 splits and 3 for $1.00 play. I got this because I didn't "know any better" and therefore wasn't afraid to ask for it.

Joe Costantino, Vineland, New Jersey

In 95% of the locations, the combo machine will remain the best R.O.I. we ever had. But, the problem with availability of 45 singles in the future puts

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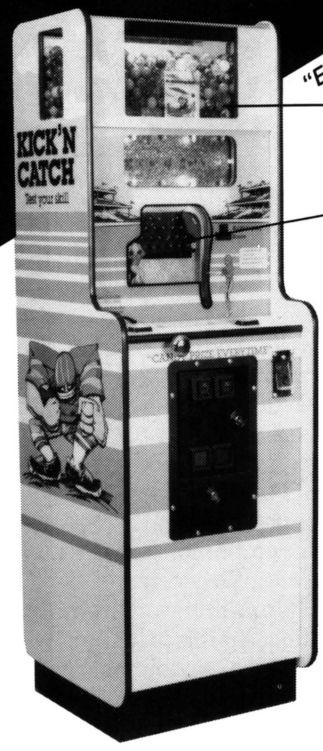

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that all into question. The all-CD format is ten years ahead of us, unless one is operating in a large market area. Even then, I'd put my money into a combo.

The 10-CD combo vs. the 6-CD combo is a strong consideration. Hopefully, a new group of entrepreneurs will pick up on the 45 availability problem where the big record companies may leave off. Let's face it. Anyone can open a 45 pressing plant but only companies with multi-million dollar resources can open a CD plant. So, isn't it interesting that 45s are becoming harder to buy while the price of the CD isn't coming down to a realistic level (say, $5.00)? Could this be conspiracy? Nah, not in the U.S.A.!

William Englehart, Sewell, New Jersey

The biggest benefit of the CD jukebox is the increase in the cost per-play. Every one of our CD boxes is going out on 3 plays for $1.00. Any operator who is giving more is cutting everyone's throat. With the increase in the cost of the jukebox itself and the expense of the CD records themselves, we feel this is a fair play-pricing. But, everyone must stick to it.

from Salt Lake City, Utah

I'd like to know if there'll be some conversions available soon to change the 45 rpm Seeburg and Rowe boxes into CD players. I expect that the biggest problem would be converting the 45 title strip holders over to the new and bulky CD rotating displays. Perhaps a conversion (kit) could cut down the amount of CD albums you need to put into the machine as well?

Steve Piantieri, Orlando, Florida

We're currently offering Seeburg CD play at 3 for $1.00 with a bonus of 21 for $5.00. This is a big bonus but it has resulted in a slightly larger collection when compared to vending 18 for $5.00.

How about asking some of those who were "at the plate" when 45s replaced 78s for their opinions about this new transition? We may learn about any similarities or disparities in our current move from 45s into CDs. Veterans I've spoken to all concur that talk was big about how quickly that old transition came about, but that it was actually quite slow and gradual.

from North Carolina

Operators who've been in business 40 years or more like myself have seen many changes. I foresee the change from 45 records to compact discs in the future but don't think the transition will be as fast as it was from 78s to 45s. I'd also like to see the day when individual record companies take new singles from their own individual artist rosters and put them out on one compilation compact disc.

On another note, I'm a firm believer that the operator should either get 60% of the total collection or take the price of the CDs out of the location's share.

from Lake Placid, New York

I feel that the transition from 45 units to CDs will remain slow but steady throughout the coming year up here in our area. The reason: declining cash flow in the bars.

from Spokane, Washington

We operate very few jukeboxes and those we have are all vinyl. The locations are low-traffic places



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and do "good" just to break even on the lease payments. At this point, it would definitely be a losing proposition (for us) to install a CD box in any one of our existing locations.

We do our best as an operator, however, to always buy the top 10 for every jukebox no matter what arrangemens we have there. Unfortunately, we are unable to buy some of the top tunes these days because they aren't produced in 45rpm single form. I don't like being pushed into the CD market (so) I'll probably end up doing a lot of record recycling from our 45 library.

from Corpus Christi, Texas

I use the CD jukebox to compete with other operators in this area. If a new location opens, they are most likely going to accept my company over my competition because I can offer them a CD jukebox. Which operator would you give your business to?

Bob Herman, Brooklyn, New York

As far as CD technology is concerned, I love it. Now I can give my customers a greater variety of music, better sound and a whole new look to their establishment that sets them above their own competition. The benefits to me are greater collections and a technology that (I hope) will intimidate the average bar owner away from buying his own machine.

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My only complaints are with the various sizes of the CD title strips which make interchange between boxes more difficult. I prefer printed title strips. I also have to complain about the lack of "top hits compilation discs" that had been promised from the machine manufacturers.

Rod Tallman, Elkins, West Virginia

Jukeboxes are a good money maker for me. But, over the last couple of years, I purchased a lot of Rowe 45 boxes and now they might not be worth what they would have been had CD not appeared on the scene. I believe Seeburg is the best right now. I tried them all and they have the best sound, Rowe hasn't been much different than the sound on a regular 45 box. Although the prices are high for all the boxes as is the cost of loading them up with CDs, I still believe the CDs are here for the '90s.

Norm Christensen, Bridgeport, Nebraska

Small town America will only see CD jukeboxes in the very prime locations. I can't put them into $25.00 a week locations even if they doubled the take. For others, when vinyl is no longer available, neither will music be available unless locations are willing to pay to get it. Clubs will be out. Kid hangouts in small towns will be out. Only busy bars will be catered to by the jukebox operator. Either that or we start looking at 5- to 10-year payouts. Not me! A 5-year payout will increase the CD cost by 4 to 5 times. Jukes in my area are losers already.

from Washington D.C.

CD music boxes should be priced at 2 songs for a dollar and 15 for $5.00. Mine are. And, they should only take paper money. Music is back!!!

Thomas Maziarski, Forked River, New Jersey

I personally know five other operators of jukeboxes in New Jersey and all of us operate more than 75 units. We all feel that the CD industry is forcing us to do something we don't want. The only reason we will switch to total CD use is when (and if) the supply of 45s disappears. Almost all of my locations prefer 45s or a mixture of 45s and CDs.

Ron Booth, Birmingham, Alabama

The CDs don't generate any greater cash collections for us. But, they have allowed us to escape from the constant weekly battles tyring to find request 45s. After our initial 62 CD load purchase, we rarely, if ever, are asked to add any new CDs. The elimination of the constant 45 hunt is what justified our purchase of CD jukeboxes.

By the way, we placed our first CD in our oldest and best jukebox stop. After six months, we moved it in order to get a new stop and put a 45 box back to replace it. The 45 box grosses more there than the CD did! But, filling the 45 requests out is an ongoing headache again, which was eliminated when the CD machine was there.



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Mike Saadeh, Brookfield, Ohio

CD jukeboxes are a nice boost to the industry, but the collections aren't always there. And, sometimes it's pretty hard to get a minimum collection guarantee from someone you've been doing business with for 15 years. I'd like to see the price on a box go down, but wouldn't everyone? I guess when you compare the price to that of a pin or video, it's not a bad deal. As far as 45s becoming a thing of the past, I don't think the jukebox industry would let that happen. Or would it? I would also like to see someone come up with a way to convert 45 boxes into combo's at a reasonable cost so we don't get burnt again.

Wendell Pralle, Enid, Oklahoma

We operate quite a few jukeboxes including some that make very small weekly grosses. We'd certainly not buy CD boxes for all of our locations. No one could afford to. Our economy is very bad and we try to keep good sounds coming by keeping the late, popular records on the jukebox. Someone will make 45rpm records if the need is there and I believe it will be.

The price of 45s may get higher but look at CDs and you can't even get the songs you want. One place I heard of wanted a 45 jukebox back after they tried the CD box because they couldn't get the songs they wanted on the CD. That's progress!

Jeffery Collins, Kokomo, Indiana

I think the jukebox license should be bought on a one-time-only basis when you buy the original juke-



box, even it it costs $100 or $200 or whatever. That would suit me just fine, so long as the cost was within reason. I do purchase the usual licenses and it takes time to indicate each location by serial number, and you have to make sure when you change the box at the location you don't forget to transfer the license.

We're going to pay, so we might as well make it as simple as we can. A license decal would be permanently fixed to the jukebox. When you bought a new box from a distributor, the license cost would be added to the overall price of the jukebox. That makes for a heck of a lot fewer headaches and a lot less aggravation for me.

Eliot Sirkin, Manchester, New Hampshire

Jukeboxes have been one of the few types of machines that have increased in our business this past year. I believe the record companies are making a big mistake stopping their 45 record production. They will be sorry in the long run. I think there's still a market for the 45 record. I'd also like to see a reasonably-priced CD single come onto the market. I believe the voluntary license procedure is another way for ASCAP and BMI to increase their fees. Without the Copyright Office controlling what they charge, it will be very confusing. I never get a straight answer when I talk to these performing societies.

Kenn Hague, Albany, Oregon

I believe that CD boxes are our future. The problem is that we can't afford to operate them in unstable economic areas because the playing customers will not accept the (increased) pricing. In the years to come, the price of the machine and the CDs should drop enough for them to be affordable to operators.

In the 1990s, I will try to get reductions in local, county, state and federal tax stamps, not only on phonographs but on other amusements as well. If operators would pursue this tax issue, we could let government know that the coin machine industry isn't as lucrative as they are led to believe.

Bill Masterman, Tacoma, Washington

My main concern is the cost of setting up a new CD box. With $1,000 initial outlay for discs that contain many non-hits, sometimes it seems we're paying $12.00 for one or two hit songs! This is the major thing that's slowed our growth in the CD jukebox market.

Chuck Sirvers, Lower Salem, Ohio

CD jukeboxes are too expensive. As an industry, we shouldn't buy them. . . but should force the record labels to produce 45s for us. If we stick together on this issue, we will win!

from Toledo, Ohio

To be completely honest, I don't believe that the sound quality the CD jukebox emits results in significantly higher collections. Think about it. When a person sits in a bar and has a few, he or she generally doesn't "pick" at the quality of sound

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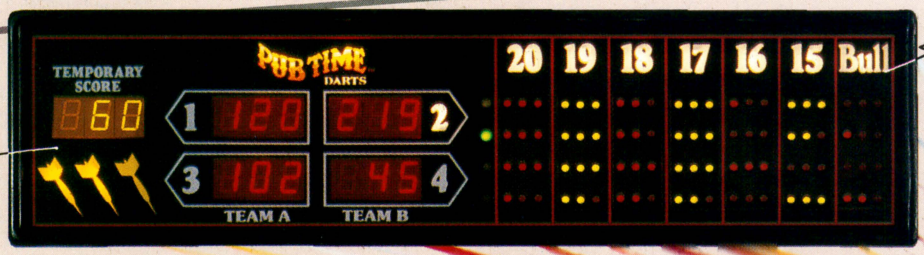

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unless it's atrocious (I've been there). However, if the box looks good, sounds good, then the customer will spend more on this "high tech" item than on the same old jukebox. Thus, the increased revenues come from the whole package, not just from sound.

Now, I have a word of caution for operators who get carried away with greed when they ask for a collection "kicker" over the location split. If they ask for too much money off the top, location customers will compare notes, find a distributor that sells direct to them (and they are out there) and cut us out of the action. The move is on. I hear about customer inquiries all the time and more than ever before. Think about it.

Al Lucchi, Middleton, Wisconsin

Three thoughts: 1. The title strips on both the Rowe and Seeburg CD boxes are a problem. 2. Will the 45 record industry be around long enough for us to make an "orderly" transition into CD boxes? 3. Will something else be coming out in two or three years to obsolete CD boxes once we bought them?

Ramco, Inc., Cedar Rapids, Iowa

The jukebox operating industry needs help promoting the CD revolution. Machine manufacturers, record labels, speaker companies, etc., should help us by providing point-of-sale materials promoting the CD music, just as the breweries provide these things to help the bar owner sell more beer. This would show the location customers that something is going on in CD that's special.

Ideas like the Play Your Heart Out promotion with more lead time are good. Promotion ideas centering on Christmas, summer, Valentine's Day, new releases, baker's dozen specials for 45s and CDs with flyers telling operators what's going on with new recording stars all fit into this. Anything would be helpful because the promotional resources among the operators are limited.

from Louisiana

The cost of the CD records and the jukeboxes are too high. Everything in our area is down. We depend on the seafood and oil industries. The lounge locations have to fight MADD, D.W.I. laws, the 21-year drinking age and close at 2:00 AM. I would love to own some CD boxes, but the costs are too high and the business is too slow.

A.J. Hilbrenner, Waverly, Missouri

We have operated around 100 jukeboxes for many, many years. I very well remember the transition from 78s to 45s, the institution of stereo sound, the little LP, quadraphonic sound, film video jukeboxes, laser video jukeboxes and now I look at the CD jukebox.

Phonographs have always been a strong part of our operation, and I'm sure it's the same with other major operations all over the nation. But, with the increase in the amount of licensing over the past few years and the fact that the locations for the jukebox are steadily decreasing, it is making it harder every day to even "stay in business."

I have always tried to be aggressive with all the new innovations that came along in the coin music industry (other than the video boxes which seemed to me to be losers in what they did and what they earned). As for CD, I find they will generate increased revenue mainly by increasing the play pricing, which has to be done simply because your own investment has gone up. But then this drastically narrows down the number of locations that warrant them. If it's not a strong location to begin with, you're done before you start.

I find location owners always reluctant about the price per-play increase until they see it really does increase the "take." Only a small percentage of our route's locations even warrant the "gamble." And as far as moving the 45 jukebox down to more marginal locations, well let's look at the 45 situation: difficulty in buying certain new records and the royalty "right to play" which doesn't seem to stop or decrease in cost.

The "jukebox" in a very few years will be only a memory. Many of our locations out there will not take in enough revenue to pay for a full set of CDs, not considering the cost of the player itself. Then comes the next question: is the CD here to stay or is it going to be short-lived like the video juke or the laser box? I find it really hard to be optimistic about the future of the jukebox as a piece of equipment, let alone the existence of the individual jukebox operator.

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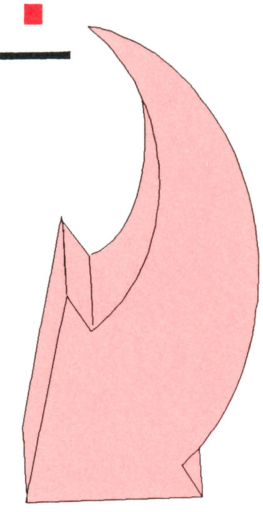

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The Shrinking 45

vinyl increasingly harder to find; labels go to no-return policy

Vinyl 45rpm records are a "dwindling breed" these days — and a number of tradesters say the 45 is clearly on its way to becoming a "vanishing breed." The symptoms:

* Following the lead of A&M and WEA, Columbia Records on Feb. 2 announced a no-returns policy for certain 45s. Columbia's coming aboard the no-returns policy is likely to be followed by many other labels.

* Probable result: even fewer songs will be available on 45s. Many one-stops, which don't want to get stuck with non-returnable records, will probably try to "play it safe" more often, ordering only those 45s they absolutely know will sell. Jukebox operators will have fewer 45s to choose from.

* Jukebox operators are already finding, to their distress, that up to one third of the top 100 songs are no longer available in the 45 format from numerous record labels. (This figure goes up and down from week to week. A leading one-stop supplier says it averages about 25% of titles not available on 45s, but that "you can still get the hits.")

* Some locations with 45 machines on site are complaining that too many requests now go unfilled.

* In related news, the vinyl LP has been pronounced "over" by influential retail distributors, many of whom are experiencing severe shortages worldwide.

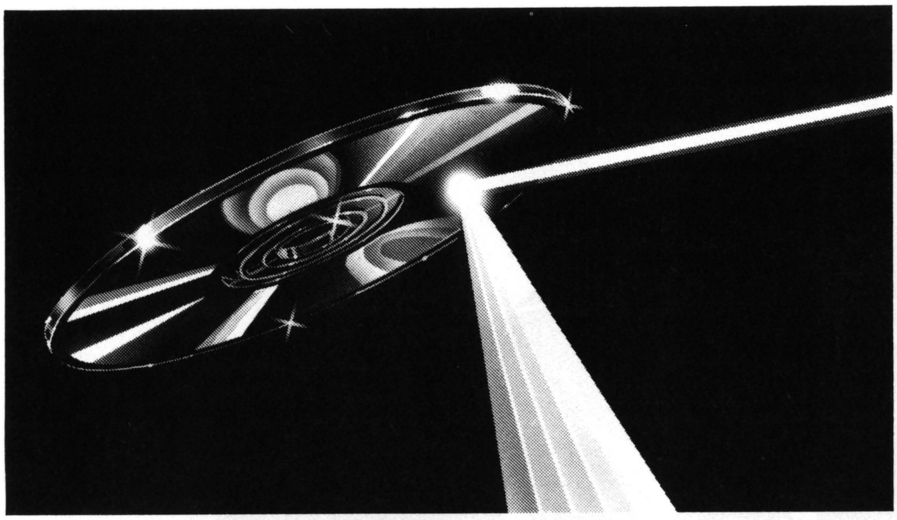
A DARK FUTURE

All of these developments add up to a dark future for 45 product. Some industry figures have joined together to press 45s for jukebox operators on a subscription basis (see related story on Record Source International). It remains to be seen if viable new sources for 45s will succeed, but aside from the RSI effort, none of the record labels are making any commitments about licensing 45 rights to independents.

If there's a positive side to the growing 45 shortage, it's that operators are being "encouraged" to modernize their routes even faster. The downside: some operators can't afford to change to CD, while others are daunted by the prospect. Reportedly, a few old-time 45 jukebox operators are even getting out of the music business entirely.

WHERE ARE THE 45s?

The difficulty in acquiring many hits in 45 single format is creating an ever-larger hole in the businesses of many jukebox operators. "The latest order sheet from our record distributor shows how many hits are not being made on 45s," reported a veteran operator from Massachusetts. "You'll notice that more



than 30 of the top 100 are not on 45s."

"It used to be I could order a 45 and be assured of getting it," commented a Southern operator. "Now all I'm hearing from my one-stops is, 'That selection is not available on 45, only on cassette single.'"

One Northwestern operator advised *RePlay:* "I have stopped filling out the Country Music section of your 'Hot Hits' jukebox questionnaire, because I can usually never get the 'hot' singles on 45."

NEW FORMATS TAKE THE LEAD

Cassette singles are an important part of the explanation. For the past couple of years, the record industry has been openly searching for a "successor" to 45s. The cassette single has emerged as the new format of choice to sell singles to consumers, while 5" CDs are now used as the chief promotional tool to radio stations. At one music firm, cassette singles reportedly outsold vinyl 45s by 50 to one in 1989 (one million cassingles vs. 20,000 45s at Techtronic). As the need for 45s in other markets shrinks, more and more labels are releasing fewer and fewer songs on 7" vinyl.

Andre Knecht, in charge of singles sales at Warner Bros. Records (Burbank, Calif.), explained his firm's 45 policy as follows. "Right now, we're being very conservative as to what we do release in the 45 format. We've reversed the old policy on singles and 45s." In other words, Warners previously issued a single in 45 format first, then issued cassettes if the 45 sold well. Now it's the other way around.

Knecht continued: "If early indicators tell us it will be a hit, we go ahead and release it in vinyl. If we release it as a cassette single only, but down the road we see it's doing well, we can go back and release a 7" vinyl single onto our production single. Case in point: Jane Child's 'I Don't Wanna Fall in Love' came out in cassette first, vinyl later."

CBS GOES TO "NO RETURN"

Hand in hand with the shrinking number of songs on 45s is the growing trend toward a "no-returns" policy from major record labels. A&M Records pioneered the no-returns policy for 45s early in 1989. The giant WEA conglomeration (Warner-Elektra-Atlantic) followed suit in December 1989.

CBS is the latest to announce this policy, and their decision is expected to trigger similar moves from more record makers. The exact wording of the CBS announcement was simple and to the point. "Effective Feb. 2, all new 7-inch vinyl product will be sold on a non-returnable basis," stated Columbia national sales manager Tom McGuinness. (Columbia is one of the major labels owned by CBS Records.)

The new policy means all CBS record releases from catalog numbers 7300 and up (as well as all Solar releases from number 74500 and up) are affected. This policy does *not* affect their oldies series or earlier catalogued singles, which continue to be sold under the previous policy (that is, one-stops and retailers will be allowed to send back unsold records in these categories.)

Historically, when any major pricing move has occurred in the records industry, it started with CBS or RCA. So it's safe to say with kingpin CBS going to a no-returns policy, other labels will fall quickly in line. *Billboard* reported Feb. 10 that BMG and Polygram were already considering going to a no-returns 45 policy. These firms were expected to announce their decisions sometime in February. "When you get CBS doing it, which is 50% of the market, you know the rest of them are going to do it, too," said Harvey Campbell, president of Mobile Records (Pittsburgh one-stop). Campbell added: "I know RCA is a breath away."

EFFECT ON PRICING

The labels portray their no-returns policy as a way of making 45 production less risky, therefore more likely to continue. And they're cutting the prices of "one-way records" to distributors such as one-stops.

Nevertheless, many one-stops will not welcome the policy, because they're the ones who now must shoulder the risk of "eating" unsold records. Even though the price on their end is cheaper, many one-stops would still prefer to pay the higher price, and keep the luxury of returning unsold merchandise for full credit.

Labels also defend the no-returns policy by saying it should enable one-stops to pass on the savings to operators. Will operators see a price reduction on 45s? Maybe. "We'll need three or four months before we can make any rational decisions on pricing," Mobile's Harvey Campbell stated.

Dual pricing may surface at a few one-stops (prices would remain at present levels on returnable records, but lower prices could be offered for returnable records). On the other hand, considering that one-stops will have to pay for all unsold, non-returnable records, some one-stops may keep a uniform price. The extra income from sales of one-way records might be used to offset

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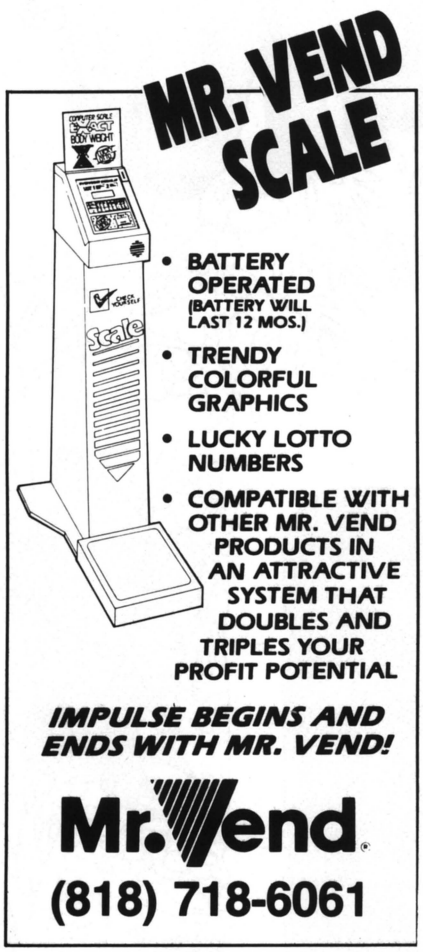
losses from unsold product.

The new no-returns policy is a mixed blessing at best, according to Rowe Music VP Joel Friedman. "The one-way record may help the labels, but at the cost of passing risk onto the one-stops," he said. "True, it means lower costs for one-stops, but it forces one-stops to be much more careful about inventory and selections."



"AMOA is in favor of the one-way record if it helps the 45 survive longer," stated one association staffer. "Remember, we strongly supported A&M's initiation of the no-returns policy last year."

"If handled properly, the one-way record could be good for jukeboxes . . . in theory," said Rowe's Joel Friedman. "In practice, the one-stop is in a difficult situation."

WILL 45s LIVE?

Speculation about "the death of the 45," once a taboo topic, is growing from record label execs. Key record execs have been quoted in trade papers saying that killing the 45 won't make much difference in promoting hit songs. "[Vinyl 45s are] not necessary to promotion, except in a few genres," said Rus Bach of CEMA Distribution *(Billboard* Feb. 10). Top record label execs have also told *Billboard* that 45 singles could "die of their own weight at some point" and that "total extinction" of the format is a possibility.

Such speculation, added to the lack of solid information about 45 production plans, is prompting a flurry of rumors in the trade. Jukebox operators have been known to call this publication to say, "The singles manager at XYZ Records just told me they're going to stop making 45s pretty soon." Or even, "The vinyl pressing plant at John Doe Records has been converted to CD!" Considering the "difficulty" of converting a vinyl record factory to CD production, this last comment shows just how wild some of the current rumors can be.

But record label execs tend to be very cautious and non-committal when when asked for "on the record" statements by this magazine. WEA's president told *RePlay* some time back that, in effect, "Despite what I told *Billboard,* we have no definite plans to discontinue 45s at this time." Likewise, singles sales manager Andre Knecht at Warner Bros. Records told us in February: "Right now, we have no plans whatsoever to discontinue singles altogether."

The end, however, is in sight. "I think the end of the 45 single is inevitable, unless somebody comes along and signs a contract with an independent presser," said Joel Friedman. "That's very hard to do. The record companies are not going out of their way to kill the 45, but they're not making heroic efforts to nurture it, either. How long will the 45 last at the major labels? It's a matter of time . . . and I don't know what that means at this point. The trend away from 45s has been obvious for a couple of years now. What's in the industry's interest is to ensure an orderly transition."

WANTED: SMOOTH TRANSITION

Given the confusion and lack of leadership on this issue from the record labels, an orderly transition may not be in the cards. "I have a feeling there could be a gap in time after the major labels stop making 45s, but before somebody else steps in to offer this format," worried veteran music operator Don Muller (Jukeboxes for Rent, Los Angeles).

"We'd all like to see a very calm, peaceful, orderly transition," said NSM's Strahan. "Are we going to get it? I'm beginning to wonder. You've got a lot of turmoil right now. If you look at the music industry as a whole, you've got to start wondering where the record labels' priorities are. There's still a 45 vinyl jukebox market, but if they stop making 45s, can an independent company really do all that licensing and marketing required to supply the operators?"

The advice from Seeburg Exec VP Joe Pankus is simple: 'If operators want a longer and easier tran-



sition period, they should start now building up their 45 libraries."

INDEPENDENTS WANT 45 RIGHTS

Billboard has reported that David Lieberman (Lieberman Music, Minneapolis) has reportedly approached numerous record labels about the possibility of acquiring licensing rights for hit tunes, and pressing these tunes onto 45s for jukebox operators. As reported elsewhere in this issue, a group of influential operators has also acquired a company which they believe will be capable of keeping jukebox operators stocked with 45s. Other groups may also have approached the labels about third party licensing.

Apparently, the labels aren't responding to most of the overtures. Warner's Andre Knecht told us: "There are not any plans to license 45 production to independent pressers and distributors. I'm sure every label office is kicking these ideas around, but there's nothing firm right now."

"One major manufacturer told us they didn't even want to discuss the topic of licensing at the recent NARM (annual convention of the National Assn. of Record Manufacturers)," said Mobile's Harvey Campbell. "If the record labels don't want to discuss it," he added, "it won't happen."

Campbell went on to say he sees "many problems and unanswered questions with the idea of certain parties doing independent licensing of music." If a manufacturer were to license product to a third party, said Campbell, "then he should do it with a pressing plant, which has total control over inventory and no political problems with selling to his competition. For example, Mobile Records would be willing buy 45s from United Record Press in Nashville, as would other one-stops. If there's going to be any third party licensing, that's the approach I advocate."

MARKET LOGIC

Ultimately, the fate of 45 single will be determined by one simple yardstick: profitability. "Jukebox operators represent a guaranteed market of 10,000 sales with no returns," said AMOA's Jim Hayes, vice chairman of AMOA's Jukebox Promotion Committee. "You'd think that would be an attractive enough market to justify keeping the 45 format going from some source."

Not necessarily, responded another music operator who is a respected technical expert. "The guaranteed market of 10,000 records which Mr. Hayes spoke of, is just a drop in the bucket for the record labels," said this operator. "It may seem like a big number to us, but to the record companies it represents only 2% of their total sales picture. The labels just don't care about a market that small, and we can't make them care. Operators must understand this and catch up with the new standards which have already taken over the rest of the mar-

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Oddly, "old" music technology is having an afterlife in one sense. Today, prices of used 45 jukeboxes are higher than ever. Some would say that fact proves the 45 format has a strong future... that operators can "force" the 45 to stay around, even if the record labels lose enthusiasm for it. Others contend high prices for used 45rpm jukeboxes merely shows that many operators are "seriously out of touch with the reality of their own business."

CONSOLIDATION PREDICTED

The shadow that hangs over 45s has driven at least a few operators to leave the coin-op music business. One good-sized Southern California music operator admitted he's acquired "more than one" smaller vinyl route in recent months. And according to Seeburg's Joe Pankus, "Particularly in Tennessee and Pennsylvania, where video pokers have been outlawed, many operators with mixed poker and jukebox routes are giving it up. Progressive operators are picking up the slack, acquiring routes for a song — especially when the revenues were 60% pokers. These routes all had some music locations."

If a handful of operators have left the business, many more are wondering exactly where their future lies. "You've got some old-timers who see CD as an insurmountable obstacle," noted NSM president Rus Strahan. "One reason is that you operate CD jukeboxes differently from 45 jukeboxes. More than anything, certain operators are scared of having to start over. For these operators, the idea of building a brand new music library is just overwhelming."

Seeburg's Pankus candidly said he expects to see a consolidation trend. "From today's market of some 5,200 music operators, we expect to see a reduction in five years to perhaps 3,500 aggressive music operators who know how to promote and stay alive," he stated. "What else can happen? In many locations the owners are saying, make my jukebox a CD or else take a walk."

Mobile's Harvey Campbell said he hadn't heard about any jukebox routes being sold, but agreed that "we are going to see fewer jukeboxes on location at some point down the line."

On the other hand, perhaps some locations whose collections haven't justified the investment of a CD jukebox before, will soon get CD machines anyway. A veteran operator pointed out that eventually, newer jukeboxes (read that to mean dedicated CD machines) get downshifted to the "B" and "C" locations. "I started buying CD jukeboxes as soon as Seeburg started making them," this operator explained. "I've been buying a number of CD machines regularly each year, all makes. By now, most of my top spots have them. Soon I'll be pulling my oldest 45s off the route and moving my older CD jukes into middle-income locations."

EARLY FAREWELLS

Some members of the jukebox industry are starting to make their farewells to the 45 single. "We're still building vinyl [machines] and offering vinyl," said one manufacturer. "But last year was the big shift from one format to the other (45 to CD) in sales. If you count CD and combo jukeboxes, we probably doubled our sales of CD-capable machines to at least 60% of our business."

As one jukebox operator put it: "I've been expecting this. I've read all of the articles about the demise of the 45 and the rise of the CD in the jukebox industry. But I guess you never really take it to heart until you see it happen. Of course," the operator added, "the sound quality and life expectancy of CDs far exceed those of 45s. But it's like watching an old friend die a slow and painful death. You will miss it, even if you know its parting will be better for all."

FACT VS. RUMOR

Are the farewells premature? "We don't know what's going to happen tomorrow, much less in the coming months," said Harvey Campbell. For the moment the 45 is still here, and some tradesters believe the worry about its future is "unjustified panic." In private, though, some respected members of the industry say in five years, maybe less, the 45 will be gone.

Whatever lies in the future for vinyl, the trade can expect the rumors about the fate of 45s to become even wilder and more frequent. *RePlay* will continue providing solid facts whenever they are available.

In the final analysis, there are still over 200,000 jukeboxes on American locations... jukeboxes which, by design, are compelled to play vinyl singles. The number of dedicated 45 jukeboxes may be shrinking, but it's a very slow decline. Considering the size of many 45 libraries, and the possibility that new 45 sources may succeed, optimists hope and believe that this music format may have many, many more years to go before it disappears... if ever.

Each jukebox operator will have to make his own assessment about the future of coin-op music. R

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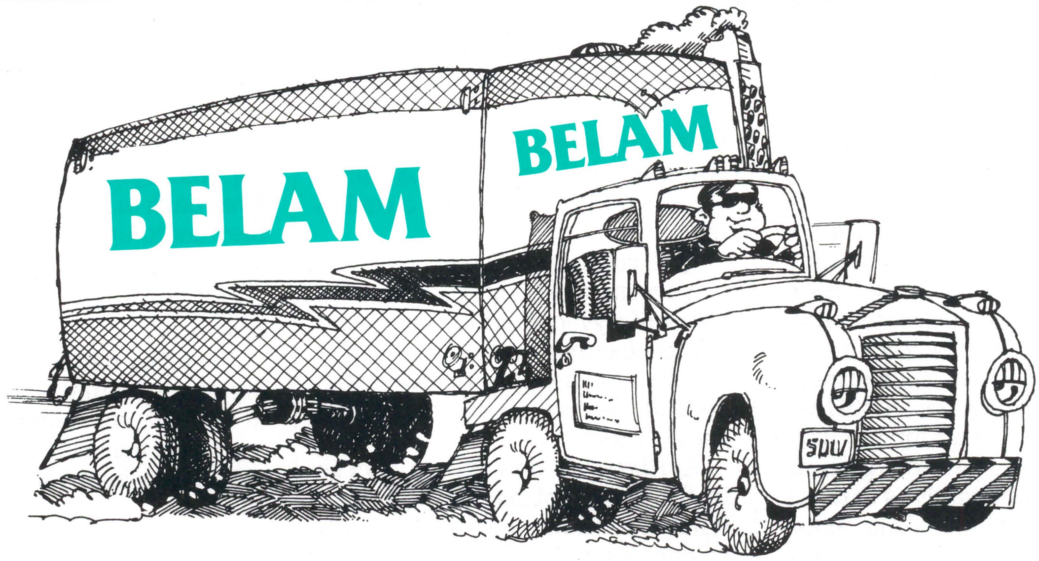

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Jukebox Copyright Q&A

the truth is still under wraps, but at least let us kill some rumors

1990 began with no formal mechanism in place for thousands of jukebox operators across America to use, in order to discharge their copyright obligations. If you're playing somebody else's song on your juke, you owe money to the creators and producers of that song. They're represented by three "performing rights societies" (known as ASCAP, BMI and SESAC) and for the past many years, operators have paid off their copyright obligations to these societies via purchasing one "Jukebox Compulsory License" per year for each jukebox. (That's the same document which many operators incorrectly call an "ASCAP sticker.")

But the U.S. joined the Berne Convention in late 1988, so we aren't supposed to use a compulsory license system anymore. So how are you supposed to pay for the copyright fees on your jukebox music this year?

Answers will be coming soon. Negotiators from AMOA and the societies have worked out an agreement for a voluntary license, but the legal documents haven't been signed. (As usual, the lawyers are slowing things down!) Until documents are signed, details of the agreement remain secret.

Unfortunately, this secrecy is creating a lot of confusion, rumors and even some panic out there on the streets. Jukebox operators have no solid information, but rumors are flying fast and furious. Serious misinformation is being passed off as truth. Secrecy or no, it's time to correct some of these misunderstandings.

AMOA's negotiators have kept their word; they have not told *RePlay* the details of the new agreement. But some of these details have been provided to us, strictly "off the record," by a reliable source. Much as it pains us, we also are honor-bound by our word and by friendship to keep this information to ourselves, for the time being. But at least we can shoot down some of the wilder rumors that are currently circulating.

Q: A representative of one of the performing rights societies came into one of my locations last week and told the location owner I was violating the law, because there was no 1990 sticker on my jukebox. What should I do?

A: Above all, don't panic. You're in the right, not he. Get the rep's number, call him and tell him he's wrong. Your copyright obligations for 1990 are in legal limbo (so far). If he doubts it, have him call the Library of Congress Copyright Office, Licensing Division (202/707-8130). They'll set him straight. Or better yet, tell him to ask about this at the headquarters of his organization. Some of these field agents don't realize that the situation has changed and no new "stickers" have been issued.

Q: I hear that the new license is "voluntary." What does that mean?

A: It means you don't have to buy a license once terms of the new agreement are announced. If you wish, you can cut your own deal with each of the three performing rights societies. That means they'll each charge you separately for your jukebox, just like it was a background stereo system or other form of licensed entertainment. Charges will be assessed by each society according to some formula which may take into account the number of speaker boxes, size of the room, seating capacity, etc. You could wind up paying hundreds of dollars per jukebox in copyright fees. We don't recommend this option.

Q: I've heard that when the new agreement is announced, it's going to cost hundreds of dollars per jukebox anyway.

A: That's wrong. We already printed in our January 1989 issue that AMOA was aiming for a licensing system which would result in an overall lower amount of money being paid by the average operator. Even back in 1989, AMOA believed they could achieve this lower-cost pricing system.

Q:So how much will the new license cost?

A: *RePlay* cannot reveal the pricing structure that's been described to us. But we believe when most operators learn the new terms, they will be very happy with the arrangement.

Q: When these terms are announced, to whom will I pay my annual copyright fee?

A: We don't know. In the past, fees went to a government body which passed them on to a group made up of representatives of all three performing rights societies. Given the privitization which is the spirit of the Berne Convention, it's possible that the intermediate government group will be eliminated from the process, and that you'll pay directly to some kind of joint group which represents all three performing rights societies. But that is sheer speculation at this point.

Q: When will we finally get some solid details about this?

A: This article is being written in mid-February. AMOA spokesmen are on record as saying they hope to be able to announce details by the end of February. That, however, is far from sure. The legal documents are probably being passed back and forth among many sets of lawyers who represent all of the interested parties. As you can imagine, that takes lots of time. All we can say is, hang tight, don't panic, and wait for official word from AMOA. If you have more questions, call them at 312/644-6610 or call the Library of Congress Copyright Office at the number given above. Like this publication, they may not be in a position to provide the facts yet. But at least they can deny incorrect rumors.

Reprieve for the 45?

group hopes to "save the 45" by selling record subscriptions to ops

"The most revealing moment in life," parachute jumpers like to say, "occurs when you pull the ripcord . . . and your parachute doesn't open. At that instant, you discover you're one of two types: a screamer, or a flapper!"

The vinyl 45rpm record is in "free fall" these days (see related story). Some tradesters are screamers, predicting that 45s will shortly crash into oblivion no matter what. But five influential operators have decided to be "flappers." They're going to keep the 45 alive — they hope — by offering *subscriptions to a record supply service* to jukebox operators across the land.

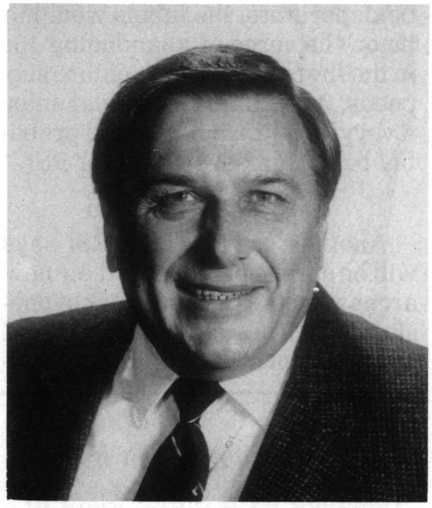
Operators would pay $200 per year, per jukebox, for a "subscription" which entitles them to various promotional services — including delivery of at least 144 vinly records of songs in a specific category . . . songs which are expected to become hits (or which have already proven to be hits). Subscriptions to this service will be sold largely through one-stops. Records are expected to ship to the first set of jukebox subscribers by May 1.

The basic idea is to guarantee enough 45 orders to make it worthwhile for record labels to keep producing music in this dwindling format. If the labels stop pressing 45s anyway, the operators say they'll press their own 45s.

This imaginative new venture is spearheaded by operators Wally Bohrer (Wisconsin) and Dock Ringo (Texas). Both men are past presidents of AMOA. Additional partners are four entertainment industry businessmen. Texan Sam Atchley is among those "involved." His involvement is apparently as a private investor, and not in his official capacity as AMOA's label liaison.

A PRIVATE FIRM

The Ringo-Bohrer group's mechanism for the 45 subscription service will be Record Source International (RSI). Until now, RSI was a rather obscure record supply business which shipped promotional copies of 45s to radio stations. The Ringo-Bohrer group has entered into an agreement to purchase RSI from its owner, BPI Inc. (which also owns *Billboard Magazine).*



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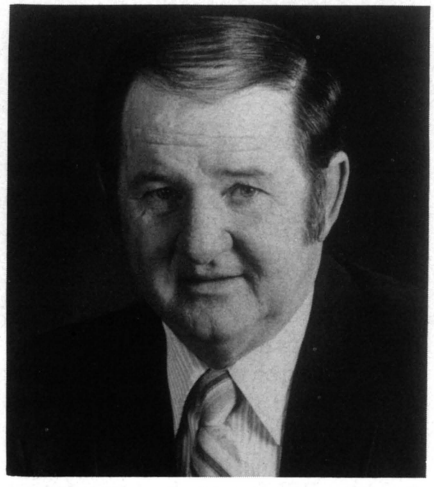

DOCK RINGO

The new company will be located at 205 NE 1st Ave., Mineral Wells, Texas 76067. Mineral Wells is Dock Ringo's home town. Wally Bohrer has described the new enterprise as being chiefly under Dock's direction.

The new company is a private, for-profit enterprise. It is *not* owned by, nor formally affiliated with, AMOA. "But it will be very friendly to AMOA and will provide any helpful materials possible to the industry at large," Dock Ringo stated. Also, a portion of operators' subscription fees will be donated as a gift to the Jukebox Promotion Committee, to help keep jukeboxes alive and well. AMOA members may receive a deduction off their subscription fees.

ENSURING A PROFIT

As stated, RSI's new owners hope to make 45s profitable for the labels, as well as for themselves. "Our plan gives us a fighting chance to have 45s available and can keep costs reasonable," explained Dock Ringo. "With enough of a market guaranteed, it can maintain an incentive for labels to keep making vinyl."

Keeping 45s profitable for labels, said RSI's new owners, depends on ordering 45s in a two phases. The first phase would be an order of 600 to 1,000 "test records" — "a quantity large enough to justify the set-up cost of pressing 7" vinyl, yet small enough to be cost effective for RSI," said the group's official release. If reported popularity of these "test records" on selected jukeboxes and RSI subscriber radio stations is high enough, then RSI will order a second (much larger) batch of non-returnable "commercial copies" which will go to jukebox subscribers.

These "commercial copies" will be ordered in lots of 5,000 to 75,000 at a time, said the Ringo-Bohrer group. "Current subscription potential is at least 225,000," the group stated hopefully (that's the estimated number of operator-owned boxes on location in the U.S.). They added "We believe we can obtain 10,000 subscriptions by mid-year.

By the end of 1990, we project to have 50,000 subscriptions."

BUYING 45s VS. MAKING 45s

RSI does not currently press its own records, nor does it own record pressing facilities. It purchases 45s from the labels, who manufacture the vinyl singles in their own plants. RSI's new owners have met with the major labels, and they believe "only very slight changes in relationships will be needed to make the jukebox plans work," said Atchley.

Wally Bohrer explained that any song which is released by a major label in cassette single format, RSI will be able to obtain from the labels in 45 single format. "Now that we're testing, they've agreed to press virtually any of their songs that would be radio-station worthy," he said. "Starting March 1, we'll get a vinyl release of every cassette single they make." That means RSI has the promise of access to far more 45 product than jukebox operators and one-stops do, today. For example, in a recent month, RCA released 51 singles on cassette, but only two of those songs were slated for 45 production, said Bohrer.

What if the record labels eventually abandon 45s anyway? What if they close, convert or sell off their existing vinyl pressing plants? In that case, RSI's new owners stand ready to press 45s "if and when needed," Dock Ringo stated. Would that entail RSI acquiring its own pressing plant? "There are multiple solutions available if that problem arises," is all Ringo wished to say at presstime. "Some of these potential solutions are ready to go any time," he added.

Could RSI's readiness to press its own 45s give labels an excuse to drop 45s sooner? "I have no idea," said Sam Atchley, "but if we don't do something now — and if jukebox operators don't get behind it in the next 12 months and make it work — there won't be any new 45s to put on. Jukeboxes will be reduced to oldies only. In my opinion, that's a way to create a death spiral for the jukebox listener."

If the labels do abandon 45s — and if the new RSI has somehow scooped the competition in acquiring exclusive rights to license 45s for jukeboxes — would that mean a private goldmine for RSI's new owners? "Very doubtful," said industry observers. "If there was a goldmine to be had in producing vinyl for jukebox operators, the labels wouldn't be on the verge of abandoning 45s in the first place. If this venture succeeds, it could be steady and enjoy a very long life, but it would probably be a break-even deal for RSI."

THE ONE-STOPS

Another group which RSI says will be sure to profit from their new arrangement, is the network of one-stops which have faithfully supplied jukebox operators with music product for so many decades. "We're not leaving one-stops out of the loop, they're in the loop," said Wally Bohrer.

"...any song which is released by a major label in cassette single format, RSI will be able to obtain from the labels in 45 single format."

An official release from RSI's new owners stated: "It is the intent of RSI to offer one-stops the opportunity to act as agents to sell subscriptions to their customers. A commission with renewals will be paid by RSI for each subscription sold. RSI will also have an internal sales staff to service any area not covered by one-stops. We believe this plan will offer a profitable approach to all parties affected by the current demise of the 45 single."

PREDICTING HITS

In addition to keeping 45s alive, the Ringo-Bohrer group hopes to use RSI as a vehicle to restore the jukebox to at least a shadow of its former importance in the popular music industry. Jukeboxes played a key role in popularizing new music in the 1930s and '40s, before all-music formats came to dominate radio. Indeed, recalled Bohrer, the first-ever "Top 40" charts of hit tunes were based on frequency of jukebox play.

To make jukebox play meaningful again to the record labels, RSI hopes to use jukeboxes to predict which new songs might become hits. "We'll initially set up several hundred test jukeboxes at sites around the country to enable us to test new songs," said Sam Atchley. "Our goal is to determine which songs will be most suitable for play on over 100,000 jukeboxes across America — *before* these songs go onto the *Billboard* chart."

As stated above, once the potential popularity of a new single has been determined by RSI's test network (and, perhaps more importantly, by results reported by RSI's radio station subscribers), the new owners plan to make a commercial buy from the labels for those songs that pass the test. The labels will then press sufficient copies of the song in 45 format to supply all of RSI's jukebox subscribers.

MUSIC PROMOTION

Beyond trying new songs on the jukebox "test network," RSI will be a vehicle for record producers to ship free copies of promotional records to jukebox operators. As a result, jukebox subscribers will get new songs at the same time many radio stations do. RSI will function, then, as a programming and promotion service from the record labels' point of view. Instead of just profiting from the play of songs which are already popularized by radio, said Bohrer, RSI's operator-subscribers could help to make new artists popular... just like the glory days of decades past.

Sam Atchley stated: "When you start buying records in bulk especially for the jukebox, you start letting the world know how important the jukebox is. Then coin-op music is not just another consumer. You also let the jukebox play a role once again in the success and promotion of music. I'm not suggesting we can have the impact on a record that major market radio can, but 85 million paid-for musical impressions a week is a sizeable number."

As Wally Bohrer put it: "We're

hoping the ultimate result of our plans will make the jukebox prominent in helping to drive the music charts, as it was many decades ago."

Jukeboxes as hit-makers? A return to the 1940s? This is by far the headiest part of the Ringo-Bohrer group's dreams. Are they pipe dreams, or bold visions of the future? Some industry observers question the realism of this goal ("In 1990, people only play songs on the jukebox which they have already heard on the radio, and want to hear again," said one skeptic).

But the Ringo-Bohrer group seems to think the public could become enthusiastic about trying new, unheard songs, if they realize that their preferences may help to determine future hits. Said Dock Ringo, "'We'll create special posters so the public knows that the special test jukeboxes are there to help determine the popularity of new songs."

A popularity rating reporting service, based on data from a second network of non-test, "reporting" jukeboxes, will also be developed by RSI. The goal here is to create and release "jukebox music popularity charts." One chart may include oldies, a second chart may focus on new releases. The second network, it's hoped, will enable RSI to buy 45 rights to any "sleeper hits" which aren't signalled by the early "test network," before the rights availability disappears.



HOPE FOR THE FUTURE

Some jukebox operators who received early news about the pending RSI service said they were ecstatic. "I feel the new owners of RSI have just saved my 45 business," said one. "They've pulled off an amazing accomplishment," said another.

RSI's new owners themselves were considerably more modest. Wally Bohrer admitted it's a "risky" business, trying to predict which records will be hits and programming America's jukeboxes for their owners. But if it works, said the Ringo-Bohrer group, then "everybody wins: record companies, one-stops, radio stations, recording artists, 225,000 jukeboxes and 85 million jukebox listeners per week. And the 45 stays alive."

It's an appealing vision that raises many questions, but also offers hope for the future. *RePlay* will continue to cover this story as events unfold. R

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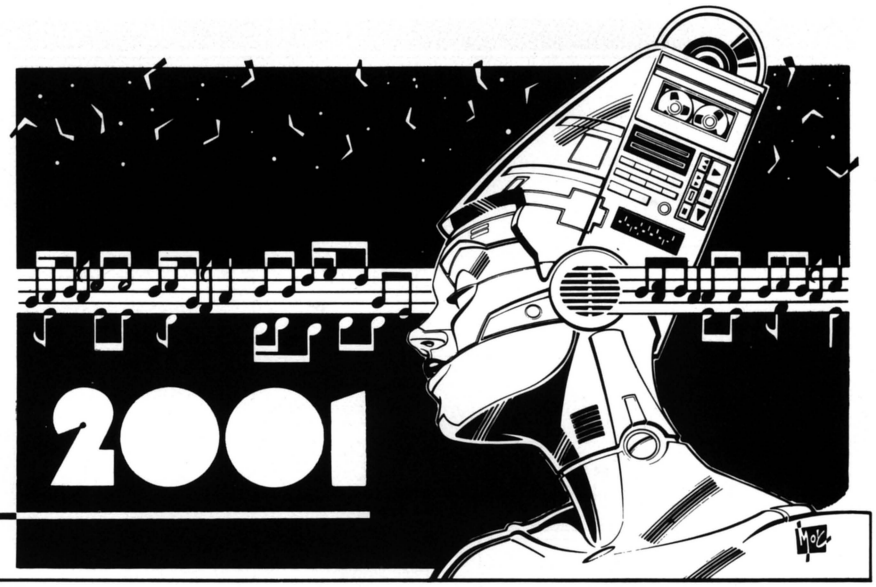
AMOA

Amusement & Music Operators Association



TAKING YOUR MUSIC SERVICES INTO THE 21ST CENTURY

Integrating Your Jukebox with the Location's Sound System

By EMERY KERTESZ and STEVE DEVLIN

Want to keep your jukebox competitive in the 1990s? The challenge is tough, but you can learn how in RePlay*'s special series of guest essays, written by music operators Emery Kertesz and Steve Devlin (L.A. East, Hatfield, Penn.).*

"Jukebox operators increasingly find themselves competing for the best locations with big-name sound system firms and multiple TV monitors," according to Emery and Steve. "Fortunately, there's a remedy. You can jazz up your jukebox with hi-tech audio systems and visual auxiliary equipment. This gear is already on the shelf, ready to use," Steve and Emery advised. "Operators already have the service know-how. Putting some glitter on that expertise is what we're all about." We hope readers will take full advantage of this expert advice.

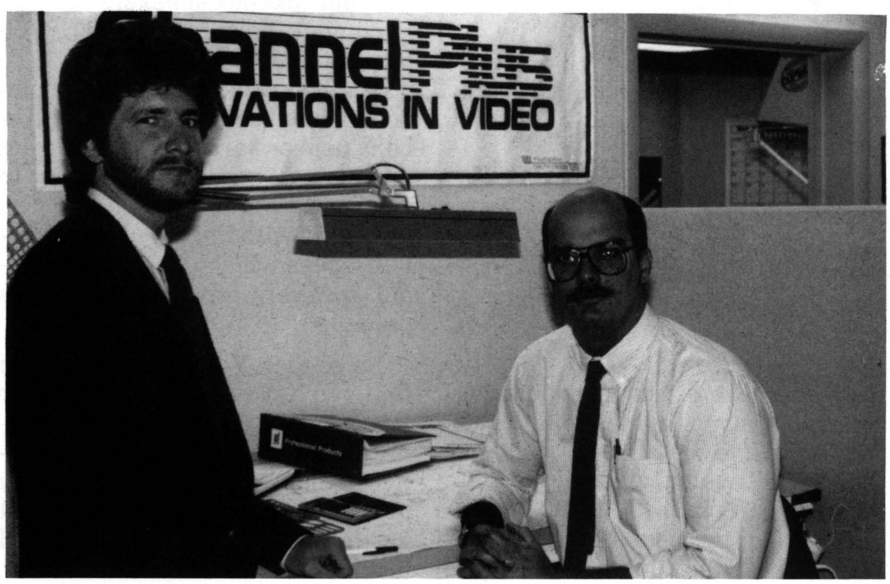
— the editors

One of the biggest problems facing operators in jukebox installations is dealing with existing background music systems. These include FM radio, tape decks or Muzak type services. Most good locations, especially the larger restaurant chains, have some kind of background music system in place.

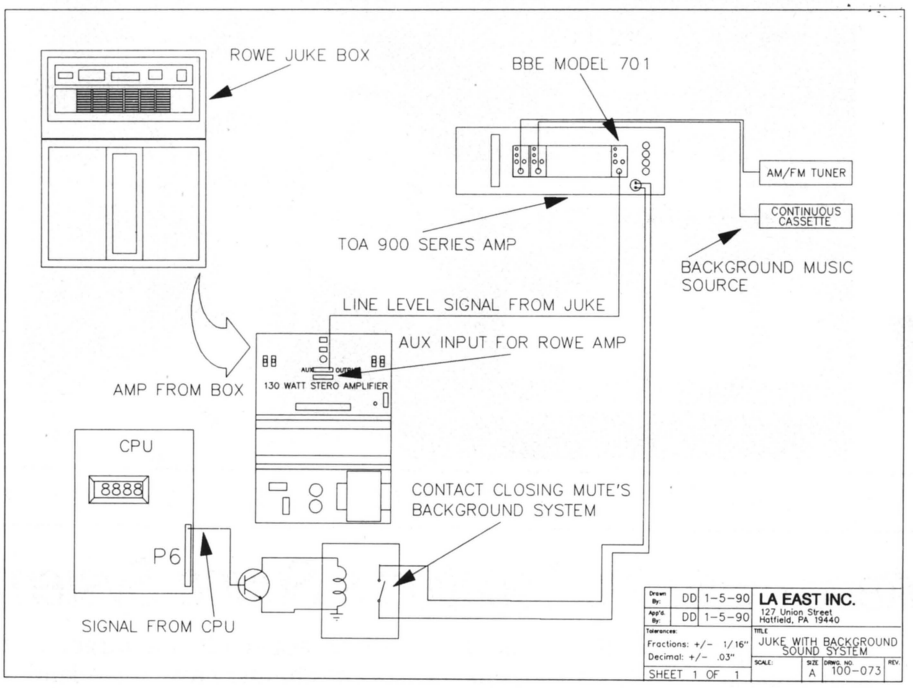
Jukeboxes have to be set up to interface with these systems. For example, when a customer puts money into the jukebox coin slot, the house system has to be turned down. Ideally, when the juke starts up, the background music shuts down automatically and the customer's selections are heard, not only through the juke speakers, but through the house's own sound system. Then, once the customer's credits are used up, the background music takes over again — smoothly and unobtrusively.

If you're going to achieve these professional results, you need to know about the location's technology as well as your own. In the hospitality industry, the equipment used to power these music systems is usually University Sound or TOA. The latter is by far the more prevalent. The common factor in this equipment is this: normally, for a proper jukebox interface, there must be a *line level signal to the input,* and a *contact condition* to shut off the background input (FM, tape, Muzak, etc.). Jukes and background systems may be combined in many ways, but in this month's column we'd like to show you one practical method involving a TOA 900 Series Mixer/Amplifier and a Rowe jukebox.

As you can see in Fig. 1, the am-



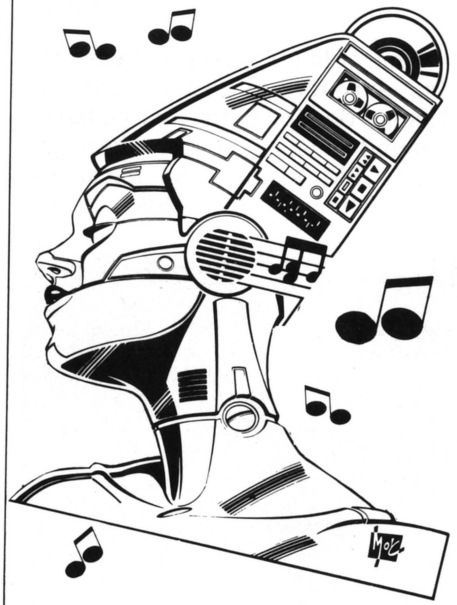
LA East's Steve Devlin and Emery Kertesz in their Hatfield, Penn. offices.



plifier in the Rowe has a convenient auxiliary connection. This connection puts out a line level signal which can be passed on to an input module of the TOA amp. The 900 Series is a very flexible mixer/preamplifier. Simply by changing an input module (you can purchase the new one at a reasonable price), almost any situation can be accommodated.

In this case, we recommend you use the BBE line level module. This device has a sound processor built into it. The jukebox industry should be aware of the tremendous impact this technology could have. Not too long ago, sound processors were available only in full-sized units, but now they have been designed to be used as an input module with TOA and University Sound. The Sonic Maximizer, as the BBE unit's sound processor is called, adds presence, clarity, detail and nuance as the signal passes through it. It is used by sound engineers, musicians, vocalists, composers, producers and broadcast engineers to restore proper harmonic structure to their music. It will dramatically improve jukebox sound which is being reproduced through a background system. (This unit is also available in "stand-alone" models and will be discussed in future articles.)

Okay, so now you have routed the jukebox's sound signal from the auxiliary output of the Rowe juke, to the background system. You're ready to send jukebox music through the house speakers. Next, you've got to arrange things so that the back-



ground music shuts off when the jukebox music comes on. That means you've got to have a "contact condition" which will trigger the *mute circuit* of the TOA 900 series unit. When the juke starts up, the TOA "sees" the contact close, and it shuts off the background music.

How do you accomplish this? The contact condition signal can be derived from your jukebox music feed in several ways. Some are easier than others, and you can decide which application is best for you. The Rowe CPU puts out its own mute signal, for example. (This signal derives a relay from the contact condition on the cam, which controls the basket rotation and the turntable motor.) You can use this mute signal for an interface to the juke.

If for some reason you don't want to interface to the juke, you can use an ACR-1 Audio-Triggered Relay. This device actually "senses" the music and triggers a contact condition. An inherent problem to be overcome with this unit is the time delay adjustment. If the delay between selections is not long enough, the background music will sometimes switch back on. But this problem can be overcome by changing the capacitor in the timing circuit in the ACR-1. *[Editor's note: the modified ACR-1 is available from L.A. East.]*

The procedures described above should help you craft a smooth, technical blend of jukebox and house speaker system functions. After taking all the steps we've talked about, one final problem may remain. If the restaurant hostess uses the house sound system to say, "Mr. Jones, party of five, your table is ready" . . . your jukebox speakers are still playing at the same time. The 900 Series turns the music down 20 to 30 decibels when such paging or announcement occurs. But if the jukebox speakers are really loud, even that may not be enough reduction in volume. This situation can easily be remedied with the use of some custom relays which cut out the internal speakers when paging takes place.

So go to it. You'll enjoy knowing that you have begun to bring your jukebox up to the performance standards required to remain competitive in the 1990s. If you run into any problems and need guidance, don't hesitate to call one of our trained technicians for help. That's L.A. East at 215/362-2890.

Father of the 1050

former Wurlitzer Jukebox VP Dick Myrland on the creation of a classic

Dick Myrland is the man who created Wurlitzer's famed 1050, the original nostalgia-style jukebox which appeared in the mid-1970s. He has never been adequately acknowledged by this industry, so we're delighted to take this opportunity to re-introduce him to the trade. Dick, we salute you!

Dick now resides in DeKalb, Ill., but his coin-op history includes stops in Chicago and North Tonawanda, N.Y. In the late 1940s when Bally was known as "Lion Manufacturing Company," Dick was a project engineer for Lion, working on drink venders and kiddie rides. Also at Lion, he got an early behind-the-scenes exposure to jukeboxes.

"They had been working on jukebox prototypes," he recalled. "When I asked if they were going to enter the business, they responded that they didn't think they had a chance, as Wurlitzer then enjoyed about 85% of the market."

Dick went to work for Wurlitzer, managing sales of band instruments from 1966 to 1970. When they sold that concern, he transferred to their huge North Tonawanda jukebox plant as VP and Corporate Design Consultant. "That was a real handle, but Bill Herleman liked long titles," Dick smiles.

By that time, he said, Wurlitzer had fallen to a "shaky third" in the jukebox market, at best. Part of Dick's job was to evaluate the competition and assist in design decisions of new models. And therein lies our story, which from this point on is told in Dick's own words. (We are obliged to our good friend Clayton Ballard, a classic Wurlitzer man, for this priceless story and the photos.)



Dick Myrland with the original Wurlitzer 1050 prototype built from his design. The box was the original nostalgia-style phonograph for our industry and was marketed in the mid-1970s.

The start of the 1970s ushered in America's nostalgia period. Since I, too, had experienced a long love affair with the jukebox from my high school days, I thought this would be a good time to bring back the "real" jukebox look. About mid-1971, I wrote a letter to my boss, Exec VP and Engineering Manager Don Arsem. I suggested this was a good time to design a jukebox with all the old-time glitter . . . one with all the latest features, but also with the nostalgic look of yesteryear.

Don gave me the green light to explore the idea further and I went to work studying our '40s models. I made some engineering layouts to determine how our player mechanism would dictate the cabinet size, and from there I started my rendering.

At the time, we could not reinstate the "bubbles" (for safety reasons, the necessary liquid was banned by law), so we had to work around that. One of the innovations to the design was the introduction of the "claws" at the ends of the keyboard. Anyway, I only submitted



Dick Myrland and Clayton Ballard with the original sketch (plus a photo of the unit at bottom left).

one design and a "go" was given to mock up the model. My design was submitted in November of '71.

Needless to say, many hours were spent in engineering and determining projected costs. By the time our distributors' meeting dates and sites were firmed up, the heat was put on building a mock-up which was kept secret until its unveiling in October in Acapulco. [Editor's note: Wurlitzer dealer meetings were known as lavish affairs.]

Fortunately, our engineering department had some very dedicated men who were expert model builders. In short order, they put together a spit and glue model to show our people. I didn't get to go to the meeting, but on Don Arsem's return, he told me that when the curtain parted, distributors jumped up on their chairs and whistled and cheered, while their wives wept for joy. Needless to say, that was very rewarding for me and the decision was made to go for a limited edition of 2,000 units. The rest is history!

A.D. Palmer and his assistant, Vic Zast, designed a terrific promotional program. Unfortunately, marketing plans were designed outside of A.D.'s control and the *1050* ended up a pawn to help move a growing (and alarming) inventory of our current model. The distributors did not go for that kind of merchandising, so everything was slowed to a walk . . . and then the decision was made to divest ourselves of the phonograph business altogether. More history!

All the inventory of the *1050,* together with all parts and tooling, was sold to a Mexican Rock-Ola affiliate, which built it for a few years before Rock-Ola reintroduced it in this country. I'm pleased to see the *1050* have a new home, and wish Rock-Ola well with it.

As for me, I still feel strongly about jukeboxes and recall the period when I was in that division with happy thoughts. I remember sitting in A.D. Palmer's office, listening to him tell yarns about the business while chomping on his ever-present cigar. As for the *1050,* my original drawing is in my home today . . . along with the engineering prototype model. This was the machine that was featured at the Plaza Hotel press party — another great blowout by A.D.!

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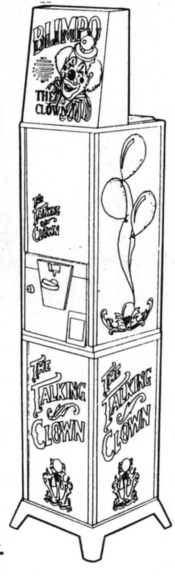

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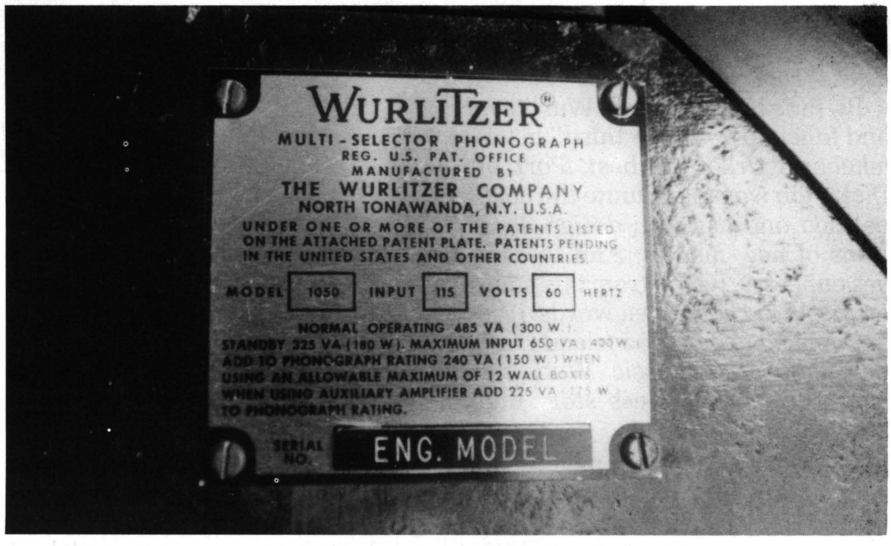

This plaque on the machine certifies that it's the original Wurlitzer **1050** *prototype.*

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Pioneer's Plans

firm details CD jukebox & marketing strategy to prospective distribs at meetings; hit singles compilations an important part of the program

The technical aspects of Pioneer's brand new CD phonograph, their ambitious hit disc compilation program and their methods for marketing these products in the U.S. and Canada were outlined to three groups of distributing company principles in January. Meetings took place in New York, Chicago and Long Beach, Calif., during which the prospective dealers saw a complete soup-to-nuts presentation that made Pioneer look like it had been in the jukebox business for the past 20 years.

Many distributors, including those already representing top brands of CD and vinyl jukeboxes, came out of curiosity to learn what this audio and video consumer giant had in store for the coin machine industry. Whether they eventually represent the line or not, every one went away impressed with the polished presentation. It ranged from an opening slide show on the 50-year-old Japanese organization, all the way through private sitdown meetings with key Pioneer execs.

Heading the Pioneer delegation was VP of Marketing (for all products in North America) Mark Makabe, their Jukebox Division VP Paul Scribner and General Administrative Manager Pam McPherson. After the distributors were educated on the broad scope of products produced by Pioneer for homeowners (not that their huge line of audio and video disc players have gone unnoticed), Scribner detailed the features of their new CD *Laser Juke* (a production unit was on stage for reference).

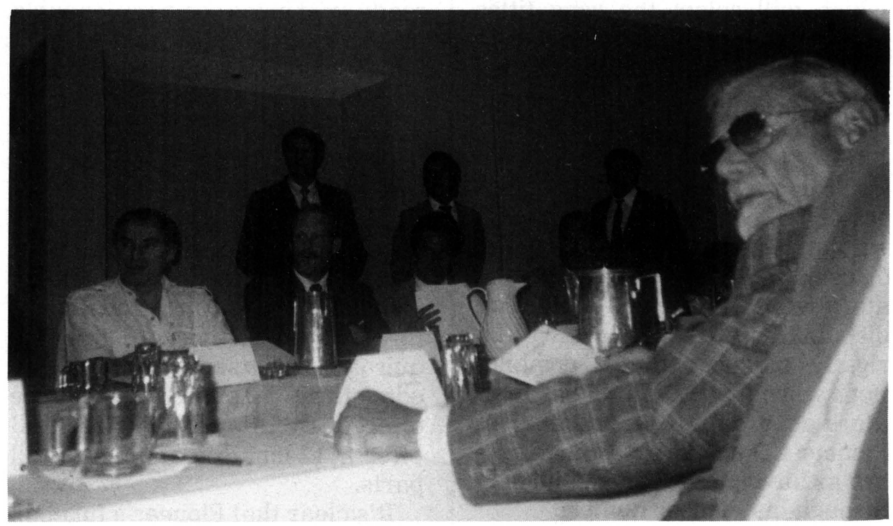
Many already knew that the machine's silhouette is quite different from that of a standard jukebox. It's tall and slender and occupies approximately 70% of the space of a regular box. All interior components



The West Coast dealer meeting took place at the Sheraton Hotel in Long Beach. Flanking the Pioneer* Laser Juke *at the close of the meeting are (left to right): Tony Parina (Automatic Merchandising), Paul Scribner & Mark Makabe (Pioneer), and Robbie Robbins & Dave Stroud (Progressive Game Dist.).

are manufactured by Pioneer itself at its Tokyo plant, including the player as well as the stacker/changers which can hold 18 CDs. The machine can be ordered by the operator with only one stacker, but it can hold up to three stackers, in which case it can vend a total of 54 discs' worth of music. Scribner said new tunes come at an average of five-second intervals.

The Pioneer juke offers coin ac-



Dealers and the Pioneer people listen attentively during the meeting. In addition to those pictured here, Betson's Johnny Lotz and General's Mike McWilliams came down to hear the presentation.



Joining Pioneer executives and other guests during a dinner during the Sheraton-Long Beach meeting are distributors Tony Parina, Hank Tronick and Sam Feder. It was a nice affair.

ceptance and a $1/$5 Maka bill acceptor. A wide range of external speakers are also offered from Pioneer (the company's very first product, back in 1938, was a speaker). But one of Pioneer's most fascinating options is its software program.

Scribner said, "We're not just looking for market share in the machine business, but in the software business as well." They plan to issue regular releases of discs containing compilations of current hits in all musical categories. They have contracted with Diamond Time Ltd. (described by Scribner as "the world's largest licensing and clearing house for musical properties"), which will select the song titles based on new release reviews and early chart success. Pioneer itself will press the discs and market them through their distributors to operators.

It's important to note that an operator can buy Pioneer phonographs without being compelled to buy the discs as well (although many operators want hit compilations). The distribution of these discs will be rigidly controlled (that is, compilations will only be available to operators according to the number of Pioneer CD jukeboxes he's on record as having purchased, and only through his Pioneer dealer).

While the operators will pay for these hit compilation discs, they will not exactly "own" them forever, since Diamond Time will only contract for the use of specific songs for certain periods of time, after which they are supposed to be returned to the distributor or destroyed. These, and the other discs which operators will buy through their normal one-stops, are displayed on a rotating (and versatile) title display that occupies the top third of the phonograph.

Larry Tinkler, VP of National Service Operations, gave a detailed rundown on the service support that distributors and operators can expect. Besides the scads of consumer-oriented service shops which already exist in the company (capable of repairing disc players), the Jukebox Division will also educate its distributors' techs about the "mysteries" of CD.

"Pioneer's own offices, including the head office in Carson, Calif., will be there to help the distributors' people on any problem," Tinkler stated. "But we intend that the local distributor become the focal point for any fixes his operators may require." Service seminars and other educational support will also be offered. By the way, Pioneer will offer a 12-month warranty on all parts.

It's clear that Pioneer's Jukebox Division did its homework before it presented its program to distributors. Besides the rather exhaustive service security they've come up with, they have plans to construct display kiosks within which the Pioneer *Laser Juke* will stand at the dealer's showroom. Interestingly, there's room in that kiosk for a Pioneer video jukebox, a product they may have coming in May or June.

To Pioneer's credit, they have elected to go into the jukebox market through distributors and on an exclusive basis (i.e., one dealer per market territory). However, since most of the distributors already have one (and in some cases two) other jukebox lines on the floor, Pioneer will not require its distributors to jettison those in deference to its own product. "We ask the distributors to give us proper presentation, promote the product and maintain an adequate inventory and parts backup," said Scribner, "and to maintain the dignity of the Pioneer brand name." In addition, it seems that a quota may be required before a "distribution franchise" is finalized.

At presstime, Scribner advised that a number of distributors have already signed up, with others to follow. However, he prefers to make an official announcement of names of his dealer network during ACME (a press briefing will take place there the morning of opening day). In addition, Scribner will announce the names of regional sales people coming aboard, who will interface between Pioneer's Jukebox Division and the distributors.

The first 100 *Laser Jukes* arrived in the Port of Long Beach from Japan late last month and should have cleared Customs by now. More are en route, since Scribner said 300 should have landed in the States by the time ACME opens. This initial lot will be followed by a steady supply thereafter, based on market demand.

All the pieces seem to be in place for the distributing company names. It should be interesting to see who signs on as a Pioneer *Laser Juke* dealer. Incidentally, Pioneer will have a complete display of the product on the ACME show floor and invites all music operators to come by and check out the whole program.

TODD ON TARGET...

THE VIEW FROM THE STREET.

To Tape, or Not to Tape? That Is the Question; Yes Is the Answer

by TODD ERICKSON

How would you complete the following sentence? "What today's coin machine operator really needs is..."

Some might say, "better games." Others would respond, "lower prices." Personally, I believe the answer is "more training!"

AMOA and AAMA seem to agree. They have both recognized the operator's serious need for additional training. Both associations offer a bigger and better roster of educational seminars every year, at their annual trade shows. This month's ACME, for example, will offer some truly outstanding sessions (and I'm not just talking about mine!).

In addition, AMOA offers regional seminars in major cities around the country. And, many manufacturers who belong to AAMA send their customer service chiefs or technical experts to give "service schools" at distributorships.

These educational programs are all good... but they are not enough. It's impossible for every operator to travel to an out-of-town location for a service school or seminar. Besides, the lecturers who give these seminars are spending lots of time repeating the same thing over and over, sometimes to a disappointingly small audience. What's the answer?

I say the answer is video tape. I say our industry is 10 years behind other industries, when it comes to making technical training available on a complete library of industrial training tapes. And I say it's time for somebody to do something about it!

The benefits of having a library of service training tapes is obvious. When the operator hires a new employee, the new person can spend an hour a day viewing tapes and learning the basics of his job. Operators would also be able to use their tape libraries to upgrade the technical knowledge of existing employees.



Todd and Leslie Erickson.

Fortunately, somebody in our industry has answered this need. A couple of somebodies, in fact. One of them is Randy Fromm. Many operators know Randy from the excellent technical articles which he writes for this magazine. Others know him from the arcade service school he runs. Still more operators know Randy from his popular seminars at ACME and AMOA.

Well, I'm happy to report that Randy is a successful pioneer in the field of producing video tape training for members of our industry. He has created a set of outstanding video tapes for the operator. I would rate the quality of Randy's tapes somewhere between "A" and "A-plus." These tapes cover general topics such as monitors, power supplies, etc. and represent a very wise investment for the operator. (If you are interested, you can usually find Randy's address and phone number in his advertisement in the Blue Pages of this magazine.)

Great as Randy's tapes are, we still need more tapes to cover specific pieces of equipment: service, set-up, pricing, promotion, maintenance, you name it. Surely most of the manufacturers would agree that many operators aren't getting the full value out of their games and jukeboxes? If so, then why not go beyond service schools and trade show seminars? Why not offer video taped instruction to the operator, so he can access the information at his convenience?

The industry leaders at Williams Bally/Midway have recognized the wisdom of this approach. They have begun to create a projected series of service tapes for operators. The first such tape should be available by the time of the ACME show and will cover pinball setup. The next tape will explain pinball repair and, as stated, the firm hopes this will lead to a series of tapes.

Tom Cahill, one of the best-known customer service chiefs in the industry, will be your "personal instructor" as you watch the Williams Bal-

ly/Midway tapes. Tom does an excellent job when he teaches service subjects in person, and I'm sure the tapes will reflect the same high quality. Be sure to contact your Williams Bally/Midway distributor to get a copy.

Heading up the Williams Bally/Midway video tape project is Larry Kesselman, VP of new business development. Larry's past achievements in coin-op includes helping to found one major firm and serving as chairman of another. Larry made sure the operator was "priority one" at both of those earlier firms. Now that he's at the Chicago plant of the world's greatest pinball makers, Larry's feelings about "serving the operator first" remain the same.

Combined with tapes from tech expert Randy Fromm, the Williams Bally/Midway tapes will help you start assembling your own technical training video library. The Chicago factory leaders deserve high praise for this excellent initiative. Now it's time for other manufacturers to follow suit with service tapes of their own. Wouldn't it be nice to have a tape for the new Rowe CD jukebox? All new machines would be much easier to service, if operators could consult a specially-made video tape.

Besides other manufacturers, who else should learn a lesson from this new product offered by Williams Bally/Midway? AMOA, for one. The national operator association could cover subjects such as public relations for the operator, dealing with taxes and licenses, and many more.

Already I can hear some skeptics saying, "Hey, we're not a movie studio! We can't spend hundreds of thousands of dollars on fancy TV productions!" But video tapes don't have to be expensive. After all, AMOA already has the "talent" signed up to give seminars. Perhaps some tapes could be condensed from these AMOA seminars.

Yes, AMOA already does makes seminar copies with audio tape, but video is "today's" technology and adds an extra "you are there" dimension. Video is especially helpful when the lecture includes visual aids. Some of AMOA's lecturers use parts, posters, illustrations, or even an entire game to help them make their seminar points. (I know, because I'm one of them.) All of this is lost on the audio tape user.

As for production, making the master would be quite cheap using today's low-cost video equipment. Virtually any small production company could take care of original taping, editing and titles. The same small company could make duplicates at a very reasonable per-unit cost. Operators could pay a low price for their copies and in the end, AMOA would be providing an excellent service for very little money.

"But how do we know anybody would buy these tapes?" Simple: ask Randy Fromm how many tapes he sells each week. Ask Williams Bally/Midway what kind of response they get to their new series. I believe the answers will surprise you and that's all the "market research" anybody needs.

If video taped instruction still seems too "new-fangled," consider one final point. This is the Nineties. Shouldn't our industry at least catch up to the Eighties?

TOP HITS OF JAPAN

from Game Machine magazine, Feb. 15, 1990

TOP 25 VIDEO COCKTAIL

	Model (manufacturer)
1	Final Fight (Capcom)
2	Tetris (Sega)
3	Bloxeed (Sega)
4	Capcom World (Capcom)
5	Shadow Dancer (Sega)
6	S.A.R. (SNK)
7	Super Formula (Video Sys./Taito)
8	Super Masters (Sega)
9	World Cup '90 (Tecmo)
10	Gradius III (Konami)
11	Champion Wrestler (Taito)
12	Flash Point (Sega)
13	R-Type II (Irem)
14	Task Force Harrier (UPL)
15	Super Volley Ball (Vid. Sys./Nam.)
16	World Stadium '89 (Namco)
17	Violence Fight (Taito)
18	Bases Loaded (Jaleco)
19	Capcom Baseball (Capcom)
20	Midnight Resistance (Data East)
21	Golden Axe (Sega)
22	WWF Super Stars (Technos)
23	Pang (Mitchell)
24	Dangerous Seed (Namco)
25	Volfied (Taito)

TOP 15 UPRIGHTS & COCKPITS

	Model (manufacturer)
1	Line Of Fire (Sega)
2	Final Lap [deluxe] (Atari/Namco)
3	Big Run (Jaleco)
4	Beast Busters (SNK)
5	Winning Run-Suzuka GP (Nam.)
6	Four Trax (Namco)
7	Super Monaco GP [dlx.] (Sega)
8	Final Lap [standard] (Namco)
9	Hard Drivin' (Atari/Namco)
10	S.C.I. (Taito)
11	Out Run [deluxe] (Sega)
12	Winning Run (Namco)
13	Turbo Out Run (Sega)
14	Operation Thunderbolt (Taito)
15	Top Landing (Taito)

TOP 5 FLIPPERS

	Model (manufacturer)
1	Earthshaker (Williams)
2	Banzai Run (Williams)
3	Jokerz (Williams)
4	Cyclone (Williams)
5	Laser War (Data East)

A CONVERSATION WITH...

Kaz Kozuki

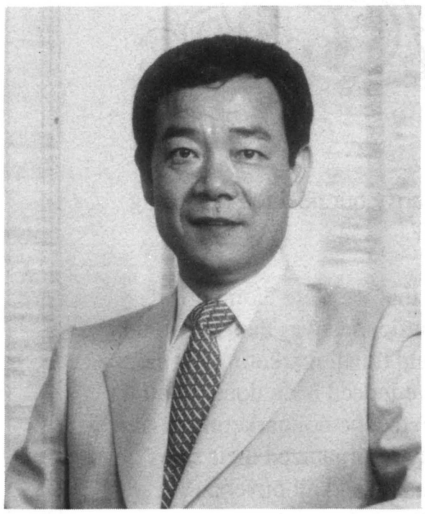
the Konami chief who put TNT into video's arsenal with *TMNT*

If the designers and producers of hit video games enjoyed the same public "celebrity status" as their equivalents in the motion picture and recording industries, Kogamasa Kozuki would be a star. Known to his business friends as Kaz (a rare informality for a Japanese business giant), Kozuki-san can boast of a rich string of video game hits that include licensed games like Frogger *and* Scramble, *kits like* Roc 'N' Rope *and* Yie Ar Kung-Fu, *as well as dedicated attractions such as* The Main Event *and the industry's present chart topper,* Teenage Mutant Ninja Turtles.

The founder/chairman of Konami Industry Co., Ltd. can cite quite a few other critical hits that came from his Toyonaka (Osaka) R&D mill, like Track & Field, Time Pilot, Crime Fighters *and more. Some of the "oldies but goodies" on Konami's hit parade are still on location, still earning money.*

Konami itself is one of the senior companies producing video boards and, later on, complete games. Founded by Kozuki back in March of 1969, the firm actually celebrates its 21st anniversary this very month. Besides their headquarters in the Osaka area, Konami also maintains an impressive American facility in Buffalo Grove, Ill. under Steve Kaufman and a European organization under Richard Dunn. Combining all worldwide personnel, 530 presently work for "the house that Kozuki built."

Being the in forefront of video (both coin-op and consumer) and enjoying the accolades for producing the successful Turtles *attraction, Kozuki provided a proper subject for our ACME issue* Conversation



article. His thoughts about the relationship between these dual markets and other subjects of interest to the American operator are brief, but to the point.

We must begin by congratulating you for* Teenage Mutant Ninja Turtles. *You must be personally pleased with the success of this game and will certainly want to say something about it to our readers.

I would like to take this opportunity to express my sincerest thanks to all the operators and distributors who bought one of Konami's greatest games, *TMNT*, and also to all the players who have enjoyed and are still enjoying this great game. I and everybody at Konami, especially the R&D team members, are extremely pleased with the outstanding success of this game. At Konami, we have always striven to develop the very best in video games and in the future we will continue to develop excellent games like *TMNT* which will undoubtedly greatly help the growth and prosperity of the coin-operated video game industry.

Out of all the successful video games developed by your company over these many years, which ones do you take special pride in?

Konami has had many successful video games over the years, so it is difficult to pick out one in particular. But of them all, I think the most important game must have been *Scramble*, for it was this big hit game which launched Konami into world prominence.

You have run one of the most successful video game design companies for many years. Yet, many of your competitors in Japan have been more "visible" from a personal standpoint. Do you intend to become more active on the public stage, or will you continue to play your part as you have, from a rather remote altitude?

As you already know, I used to attend all the major international trade shows, and in those days, I met with several people from the industry. Over the past few years, Mr. Hishikawa, Konami's president, has been the person attending most of the shows and meetings. However in the future, I also intend to go to a lot

more shows. By the way, I did attend the AMOA show last year. Unfortunately, though, I did not get to see you people!

We must ask you some troubling questions. American operators very often feel that the success of home video has hurt coin-operated video very badly. Konami and its Ultra division here in the States have been extremely successful in the home market. Please tell us your candid thoughts on this home versus coin-op enigma.

I consider the coin-operated and home markets to be totally different and I don't for a minute think that the home video market will take over the coin-operated video game market. I believe the prevailing phenomenon which ensures this, is that players much prefer playing in front of other people than playing the games alone in their homes.

Despite the success of* Turtles, *many American operators have gotten very negative about video games. Many are reluctant to buy anything new, believing the prices charged for games of the recurring martial arts themes, etc., do not make for a sound investment. Please tell them your own thoughts on prices, game themes and even some future ideas they may wish to learn about.

As long as the distributors and operators keep looking for only the top income video games, the developers will focus on the same idea, whereby only the income potential of the games matters and nothing else. So in order for us to look for new and different themes and concepts to produce high-income games, we will need the continued support from our customers.

You have built an impressive business in Japan and overseas. Do you have any plans to increase this already-large company that you founded and continue to run?

Last year, we moved Konami Inc. to a larger building in Illinois and also increased the number of staff people for the coin-op division at the new location. In this way, we are working in a positive direction for the coin-op business. We believe that the games for the U.S. market are much better off being developed in the U.S. For this reason, we intend to employ more American game designers and programmers in the future. As a result, you are likely to see Konami games that have been developed totally by Americans. In the future, we hope to apply a similar concept to new European and Asian development centers.

Thank you for your time and your thoughts.

HOOPS

ADASTRA, INC. would like to clarify our position regarding our relationship with POP-A-SHOT.

Several months ago we announced that we were "joining forces" with POP-A-SHOT. The basic idea was that we would do all manufacturing, and they would do all marketing for the combined firm. Since then, we have indeed been doing contract manufacturing for PAS but they have done no marketing of our products. In fact, they have recently re-organized their sales policies to encourage direct sales to any and all buyers. We wish to "distance ourselves" from this policy.

We believe in, and support, the established distribution system which exists in the coin-op industry. Wherever possible, we prefer to sell through established distributors because we value their contribution to the smooth functioning of the industry. In some areas we do not have relationships with distributors, and in those areas we do sell direct to operators at our advertised retail price. We do not ever knowingly sell to individual locations. Put succinctly, we regard the operator as our customer, and strive to support, not undermine, their efforts.

We remain friends with PAS, and are happy with our contractual manufacturing relationship with them. However, after "living together" for a period of time, we have decided not to get married. We look forward to a long and mutually profitable relationship with our real partners, the coin-op distributors and operators of America.

Foster M. Brashear
President

ADASTRA, INC.
(800) NET HOOP

Those Legal Questions

by LAURENCE MERRITT & DAVID HAGEN

Workers' Compensation Insurance — **Don't** Do Business Without It

Like all businessmen, operators are always looking for ways to cut down on the cost of doing business. Because businessmen do not always understand the full impact of the worker's compensation system, they are sometimes tempted to drop their coverage to save a few bucks. When we have been asked for advice regarding this course of action, our answer has been simple: **don't!** If an employee gets hurt and you do not have worker's compensation insurance, you could seriously damage your business and even threaten its continued existence.

Before we look at how a "comp" claim might hurt you, let's first examine the system itself to better understand what it's designed to do. Remember that worker's compensation systems are enacted on a state-to-state level and will therefore vary between states. However, most systems operate in a very similar manner.

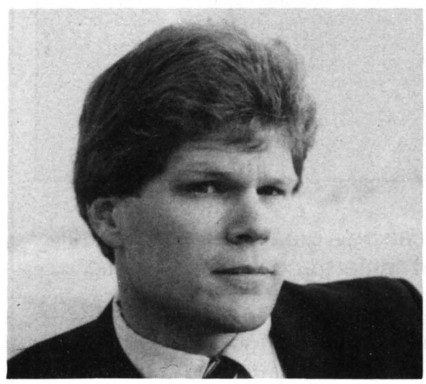
When an employee is injured on the job, the first thing that used to happen was that the employer was sued for providing unsafe working conditions. Additionally, many state legislatures felt that injured workers were not getting adequate medical care for their work-related injuries.

These two observations resulted in the enactment of a mandatory workers' compensation system in most states. Under these laws, an employee is prevented from suing an employer for a work-related injury. In return for this protection, all employers are required to purchase a workers' compensation policy to protect their employees.

These policies usually provide an injured employee with: 1. weekly support payments while injured; 2. vocational rehabilitation training if the injury prevents them from performing their pre-injury job; and 3. a sum to compensate them for their permanent disability.



MERRITT



HAGEN

Laurence Merritt has been helping operators with their legal problems for over 12 years. He has experience as a Judge Pro Tem in the Santa Monica Municipal Court and as a family law mediator for the Los Angeles Superior Court. He is also on the panel of arbitrators for the L.A. Superior Court in addition to teaching courses for paralegals at Waterson College. His partner, David Hagen, also has a great deal of experience representing operators in litigation matters. Both welcome comments and questions — they may be reached at their offices by writing or phoning: Merritt & Hagen, Attorneys at Law, 6400 Canoga Ave., Ste. 311, Woodland Hills, CA 91367; 818/992-1940.

The "kicker" to this system is that an employer who does not have a worker's compensation policy will have to provide all the above benefits to the injured employee *out of his own pocket.* In addition, the employer will have to pay for the attorney fees, doctor bills and all other costs for everyone involved. As you can imagine, this could easily run a small business into the ground in a very short period of time.

In many states, an uncovered employee applies for these benefits from a state-run uninsured employer fund. After all the benefits have been paid and the total bill is known, this state-run fund then seeks reimbursement (sues) the uninsured employer.

Let's take a quick look at what a typical bill might run for an injured worker. For purposes of this example, let's assume an employee is injured when he strains his back, picking up a huge sack of coins. (Back injuries are the most common type of work-related injury).

First the employee could be off work and receive treatment for a period of six months or more. During this time, the employee will be entitled to receive temporary disability payments of $200 or more per week. Once again, this amount will vary from state to state, but in California the weekly payment is currently $224. If the employee is treated for six months, this will result in a bill of approximately $5,000.

Second, all the doctor bills must be paid. These might average $5,000 to $10,000 or more during a six-month period.

Third, the employee may be entitled to vocational rehabilitation. If

the employee's injury prevents him from returning to his job, or prevents him from doing the same type of labor, he is entitled to receive vocational rehabilitation to prepare him for another career. This could cost anywhere from $1,000 to $5,000 or more. Of course, while this person is going to school or receiving training, he/she are entitled to the weekly disability payment. If this goes on for another six months, add another $5,000 to the total bill.

Fourth, once the employee is well, retrained and has a new job, he/she is then entitled to be compensated for the permanent injury. The size of this payment varies greatly, but $10,000 to $40,000 is not uncommon for a back injury.

Fifth, the employee has probably retained an attorney by this time. The uninsured employer picks up this tab, as well as any other fees for professional services which were required to resolve the matter. This includes doctors' evaluation fees and the like. This could easily run another $5,000 to $15,000.

As you can see, the total bill for a fairly typical back injury could easily come to $30,000 to $100,000 or more!

In addition to these actual costs, most workers' compensation laws also provide for a penalty which must be paid if the employer is found to be "willfully uninsured." Some states even go so far as to impose personal liability on shareholders for corporate workers' compensation liability. This will only serve to make an already bad problem even worse.

All of the above costs need not be paid, if you use independent contractors in your business, as opposed to employees. What distinguishes an independent contractor from an employee, you might ask? The definition varies from state to state, so you should consult your local attorney; however, we discussed many of the key distinguishing factors in our column a few months ago. It also needs to be noted that recent case decisions have greatly enlarged the definition of "employee" for purposes of workers' compensation.

If one of your employees is injured on the job, we are sure you will want them to receive all the treatment, rehabilitation and compensation they deserve. The best way to provide them with these benefits is through a good workers' compensation policy. More importantly, a workers' compensation policy is key to protecting you from having to pay out like a slot machine when providing these benefits which the law requires.

(Note: we would like to express our thanks to workers' compensation attorney Joseph E. Kieffer, who assisted in the preparation of this article.)



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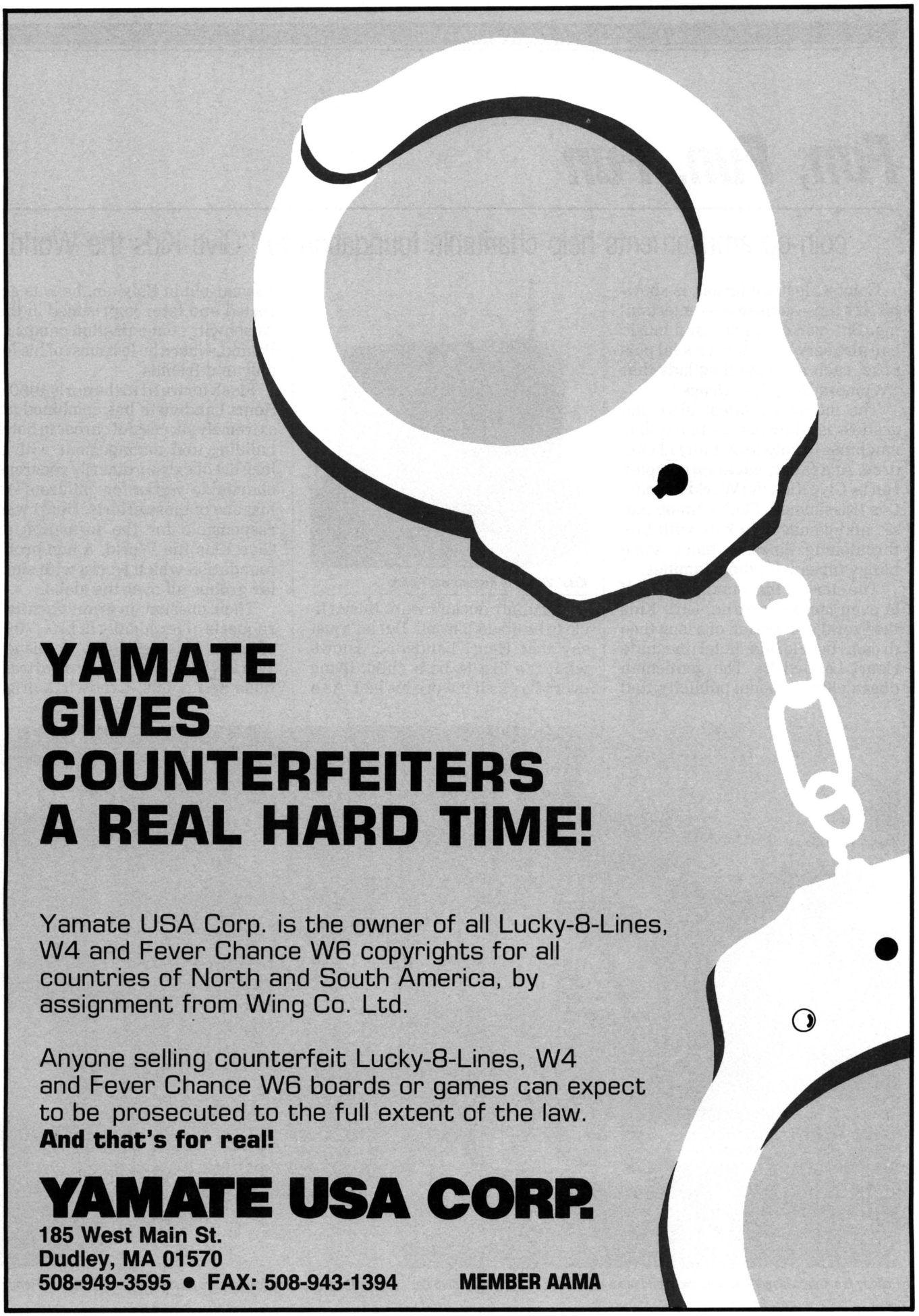
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MEMBER AAMA

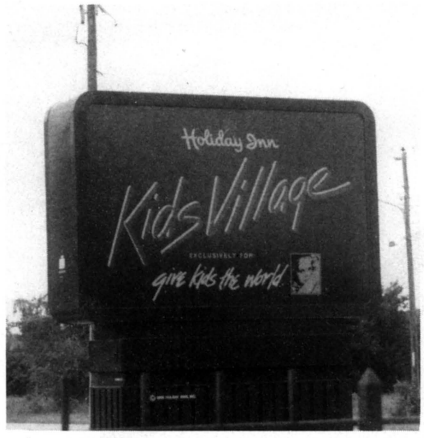
Fun, Fun, Fun

coin-op amusements help charitable foundation to "Give Kids the World"

Coinbiz, lest we forget, is showbiz. It's fun — amusing — entertaining. But coin-op games and music can also serve a positive social purpose, such as reminding kids that "Winners Don't Use Drugs."

The industry's latest altruistic gesture is allowing its marvelous machines to help terminally ill children. At a family vacation complex run by Give Kids the World Foundation (Kissimmee, Fla.), coin-op music and games help kids with life-threatening illnesses enjoy some happy times with their families.

The story of the foundation itself is even more dramatic. Give Kids the World is the result of a long-time dream by Florida hotel magnate Henri Landwirth. The gentleman doesn't like personal publicity, and



Kids' Village in Kissimmee, Florida

he certainly doesn't want this article to be about himself. But let's just say that Henri Landwirth knows what it's like to be a child, living every day as if it were his last. As a 13-year-old in Belgium, he was arrested and later imprisoned in the Auschwitz concentration camps in Poland, where he lost most of his family and friends.

Flash forward to the early 1980s: Henri Landwirth has combined an extremely successful career in hotel building and management with a long list of extraordinarily generous charitable works for children. As just one of those efforts, Henri was responsible for the formation of Give Kids the World, a non-profit foundation which works with similar groups all over the globe.

Their mission: to grant vacation requests of terminally ill kids (70% of these kids ask to go to Disney World). Working with area attractions and hotels, Landwirth origi-



Holiday Inn Kids' Village/Give Kids the World folks out in front of "Clayton's Club Car" (where the games and jukebox are located) at Kids' Village in Florida.

nally set up a plan which brought these children and their families into Central Florida (site of Disney World, Sea World and many more attractions). All through the 1980s, the foundation gave hundreds of families a "vacation to remember."

But as of 1989, Give Kids the World has achieved even more. The foundation doesn't simply arrange rooms for families in standard hotels; it runs its own lodging complex, known as the Holiday Inn Kids' Village. Located in Kissimmee, this 32-family facility opened in May, 1989, thanks to contributions of time and money from businesses and individuals.

Coin-op music and games fits right in with the purpose of Mr. Landwirth's foundation. The organization provides families with six-day, free visits to places like Walt Disney World Magic Kingdom, Epcot Center, Disney-MGM Studios, Sea World, Wet 'N' Wild, Boardwalk & Baseball, and Cypress Gardens. Their trip includes a choice of ground transportation (rental cars, etc.) and plenty of evening entertainment at nearby theme restaurants, movie theaters or at poolside pizza parties in the Kids' Village itself.

The Village complex features 16 villas, each designed to accommodate two families. Handicapped access and other special features are designed right into the buildings and grounds, which include a swimming pool, playground with real fire truck, and a 30-foot "Pirate Pier" (kids can fish in the stocked lake).

In the center of the grounds stands a renovated caboose, known as Clayton's Club Car. Inside the caboose is a free-play gameroom, presently containing six video games and one jukebox. (By the way, "Clayton" is Clayton P. Rabbit, the cartoon character who serves as official host and ambassador of the Kids' Village.)

The coin-op equipment was donated by Birmingham Vending, Brady Distributing and local operating company WGM Amusements, Inc. (Bill Miller, President), which also services the machines. Past AMOA President Clyde Knupp requested AAMA's help in securing future



The complex provides free lodging to terminally-ill kids and their families near lots of Central Florida attractions such as Walt Disney World, Epcot Center, Sea World, Disney-MGM Studios, Wet 'N' Wild, etc.

machine donations for the Kids' Village; AAMA prexy Gil Pollock has committed to a contribution of one (permanent) jukebox and the loan of four video games. At the end of the year, the games will go to FAVA, the state operator group, for auction. Operator Bill Miller, a FAVA officer, said "I'm hopeful that AAMA's generosity in the replacement of these games will continue in the years to come. Just seeing the children's joy and thankfulness of their families for the time together is enough to make any contributor anxious to participate in the project," Bill added.

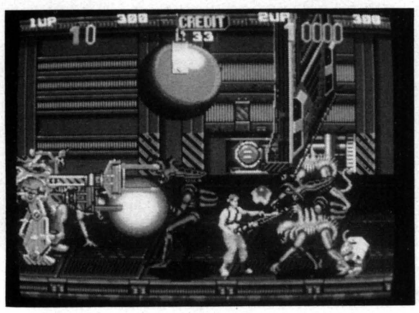
For information on how you can help Give Kids the World, call or write GKTW, 210 South Bass Rd., Kissimmee, FL 34741; 407/838-8948 or fax 407/396-1207. Or, contact operator Bill Miller, WGM Amusements, Inc. at 407/846-1206.



Inside the Club Car are six video games and one jukebox set on free play. The equipment was donated by Birmingham Vending, Brady Distributing and WGM Amusements. Help is needed to get future games.

NEW PRODUCTS

Konami's ALIENS



Aliens is the latest vertical monitor video game kit from Konami. It's for two players simultaneously.

Theme: get the monsters, just like the hit movie.

Gameplay: players use an eight-way joystick and two buttons to control their onscreen heroes. Their mission: track down and destroy an infestation of alien meanies aboard an abandoned space station. Go through underground tunnels, airways, elevators, waterways, and fight aliens there as well as in incubation rooms, hatching grounds, etc. Dodge fatal electric shock waves, barricades, steam blasts and dripping doses of alien acid. After you blast away the Big Momma alien, you head home. . . only to discover one more hideous beast in your space ship!

Features: buy-in and continuation features included.

For more information, ask your authorized distributor; or for referral it's Konami Inc., 900 Deerfield Pkwy., Buffalo Grove, IL 60089-4510; 708/215-5100.

PHANTOM OF THE OPERA from Data East

Phantom of the Opera is the latest flipper game from Data East. It marks the return of famed flipper artist Paul Faris and features "special effects" in the backglass, solid



cial effects" in the backglass, solid state flippers, digital stereo sound and a new, unique "opening and closing organ and secret passageway."

Gameplay lets you attempt to capture and unmask the elusive phantom. The ball can enter and exit a mechanically operated secret passageway. Making the magic mirror shot activates the backglass, which uses a new technology so the players can see the phantom's face unmasked beforetheir eyes. Gold microswitches on flipper buttons, ultra locktite, and other new features included.

For more information, ask your authorized distributor; or for referral it's Data East Pinball, Inc., 1990 Janice Ave., Melrose Park, IL 60160; 708/345-7700.

Bromley's LITTLE PRO

Little Pro is a ticket-vending, electromechanical, golf-themed, pinball-style ball-shooting game,



housed in a cabinet which is a bit smaller and lower than a pinball cabinet.

Theme: playing miniature golf.

Gameplay: the player uses a knob and three buttons to control the "swing action" of a golfer figure who stands at the near end of the playfield. The playfield itself contains a miniature golf course; object is to complete the round in the fewest possible strokes.

Features: neat shots on the playfield include an alligator (opens and closes its mouth); a Dutch windmill (it turns); a volcano ramp; an ice mountain; and a castle with moving drawbridge. Hitting the jackpot hole (number 9) awards 10, 15 or 50 tickets (operator's choice).

For more information, inside the U.S. contact Frank or Joe Bundra care of Ameri Corp., 3955 Suffolk, Hoffman Estates, IL 60195; 708/934-0661. For information regarding sales outside the country, contact Lauran Bromley, 3231 W. Victoria St., Chicago, IL 60659; 312/267-6030.

Midway's GAME SHOW



Game Show is the latest Bally pin from Midway Mfg. Co., themed around a TV game show "with your host, Keith McTeeth." Four wild and wacky contestants compete for "super prizes worth millions!"

Characters in this zany, lighthearted pin are Alvin Pencilneck, Candy Fluffhead, I.V. League and Mrs. Jeri Tol. They spin the Big Wheel, spot letters and ride joy ramps to "win TVs, trips, cars and big bucks." Obviously no real prizes are involved; it's part of the game's entertaining patter. It's just like a TV studio, right down to the flashing "applause" sign in the backbox.

For more information, ask your authorized distributor; or for referral it's Midway Mfg. Co., 3401 No. California Ave., Chicago, IL 60618; 312/267-2240.

DRIBBLES from Betson Enterprises

Dribbles is a redemption basketball game for younger players. It's not "just another basketball game, only smaller," said execs. The game is designed with special features for appeal to kids: vibrant graphics' speech ("Hey, kids! Want to shoot some hoops?"); and optional no-timer play where operators can give a specific number of shots per coin-up (some kids are intimidated by having to rush). Naturally, said Betson, this product includes a ticket dispenser. See it at ACME.

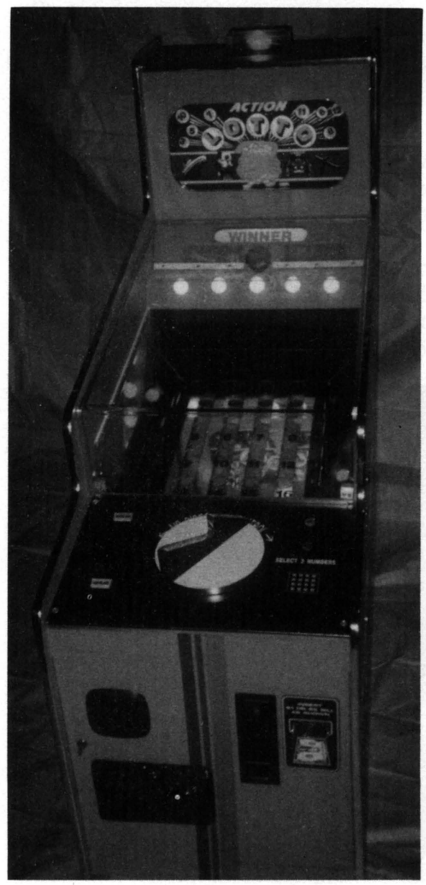
For more information, ask your distributor or Betson Enterprises, 6 Empire Blvd., Moonachie, NJ 07074; 201/440-2200.

GaMCO's ACTION LOTTO

Action Lotto is a "first of its kind" redemption game. A programmable controller gives the operator impressive flexibility and ease in deciding the number of playing balls, time between balls, number of tickets, etc. Just dial a thumbwheel and push a button. The original vends tickets, but two new models are now available: a coin or token dispensing type (where legal), and a credit accumulator type.

Theme: air-blasting ping pong balls into holes on playfield.

Gameplay: players press instruction button for verbal directions. Bouncy xylophone music begins; select light cues player to choose three numbers on the keypad. These numbers light on the playfield; so does the randomly-selected jackpot number.



Now you're ready to play. Balls blast onto the playfield, one at a time. Players direct balls buy using an air direction controller and an air blast button, trying to capture balls in lighted pockets. Each capture causes bells and lights to go off. Ticket vend depends on number of balls captured. If you capture all three pockets that you selected, plus a fourth bonus pocket, you win a jackpot which is usually programmed to pay out more tickets.

At the end of the game, bells and lights announce the winner while tickets are vended. The playfield automatically clears for next game.

For more information, ask your distributor or GaMCO International, Inc., 2153 — 10th St. Sarasota, FL 34237; 800/642-7263 or 813/366-1133.

Grayhound's LUCKY 8 LINER Kit

Lucky 8-Liner kits convert existing video amusement games or vidpokers into this appealing theme. Grayhound says collections are "unbelievable"...but we've heard from competing manufacturers that they actually are quite high.

For more information, ask your authorized distributor; or for referral it's Grayhound Electronics, Inc., Rt.37 & Germania Station Rd., Toms River, NJ 08753; 201/341-5200.

Smart's SHOOT TO WIN JUNIOR



Shoot to Win Jr. is a basketball game for younger players, allowing five basketballs for five chances to win six tickets automatically dispensed, plus additional ticket vend on every successful hoop shot. This means skilled and unskilled children

are both rewarded. Number of tickets awarded is operator-adjustable.

Features: scoring sensor; credit/score digital readout microprocessor game board; all metal frame; catchy musical score; 7" basketballs; top netting. Options include rope lights and winner's bubble light. Dimensions are 72¼" long x 72¾" high x 33¼" wide.

For more information, ask your authorized distributor; or for referral it's Smart Industries, 1626 Delaware Ave., Des Moines, IA 50317-2938; 800/553-2442; 515/265-9900.

Seidel's QUACKERS



Quackers is a redemption skill game. It features the over/under midway theme that was popular in the 1930s, updated with 1990s technology. Features: four-channel digital audio; attract mode; ticket capable; optional themed graphics and special sounds including foreign language programming.

For more information, ask your distributor or Seidel Amusement Machine Co., P.O. Box 11162, Albuquerque, NM 87192; 505/298-6994.

Sports Medallions from HMS Monaco

Sports Medallions from HMS Monaco are attractive and well-crafted, gold-plated diamond-cut jewelry for use in redemption games. Five themes include baseball, basketball, football, tennis and bowling. Available as keychains or pendants, these items come packaged in rich jewelry boxes or large or small rotary cups. Customers will like them because they look expensive. Operators will like them because they're very affordable.

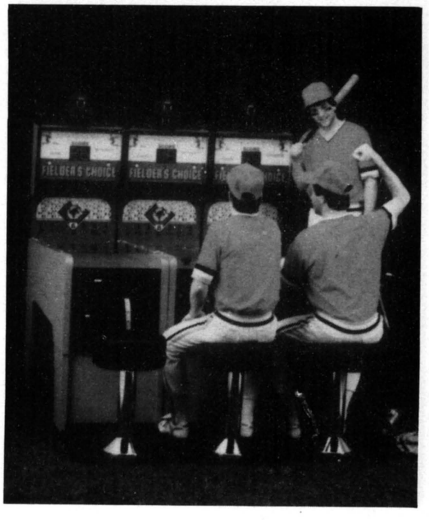
For more information, ask your distributor or HMS Monaco et Cie Ltd., 135 W. 20th St., New York, NY 10011; 212/691-9000.

CLOWN ROLLDOWN and FIELDER'S CHOICE from BayTek



Clown Rolldown is a skill game with artwork of clowns, balloons and hearts. Roll down six balls with the intent to make a high or low score.

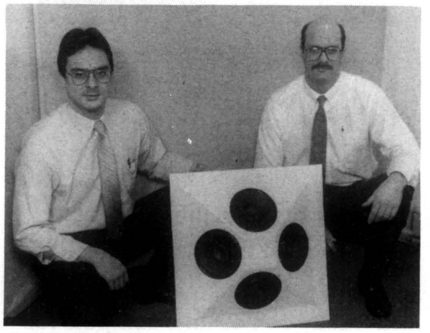
Fielder's Choice is a baseball-themed rolldown game. Try for a high score (game describes scores in baseball terms). Colors are mandarin red and emerald green. A baseball hard hat on top of the cabinet attracts attention.



Features on both games include: 69" tall x 22¼" wide x 72" long; free-standing cabinets; automatic coin and/or token operation; flashing lighted winner's beacon; audio voice and sound effects; single ball release; faceplate target lighting. Options on both include: ticket dispenser; attached stool; game and ticket counters; custom colors.

For more information, ask your distributor or BayTek, Inc., 1077 Sunlite Dr., Oneida, WI 541555; 414/822-3951.

Ceiling Systems Loudspeaker Series from L.A. East



Ceiling Systems Model SD-48 (patent applied for) is a new concept in loudspeaker design, taking full advantage of today's suspended ceiling tile technology to offer a very low-cost speaker system for use with jukeboxes. This new technology will be on show at ACME.

Features: direct radiator design (kills annoying echo); flat response over a wider spread of sound; super dispersion pattern (projects full range of hi-fi music or voice announcements in all directions... means buying less speakers, shorter system installation time); reduced hot spots; unique grill design (no sound interference); infinite baffle (blends with modern ceiling components to improve sound); quick installation (designed to be installed in minutes; no cutting holes in ceiling or suspending speakers from ceiling); low profile design (doesn't protrude from ceiling); exclusive components (L.A. East has its own lab and has designed an exclusive coaxial speaker. You can also customize by choosing your own 8" loudspeaker choice).

For more information, ask your distributor or L.A. East, 127 Union St., Hatfield, PA 19440; 215/362-2890.

Thumbnail Sketch

JUDY POTRATZ

Would you hire an all-girl crew to collect machines, supervise arcades, maintain equipment and tend redemption routes? Operator Judy Potratz and her husband Gordie did . . . and do. They employ 13 women on their route (Maple City Amusement Co. Inc. in Hawley, Pa.) to perform precisely those tasks. Yes, they also have several men on the payroll, and they value the guys highly, too. But in this company, the gentler sex makes up the majority.

"Women need to become more involved in this industry," Judy Potratz asserted in her soft, thoughtful voice. Judy herself is quite heavily involved in coin-op, as an equal partner in and co-owner of Maple City Amusement along with her husband. And she has nothing but praise for the females in their crew. "Our girls are reliable, conscientious, personable, and they're used to dealing with people," Judy said. "I'm not a female chauvinist, but I think women are an overlooked work force."

'It was supposed to be a little mom and pop business that Gordie and I could run three or four days a week. . . As it turned out, the business mushroomed and we just expanded on that route.'

Judy and Gordon were restaurateurs and tavern owners 10 years ago when their own operator approached them about buying the rural part of his coin machine route. "It was supposed to be a little mom and pop business that Gordie and I could run three or four days a week," she explained. "We like working together and it sounded interesting. As it turned out, the business mushroomed and we just expanded on that route."

As Maple City's expansion continued, the area's labor shortage prompted Judy and Gordie to turn to the local female labor pool. It's worked out fine for all concerned . . . and it reflects the progressive personalities of the man and woman who run this growing, successful firm.



"WE'RE EQUALS"

Married for 20 years, this couple shares responsibilities all the way down the line. Gordie arranges the financial end, does projections, deals with bank, and creates the long-range business plan. As for Judy, "I basically do about 75% of the collections myself. In the office, I arrange the scheduling for our crew. I do a lot of decision-making about equipment needs, rotation, records, ordering supplies, etc. When it comes to long-range strategy, we have a lot of 2AM conferences, because we make joint decisions," she smiled.

How did the locals react to the sight of a woman who co-managed a coin machine route? "It helped that we used to run a bar," Judy recalled, "because people remembered seeing me working alongside Gordie, doing the same thing. I did get a little resistance initially from a few location owners. But now, most of them realize that I am the boss. Gordie and I are the bosses together. We're equals. Sometimes a new location owner says, 'I want to talk to the owner,' and usually I say 'That's me' and get them to talk to me. On the whole, men are very supportive. It's not a problem."

Of course, Judy and Gordie's Maple City route gets plenty of help from their crew of eight stalwart men. "The men include our technicians, who have

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degrees, and our moving crews and our route people," Judy explained. The Maple City crew also has a distinct "family" flavor. Judy's mother Roberta works for them as a collector. And Judy and Gordie's son, Andrew (now attending college), designed many of their computer route management programs, including a special program to help manage skill cranes.

MAPLE CITY'S ROUTE

Maple City Amusement operates in 90 locations, both street stops and arcades. Most are within a 35 mile radius of home base. "This is the Upper Pocanos," Judy explained, "so it's a recreational area with fairly large summer and winter resorts. We have a summer peak and then a winter peak with the ski business. It's also a rural area, so we have a lot of mom and pop stores and small taverns, too."

'In the last couple of years we've gotten into snack and juice vending. It's a very steady business. We have gotten prime locations such as schools, etc. I thing we've missed the boat by not getting into it sooner.'

Business is increasingly challenging, Judy said, but "ten years of hard work, building a solid reputation and learning as much as we can, is starting to really pay off. We're growing all over the place!"

A key factor in Maple City's growth is an emphasis on planning for the long term. "In coin-op, the big dollars aren't always there day by day," Judy explained, "but it's a business that's going to be here a long time. So you need a long-term perspective to keep growing. Our expansion is basically into arcades that we're setting up with 10-year leases. We're planning on being there in the twenty-first century. Now that's a long-term investment!"

Another long-term growth area for Maple City is pool leagues. "Our pool leagues are very heavy in the fall," Judy said. "We recover every one of our existing tables and buy new ones when we can afford to." The leagues are run by the bars, offering men's, women's and mixed league action which keeps them busy up to three nights per week. Electronic darting hasn't made much of a dent in her region — yet — but Judy says they'll explore ways to change that fact next year.

Vending comprises a third growth area for Maple City. "In the last couple of years we've gotten into snack and juice vending," Judy said. "It's a very steady business. We have gotten prime locations such as schools etc. I think we've missed the boat by not getting into it sooner."

INNOVATIVE REDEMPTION

Innovative marketing of prize-vending cranes plays a big part in Maple City's current success. Their redemption program includes gift certificates (redeemable at local merchants) or merchandise. Their major mall arcade includes a built-in prize center. Players can "trade up" for touch lamps, appliances, etc.

"Right now the gift certificate is our most popular item," Judy stated. "When people bring their tickets or small prizes out of the crane, we assign a point value to each prize. We have a formula which lets us convert the point value into dollars. The store accepts that certificate from us, and then we just pay the store a check."

And boy, do customers like this reward system. "People love it, because they can go to the shoe store, the appliance store, or many others," Judy said. "Our winners have traded in their certificates for refrigerators, stoves and other large items. The other day, a lady came in and asked if she could trade up for a car. I told her, if you win enough plush, you can! It's a nice way for the customer to enjoy playing the skill crane, and yet be able to get something practical for their investment."

Judy's crane crew works on salary plus commission. "The girls have an incentive to make sure the cranes look perfect. It keeps our redemption earning steadily." Three girls stay "on the road" keeping track of crane prize vending and restocking.

Using the computer program designed by son Andrew, Judy carefully watches the win percentages of each crane, trying to keep the win value at 50% or higher. "If you suddenly see the crane is only giving 30%, it means something is wrong," Judy explained. "Maybe the prizes were packed too tightly, or the mechanism is malfunctioning. On the other hand, if a crane suddenly goes to a 150% win ratio, it means a customer may be using a coat hanger, or tipping the crane, or there's some other problem. Our crane computer program allows us to keep very tight control."

'Our winners have traded in their certificates for refrigerators, stoves and other large items. The other day, a lady came in and asked if she could trade up for a car. I told her, if you win enough plush, you can! It's a nice way for the customer to enjoy playing the skill crane, and yet be able to get something practical for their investment.'

GAMES & MUSIC

Maple City's video revenues have fallen off significantly in recent times, "but part of it is our own fault," Judy conceded. "We haven't been able to buy as many titles in recent times as we would have liked, and you do need that splurge of hot new games to keep income high." Maple City will make

some major investments in video this March and April, she added.

The reason for this timing: "We make a third of our entire year's income during July and August, so it makes sense to buy the hot new pieces just before our summer season. Then we can pay for them!"

Jukeboxes are a "small but crucial" part of Maple City's route. Judy and Gordie operate about 50 jukeboxes (45-only and combos). "We do a lot with Eastern Music and Mobile Records, and they've been very good at getting the records I ask for," Judy said. "But you have to order quickly — as soon as a record peaks, they discontinue it." Judy is building her own library to keep those jukes humming.

'Operators have to change as business conditions change. That's why education and financial planning are so critical. Too many operators try to run their businesses by the seat of their pants. If you don't take advantage of all the seminars offered by AMOA and your state association, you're missing the boat. Sometimes, you learn just one idea which saves you thousands of dollars.'

Dedicated CD jukeboxes are "definitely" in Maple City's future, Judy advised. Lower prices on CD jukes would be "a real help," Judy said, "because many of my jukeboxes earn under $30 a week. We have some good locations that do $100 per week, but out here in the rural areas, those are the exceptions. They're few and far between!"

MANAGEMENT STYLE

Judy and Gordie run their company by the numbers. . . literally. "We do a lot of work with our computer to project ROI," Judy said. "We believe in long-range planning and try to determine where we want to be five years from now." Most planning sessions occur between 9PM and midnight, Judy said, because that's a quiet time when she and Gordie can confer without being interrupted by phone calls, visitors and emergencies.

Very few of their location agreements are cemented by contract, Judy admitted with a regretful tone. Most of their business is done on a handshake. "I know we should have more contracts, but we took over a route that had been going 20 years and it's hard to change things after 20 or 30 years."

Still, Maple City's overall philosophy is just the opposite of "doing things the same old way, because that's how we've always done them." Said Judy: "Operators have to change as business conditions change. That's why education and financial planning are so critical. Too many operators try to run their businesses by the seat of their pants. If you don't take advantage of all the seminars offered by AMOA and your state association, you're missing the boat. Sometimes, you learn just one idea which saves you thousands of dollars."



RELATIONSHIPS WITH LOCATIONS

All of these efforts have earned Maple City a fine reputation with its customers. "We pride ourselves on quick, efficient service," Judy said. "We have a good crew of people who are conscientious. That helps a lot."

As former location owners themselves, Judy and Gordie have a keen appreciation of the needs of different types of locations. "Generally we do a 50-50 split," she explained. "But in resort areas, we may get 60% since the equipment is on location a relatively short time. It's a courtesy for these locations to offer the equipment to their customers and they see it that way.

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"Our bars are important to us, too," she continued. "Not just the locations owners, but also the people who come in and patronize our locations. We try to meet any reasonable request and get them what they ask for."

A good reputation with locations means good "word of mouth". . . and that also helps explain Maple City's growth in today's tough market. Said Judy: "We turn down locations. We very rarely solicit them."

In a time when many operators have mixed emotions, about their industry, here's a company that's unabashedly optimistic. In a time when many firms are cutting back, here's one that's expanding. Working in concert with husband Gordie and the male part of the team, Judy Potratz and her all-girl collection/redemption/arcade crew are living proof: you can't keep a good woman down!

Good Solution for a Scary Problem

by BOB RONDEAU

Being a veteran of this business for 40 years or so, I'm one of the fellows who remembers when the 45 single first came out and eventually replaced the 78. The 45s were a blessing in terms of size, unbreakability, storage, etc. In those days, we had conversions to outfit the 78 jukeboxes to handle the 45s which was great because there were many locations that just didn't warrant the expense of a brand new 45 machine. Not so with CD and that's a problem since not every location is worth the investment of such a machine. How history repeats itself.

Okay, in a few years, the CD boxes will be worked down the line into those places the same way we rotate pins, videos, darts and pool tables. But what about right now? More specifically, what's going to happen to all those 45 boxes if the operators can't get records for them? This is a scary dilemma for a lot of operators as the major labels give priority to other configurations of music while paring down their production of 45s.

Well, one of the great things about this business is that its very own people so often come up with solutions for its own problems. To be specific, I dropped in to see Wally Bohrer down in Milwaukee the other day and was mighty impressed with what he, Dock Ringo and some others came up with to fill the 45 singles gap. I stayed the afternoon to get the whole story and I even bought lunch (which should surprise a lot of people).

This group bought Record Source International from *Billboard* and intends to expand that radio-subscription concept to include jukebox operators. RSI's regular functions will continue (i.e. serving radio stations



with promotional 45s for airplay) but now operators will also be involved. And the one-stops will be involved as salesmen for the service.

As it was explained to me, there are about 225,000 or more jukeboxes out there that use vinyl 45s. The "new" RSI plans to make available all the 45s in the top ten as well as others they feel are headed in that direction. To "screen" the best new records, they'll combine the feedback from the hundreds of radio stations RSI already services with complimentary feedback from a network of 600 jukeboxes around the country and thereby determine whether a new song warrants being pressed.

So, operators will be able to buy all the hits and the pending hits they want, and in all the familiar musical formats (pop, country R&B, etc.). It'll be done on a subscription basis (six records will arrive every two weeks per subscription). While operators can subscribe month to month, quarterly or twice-yearly, the yearly subscription is best because it's cheaper and eliminates a lot of bookwork.

I really enjoyed this meeting with Wally and found myself biting at the bit to get involved in this effort to keep the 45s alive. But I promised myself and family that I don't want to bo back to the 8-day weeks and 14-hour days for at least another 7 months. But I'm excited and so were the members of the AMOA board when Dock and Wally announced the service at their Palm Springs meeting. Being a private enterprise, the association has nothing to do with it, of course. But since the M in AMOA stands for music, the group was mighty pleased to hear the news.

I personally feel good about this new service which not only Ma and Pa operators (I was one of these) can use right now but large operators as well. I'm also happy that Wally and Dock put it together. They are both great businessmen, great family men and great leaders in our industry. Just as important, they've been out there in the "jungle" listening to a drunk tell them how to fix the jukebox and what records to put onto it at 11PM at night.

They did their homework well. They saw the problem and found the solution. They contacted every major record label and got the support. If this works and gets the support of the operators, it will be one more example of people in our industry solving its own problems. Like the old dry cleaning joke goes: "How do you remove coffee stains from silk? With scissors." Maybe this system will be our scissors.

GRAPEVINE

international

CONDOLENCES — Marion Walker, former publisher of *Canadian Coin Box* magazine and a well-known leader of the lady trade magazine writers who've covered this industry for years, lost her husband Robert on the morning of Nov. 27. The 72-year-old gentleman suffered smoke inhalation when their home caught on fire. He was discovered by this brother in law, Eddie Sergent, after firefighters allowed him to enter the house. Marion was out of the house shopping at the time.

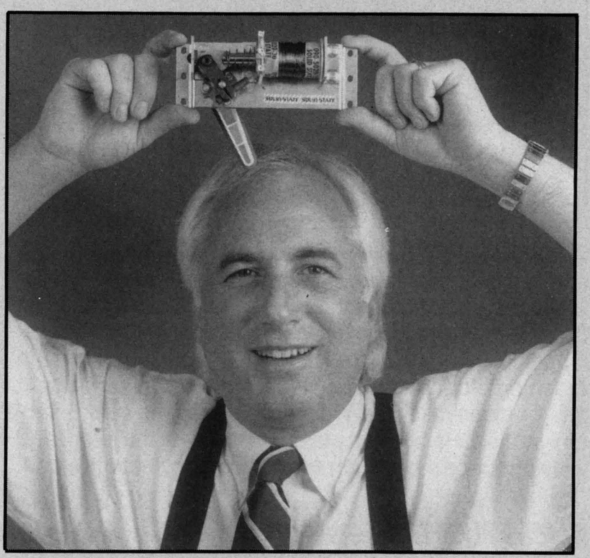
RePlay learned of these tragic events rather late, but joins with so many in both the States and the Provinces in sending condolences to one of its all-time favorite competitors. Marion's had a lot of heartache over the years, including the paralyzing accident of their son Robert Jr. many years ago, plus her own hip surgery problems. She's also enjoyed some glorious times and was very responsible for building and maintaining the publication's strength in the Canadian market.

Donations in Robert's name may be sent to the Canadian Paraplegic Assn., 520 Sutherland Dr., Toronto, Ont. M4G 3V9. Marion herself can be reached at 833 Second Ave. East, Box 187, Owen Sound, ONT N4K 5P4. May Robert rest in peace . . . and may Marion know that many folks have her in their thoughts.

midwest

AILING — The Michigan trade was shocked to learn that Roger Harvey (Cartel Distributing) suffered a stroke the night of Feb. 12. Some have been calling Cartel chief Hank Heiser to see if there was anything they could do. At press time, Hank told us Roger was still in Beaumont Hospital in Royal Oak and that his condition was improving. But, the odds are Roger could have some physical problems when he gets out. "But let's be optimistic," says Hank. Perhaps, but we very much like his thought about holding a benefit dinner or some such function for Roger (in league with Stella Fontana, Roger's former employer). There may be some physical therapy bills coming up and the trade would want to rally 'round their ailing friend. Count *RePlay* in.

KIDDIE RIDE ASSN. — AKRA, the newly formed American Kiddie Ride Assn., holds its first annual meeting at 9AM on March 10. Site is Suite 1601 of the Allerton Hotel on 701 No. Ave. in Chicago. Discussed at the meeting will be a new group rate insurance package for AKRA members; special lease and financing programs for members from Firestone Financial Services; and more. A board of directors will be elected, too. AKRA's Marty Gall invites all interested parties to join AKRA and attend the meeting. A block of rooms for AKRA members has been reserved at special rates: singles and doubles $69 per night. For more information, call 800/633-3436 or 612/827-5588 in Minnesota.



DATA EAST IS 'SOLID' — Solid state, that is. Their new solid state flipper assembly has been declared "a complete success" by pinball chief Gary Stern. "We have built our entire run of *RoboCop* pinballs with our patented solid state flipper," he said. "Operators report it works virtually flawlessly and reduces service calls." Now, with their new *Phantom of the Opera* pin, Data East is changing the cabinet flipper button switch to a microswitch. "Only with a solid state flipper can gold microswitches be used," Stern stated, "again increasing reliability." He repeated the "no flipper coil will burn out for one year, or I'll replace it free" guarantee on the new game.

CRANE HEARING — Michigan's Bureau of the State Lottery will hold a **public hearing** March 20 at 1 PM on a proposed regulation covering crane games. The regulation would implement previous legislation concerning standards for license application, manufacturing and operation. Rules would take effect 15 days after filing with the Michigan Secretary of State. All interested parties are invited to send written comments or respond in person. The hearing takes place in Conference Rm. 3, UP Level, Ottawa Bldg., 611 West Ottawa, Lansing, Michigan.

POKER BAN — The Chicago suburb of Burbank banned video pokers and video card games "in taverns only" on Dec. 13, hoping to end gambling on the machines. Non-liquor locations can still have the machines. That ordinance was upheld in late January by a Cook County judge, according to an item in the *Chicago Tribune.* The paper said the judge's okay of the law could prompt other suburbs to pass similar measures.



JUKEBOX SHOWING — Sandler Vending Co. hosted a very successful showing of the new Rock-Ola *Laser 2000* dedicated CD jukebox on Jan. 25. Distributor David Sandler, along with service chief Mike Smith, led several Upper Midwest operators through a basic course on the machine's benefits. "The more operators learn about this fabulous machine, the more amazed they are," Sandler smiled. He booked plenty of orders at the event and will announce more such schools and promotions soon.

NAMA EDUCATION — Vending firm owners, managers and employees can get a lot of job training at NAMA's second annual National Education Conference, Aug. 15-18 at the Ambassador West Hotel in Chicago. For more information, call NAMA at 312/346-0370.

VETERAN ALERT — Not you military service guys, we're talking to you lads with 40 years or more in coinbiz. Steve Kordek, president of the Half Century Club Int'l., calls all senior tradesters (members or not) to a meeting of the HCI in the afternoon of March 9, ACME's opening day. The get-together occurs in the Williams suite of the Hyatt Regency. The concierge has the room number; find him near the registration desk. Please, let's see all of you there. Let Steve know your ideas about future events and purposes for this trade vet group.

SHAFFER BUYS ROUTES — Ohio's Shaffer Dist. purchased two of the largest routes in Ohio, according to area sources. Both situations were "special," including the retirement of an operator who had no heir to take over his business. It's a plus for this distributor, but these two purchases coming so close together is coincidental and should not be interpreted by any means as the beginning of a consolidation trend in the Midwest.

southeast

FLETCHER BLALOCK was the "patriarch of the Florida Panhandle" as one of the area's largest music operators for many years until he sold his routes in the mid-1970s to concentrate on real estate. Born only two years after the turn of the century, he died Feb. 8 from heart failure in his home town of Pensicola. A life-long Wurlitzer fan, Blalock began operating them in the early 1930s with the models *P10 & 412* when 78s were the record configuration. He soon became a Wurlitzer distributor, eventually selling many thousands of units through his F.A.B. Distributing with offices in his home town, Atlanta, Columbus and New Orleans. About the time WW II began, he moved to New Orleans, working there till the mid'60s when he returned to Pensicola, selling the non-Florida branches of his distributorship to Wurlitzer. He finally exited the business around the time Wurlitzer shuttered its New York jukebox factory, so it's safe to say he was with that venerable organization, practically from beginning to end. He's survived by a large family, including sons Fletcher E. Blalock and Albert Blalock. Both worked in coinbiz for some time. Additional survivors include daughters Mary, Linda and Jeri, plus several grandchildren. Family members, headed by his wife Maxine, said farewell Feb. 11 at services at Harper Morris funeral home. Fletcher also leaves behind many friends. Sales manager Bob Bear told us: "He was a good friend and a wonderful customer. I would have liked to attend the services, but I'm one of those fellows who would rather remember his friends the way they were before they passed on," he said from his retirement home in Stratham, Mass.



MARS WELCOMES MVI — Miami Vending International is now part of the network of authorized service centers for Mars Electronics products. They'll serve primarily the South Florida and Caribbean market. Shown from left are MVI's Frank Dichazi, George Jenerette, Domingo Martine, Shaheed Haniff and "Andreu." Congratulations!

A FORD IN HIS FUTURE — Birmingham Vending Company (Birmingham, Ala. and Orlando, Fla.) has awarded a 1990 Mustang Convertible to operator John Abbott (Abbott Vending of Tell City, Ala.). John won the car in a blind drawing on Feb. 4 at the FAVA (Florida) vending show. Anybody who bought a Rowe juke-

box or vending machine from Birmingham during 1989 was eligible for the drawing. John will actually receive his brand new vehicle early this month. "We thank everyone who participated in our successful promotion!" said Birmingham's Jerry Spiegelman.



BRADY HOSTS SEMINAR — The first weekend seminar group with Frank "the Crank" Seninsky (Alpha-Omega Amusements) took place at Brady Dist. in Charlotte, N.C. on Jan. 20-21. All of those who attended rated the affair with an "A." (We mean that literally. Frank asks for evaluations.) The "students" said Frank's presentation was very enjoyable and that "several tips he presented each day will be turned into a larger bottom line profit for my company." "Informative and well worth the money," said another. "A casual approach to serious issues. It works," stated a third.

Shown here are (seated, left to right) Mike Wood (Industrial Food Services, Waynesville), William Thevaos (Owl Music, Charlotte), Brady's Tom Keil, James Watkins (Watkins Music, Albemarle) and Shaffer Johnston (Sunrise Recreation, Conway, S.C.). Standing are (left to right) Joe DeFravio (Bros. Amusements, Hilton Head Island, S.C.), Brady topper Jon Brady and Woodrow Smith (Sunrise Recreation). Not pictured: attendees Raleigh Rosow and Chris Brennan, both of Brady. For his part, Frank thanked Jon and all the "Brady bunch" for being terrific hosts. Not only did Jon offer his facilities, he also threw a two-hour party with open bar and snacks Saturday night, and provided lunch for all on Sunday.

northeast

JAMES GRIFFITHS has been appointed VP of International Operations for Valley. In this post, he will promote current Valley products and extend the firm's interests to other product lines. He was previously the firm's director with responsibilities for international operations. Valley President Chuck Milhem said Griffiths was "instrumental in the progress and rapid expansion of all our business overseas."

ROSETTE will bow its new line of 1990 quality plush for redemption operators at ACME. Regular and jumbo plush comes in over 170 different assortments with over 100 different styles suited for jumbo cranes. Check it out at booth 2320.

A GOTTLIEB GUY — New York State's Johnny Bilotta is still spitting fire. Is he angry? No, just full of pep and vinegar. This as he approaches his 70th birthday and after marking his "first" half century in coinbiz, 40 years of which involved the Gottlieb product line. He well remembers Dave, Nate and Sol Gottlieb. He also says the firm's modern-day incarnation, Premier, is on a roll. He loves their *Lights, Camera, Action* flipper and has been extolling its virtues to his operator customers. "They have a great name and a great product," he likes to say. "Hey, I go back to the early days with this company, and their current leader Gil Pollock is maintaining that legacy." Why don't they make guys like you anymore, Johnny?

STEPHEN CHERNIN has joined S.O.S. Good Stuff Corp. (Long Island City, N.Y.) as national sales manager, crane division. He was previously PMI Toys' east coast sales rep. You can reach Steve at 718/937-3333.



BILL TREGER joined Betson's redemption and novelty marketing staff in February. From 1982-90, he was New Jersey's bureau chief and top investigator for the Bureau of Amusement Games Control and New Jersey division of Alcoholic Beverage Control. In that time he became the state government's expert on redemption games. He's also been active in NAGRA, the North American Gaming Regulators Assn. and has served as its treasurer since 1988. His extensive knowledge and experience in the industry itself (particularly Jersey shore arcades) and in official regulation of same, make him a great addition to Betson's redemption team, execs said. (Thanks to photographer Tom Halliwell for the portrait.)

BIG LOU — Vending Times' music and games editor Lou Perfidio got his photo and a write-up in the *New York Times* recently. Times reporter Douglas Martin, in his "About New York" column, told how he interviewed Lou while the trade journalist was playing pinball at a Times Square saloon (and at some other, more "colorful," Times Square locations). While passing on Lou's claims to pinball-playing fame, the essay also informed readers about pinball's 60th anniversary and described some of the allure of today's hi-tech flipper games. Nice going!

southwest

CROAKER *DEBUT* — Exidy's got a new game called *Croaker* and you can see it at the ACME show. No additional details were available at presstime, but they firm's Virginia Kauffman did say their fun redemption rolldown game *Twister* will feature some new updates. Among them: new cabinet, attract lights, plex canopy and infra-

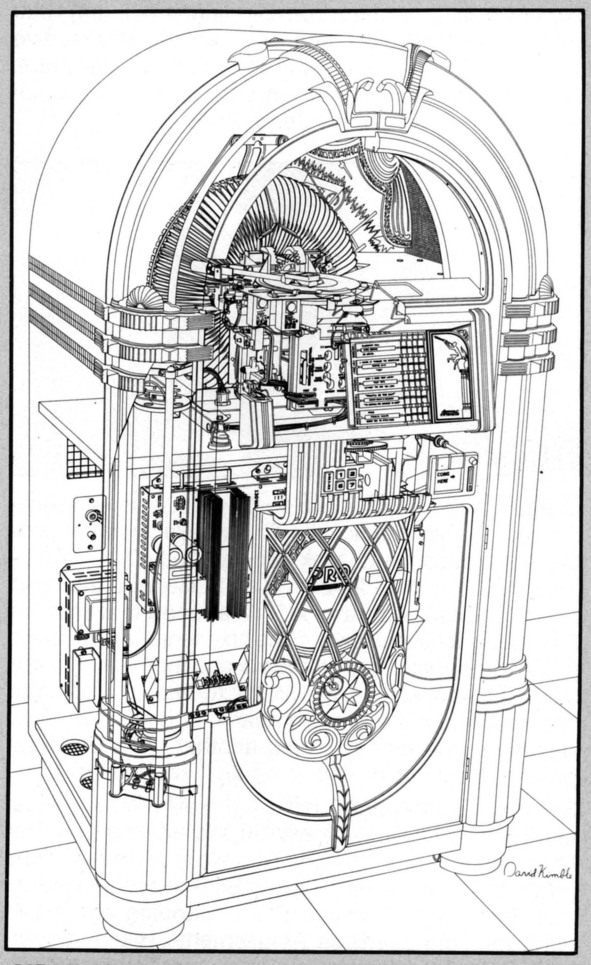
red optic sensor switches. Gameplay is still the same: fun! "When banked with four or more, this game has enjoyed 1,500 to 2,000 plays per week," she stated. Operators who have tried *Twister* make comments such as "Our players love the challenge, and I like the easy maintenance." Virginia told us one large chain said the ROI is "top drawer" because of the steady earnings. "They told me it's created a whole new interest in ball skill games," she added proudly. See both *Twister* and *Croaker* at Exidy's exhibit booth at ACME.



DRAGON SLAYERS — Seen here is (at right) Pete O'Neill, director of intellectual security for Taito America, paying a friendly visit to Jon Daugherty, whose United Artists Theater Amusements group (UATA) operates arcades based in UA motion picture lobbies across the land. The visit capped off an amicable agreement reached by the two firms, regarding an orderly end to UATA's use of genuine imported parallel boards of *Double Dragon.* The two fellows negotiated an agreement whereby UATA immediately began removing the Taito parallels from UATA locations.

AAC MEETING — The Amusement Assn. of California met in late January. Nearly 30 operators met to discuss 1. new L.A. County licensing fees; 2. "condition 7," a guideline often used by the Alcoholic Beverage Control to keep amusement games out of liquor-licensed locations; and 3. possible AAC fundraising events.

SPIRIT OF DESIGN — Operator Sue Monday (Century Vending, Gardena, Calif.) is off and running with a brand new business. She's providing consultation and interior layout and design services for new arcades. With the arcade segment of the industry enjoying continued health, operators in Southern California (and other regions) are, believe it or not, still opening new sites. That's where Sue comes in. Her company is called "Spirit of Design" and it provides complete designs, color schemes from the ground up. "I've been working with some people up in Reno," she said, "and we'll be doing a whole arcade in connection with a miniature golf course. The player will feel as if he's inside of an Egyptian pharaoh's tomb." To put Sue's creativity and expertise to work for you, call her at 213/532-5483.



AIRBRUSH ART — Here's a black and white sketch that's about to be turned into a lush, full-color rendering of the Antique Apparatus nostalgia-style jukebox. The artist in question is David Kimble, famed illustrator whose mission in life is to raise airbrush illustration to a fine art. He's done just that with cutaway views of everything from antique racing cars to the *U.S.S. Enterprise* (of "Star Trek" fame). Antique Apparatus chief Glenn Streeter felt David's talents would be just right to



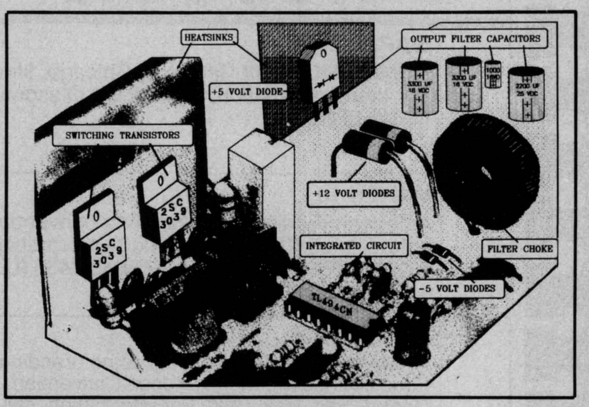
help promote his growing product line, and he's right! Seen in the photos are David (right) and Glenn at the latter's plant. The classic sports cars belong to Streeter, whose motto is "older is better" (except where Rowe mechanisms are involved; those go inside his machines). See Glenn's beautiful jukes at his ACME booth or ask your Rowe distributor.

KUDOS — C.A. Robinson's sales topper Hank Tronick has been named Giant of the Industry by CCMA, the California state operator association, and will be so honored on May 4 at the group's convention in Indian Wells (the Hyatt Grand Champions resort is the venue). . . Stan Jarocki (Grand Products) marks his 40th year in coinbiz the 14th of this month. If it wasn't for that salt & pepper hairdo, Stan would look like he just joined up. He started out on the line at the old Seeburg and worked his way up the exec ranks to stardom. Then it was off to Electra Games, then Bally Midway and finally Grand. When you see him at the ACME show, give him your congrats. He's now eligible for membership in the Steve Kordek club.





AUCTION! If headcount and sales mean anything to you, the first Seeburg-sponsored auction of used equipment was a success. The affair took place Jan. 20 at the Seeburg factory service center in Orange, Calif. and all kinds of coin-op games and music machines went on the auction block. Thanks to operators Dave and Rich Shuhy (Small Change, Canoga Park) for the photos.



A typical switching regulator power supply.

WHOOPS! The illustration above should have accompanied this month's Technical Tips article by Randy Fromm on repairing power supplies. We goofed when we prepared his pages for print, but found the helpful piece of art in time to get it into this section. His column begins on page 154.

RUN TO THE SUN — A lot of operators probably think their distibutors have all the perks, going to factory meetings and lolling away on the golf course between banquets and cocktail parties. Well, there are many "Willie Loman" trips they have to take during the year (like those tooth-grinders that bring them into O'Hare in the wee hours and back out that afternoon on the plane home when they wonder "couldn't this have been done by a fax?"). Well, some of the factory gatherings aren't quite as stringent as others as Atari and Nintendo have declared.

Atari's upcomer takes place May 6-10 at the Four Seasons on Maui. Knowing the troops at Atari, we'll bet this trip to paradise will offer a lot more than the "hammering" to buy equipment. Of course, Atari has a pretty good track record so maybe there'll be velvet on those sales hammers. There should also be lots of fun stuff apart from the more serious machine talk for dealers to enjoy. Like its machines, Atari always tries to go first cabin.

Then comes Nintendo, gathering its dealers July 19-22 at Le Meridien on Coronado Island, San Diego. This will be the 7th reunion of the Nintendo distributor family and dealers will be interested to see what they have in store for coin-op as Messers Arakawa and Stone gather their troops to chat about the market and the wares they have to meet its demands.

NAMA MEETING — San Jose hosts the NAMA Western Convention & Exhibit for the first time this year. The March 23-25 event carries the theme, "Finding and Winning New Customers." New products shown will include microwave vending machines. For more information, call NAMA at 312/346-0370.

EPYX TO CH. 11 — Epyx, which created and built the handheld *Lynx* color video games for "the other Atari," has filed for Chapter 11 status. "This event has no direct impact or indirect impact on Atari-Tengen that I can think of," said Dan Van Elderen of Atari Games (the separately owned and managed firm which is known to us for their coin-op products).

DATEBOOK

MARCH 9-11
ACME 1990, Hyatt Regency, Chicago, Illinois. For more information, contact Bill Glasgow, Inc. at 312/333-9292.

MARCH 10
American Kiddie Ride Assn. first convention. Allerton Hotel, Chicago. For more information, call 612/827-5588 in Minn. or 800/633-3436 (U.S.).

MARCH 23-25
NAMA Western Convention & Expo (Vending & Food Service Mgmt.). San Jose Convention Center, San Jose, Calif. For information, call 312/346-0370.

MARCH 30-31
Georgia AMOA Annual Trade Show & Convention. Holiday Inn, Roswell. For more information, contact Stan Miller at 404/424-8105.

APRIL 19-22
FAVA 1990 Annual Music & Games Convention & Trade Show, Omni Expo Center, Orlando. For more info, call 904/878-3134.

APRIL 29 — MAY 1
AMOA & AAMA Government Affairs Conference, Washington Court Hotel, Washington, D.C. For more information, call AMOA at 312/644-6610 or AAMA at 703/548-8044.

MAY 2
AAMA Annual Board Meeting & Election of Officers. Washington Court Hotel, Washington, D.C. For more information, call AAMA at 703/548-8044.

MAY 2-6
"Team Dart V," the AMOA National Dart Assn.'s International Team Championships. Sahara Resort & Casino, Las Vegas. For hotel info, call 800/634-6666. For tourney info, it's 414/263-2444.

MAY 3-6
California Coin Machine Assn. anual convention, Hyatt Grand Champions Resort, Indian Wells. For more information, contact Cindy Urcan or Kathy Waldie at 916/441-5451.

MAY 4-6
Northeast Regional Amusement Machine Convention & Trade Show. Trump Regency Hotel, Atlantic City, New Jersey. For more information, contact Sue Matterson at 518/439-0981.

MAY 11-12
OCMA Expo '90 Convention & Trade Show, Ohio site TBA. For more information, contact OCMA at 614/221-8600.

MAY 18-19
OCMA Expo '90, Ramada Inn North, Columbus, Ohio. For more information, contact OCMA at 614/221-8600.

JUNE 7-10
WAMO Spring Convention, Holiday Inn, Stevens Point. For more data, call 414/529-4704.

JUNE 15-17
ICMOA Annual Meeting, Clarion Inn at Eagle Creek, Findley, Ill. For more information, contact ICMOA at 708/369-2406.

JULY 10-11
Latin American amusement machine exposition, U.S. Trade Center/Maria Isabella Sheraton Hotel, Mexico City, Mexico. For more information, contact AAMA at 703/494-2758.

AUGUST 10-12
AMOT (Tennessee) Annual General Membership Meeting & Trade Show. Vanderbilt Plaza, Nashville. For more information, contact Jan Green at 901/521-1234 or 601/371-1000.

SEPTEMBER 13-15
Michigan Coin Machine Operators Assn. annual convention and trade show. Clarion Hotel & Conference Center, Lansing. For more information, contact MCMOA at 517/372-2323.

OCTOBER 11-14
NAMA National Convention, Orange County Convention Center, Orlando, Fla. For more information, contact NAMA at 312/346-0270.

OCTOBER 16-18
AMOV 32nd Annual Convention & Trade Show, Cavalier Hotel, Virginia Beach, Va. For more information, contact Charles Rowland at 804/262-9283.

OCTOBER 25-27
AMOA Expo '90. Hyatt Regency (and two other hotels), New Orleans. For more information, contact AMOA at 312/644-6610.

NOVEMBER 9-10
Pinball Expo, Ramada Inn, Rosemont, Illinois. For more information, contact Robert Berk at 216/369-1192. For exhibit information, contact Mike Pacak at 800/321-2722.

HOTHITS PLAY LIST

Top 45s and compact discs on jukeboxes as rated by operators & programmers. ★ = significant crossover activity.

POP

★ 1. **OPPOSITES ATTRACT,** *Paula Abdul (duet with The Wild Pair), Virgin 99158*
2. **FREE FALLIN',** *Tom Petty, MCA 53748*
3. **DOWNTOWN TRAIN,** *Rod Stewart, Warner Bros. 22685*
★ 4. **ESCAPADE,** *Janet Jackson, A&M 1490*
5. **ANOTHER DAY IN PARADISE,** *Phil Collins, Atlantic 88774*
★ 6. **LOVE WILL LEAD YOU BACK,** *Taylor Dayne, Arista 9938*
7. **I WISH IT WOULD RAIN,** *Phil Collins, Atlantic 88738*
8. **HOW AM I SUPPOSED TO LIVE WITHOUT YOU,** *Michael Bolton, Columbia 73017*
9. **TOO LATE TO SAY GOODBYE,** *Richard Marx, EMI 50234*
10. **BLACK VELVET,** *Alannah Myles, Atlantic 88742*

CW

1. **STATUE OF A FOOL,** *Ricky Van Shelton, Columbia 73077*
2. **NOBODY'S HOME,** *Clint Black, RCA 9078*
3. **HARD ROCK BOTTOM OF YOUR HEART,** *Randy Travis, Warner Bros. 19935*
4. **AIN'T NOBODY'S BUSINESS,** *Hank Williams Jr., Warner/Curb 19957*
5. **ONE MAN WOMAN,** *The Judds, Curb/RCA 9077*
6. **FIVE MINUTES,** *Lorrie Morgan, RCA 9118*
7. **OVERNIGHT SUCCESS,** *George Strait, MCA 53755*
8. **OUT OF YOUR SHOES,** *Lorrie Morgan, RCA 9016*
9. **SOUTHERN STAR,** *Alabama, RCA 9083*
10. **MY ARMS STAY OPEN ALL NIGHT,** *Tanya Tucker, Capitol 79810*

R&B

1. **WALK ON BY,** *Sybil, Next Plateau, 50111*
★ 2. **ESCAPADE,** *Janet Jackson, A&M 1490*
3. **REAL LOVE,** *Skyy, Atlantic 88816*
4. **SCANDALOUS!,** *Prince, Warner Bros. 22824*
5. **MAKE IT LIKE IT WAS,** *Regina Belle, Columbia 73022*
6. **CAN WE SPEND SOME TIME,** *Surface, Columbia 73028*
7. **I'LL BE GOOD TO YOU,** *Quincy Jones w/Ray Charles & Chaka Khan, Qwest, W.B. 22697*
8. **EVERYTHING YOU TOUCH,** *Smokey Robinson, Motown 2031*
9. **THE SECRET GARDEN,** *Quincy Jones with El Debarge & Barry White, Qwest/W.B. 19992*
10. **HERITAGE,** *Earth, Wind & Fire (featuring The Boys), Columbia 73205*

CDs

STORM FRONT, *Billy Joel, Columbia 44366*
GIRL YOU KNOW IT'S TRUE, *Milli Vanilli, Arista 8592*
FOREVER YOUR GIRL, *Paula Abdul, Virgin 90943*
JANET JACKSON'S RHYTHM NATION 1814, *Janet Jackson, A&M 3920*
HANGIN' TOUGH, *New Kids On The Block, Columbia 40985*
FULL MOON FEVER, *Tom Petty, MCA 6253*
. . . BUT SERIOUSLY, *Phil Collins, Atlantic 82050*
BACK ON THE BLOCK, *Quincy Jones, Qwest/Warner Bros. 26020*
COSMIC THING, *The B-52's, Reprise/Warner Bros. 25854*
SKID ROW, *Skid Row, Atlantic 81936*

HOTHITS BEST NEW

New singles rated chart-bound by our reporters. ★ = significant crossover activity.

POP

KEEP IT TOGETHER
Madonna - Sire/Warner Bros. 19986

ALL MY LIFE
Linda Ronstadt (featuring Aaron Neville) - Elektra 64987

FOREVER
Kiss - Mercury 876716

SACRIFICE
Elton John - MCA 53750

FLY HIGH MICHELLE
Enuff Z'Nuff - Atco 99135

SUMMER RAIN
Belinda Carlisle - MCA 53783

ALMOST HEAR YOU SIGH
Rolling Stones - Columbia 73093

I'LL BE YOUR EVERYTHING
Tommy Page - Sire/Warner Bros. 19959

★ ***GET UP! (BEFORE THE NIGHT IS OVER)***
Technotronic - SBK 07315

HERE WE ARE
Gloria Estefan - Epic 73084

YOU'RE THE ONLY WOMAN
The Brat Pack - Vendetta/A&M 1447

NO MYTH
Michael Penn - RCA 9111

PRICE OF LOVE
Bad English - Epic 73094

SOMETIMES SHE CRIES
Warrant - Columbia 73300

C/W

RIGHT IN THE WRONG DIRECTION
Vern Gosdin - Columbia 73221

STRANGER THINGS HAVE HAPPENED
Ronnie Milsap - RCA 9120

NOT COUNTING YOU
Garth Brooks - Capitol 44492

TIME FOR ME TO FLY
Dolly Parton - Columbia 73226

LITTLE GIRL
Reba McEntire - MCA 53763

MAYBE
Kenny Rogers (with Holly Dunn) - Reprise/Warner Bros. 3904

LOVE ON ARRIVAL
Dan Seals - Capitol 44435

WALKIN', TALKIN', CRYIN'...
Highway 101 - Warner Bros. 19968

KEEP IT IN THE MIDDLE OF THE ROAD
Exile - Arista 9911

HERE IN THE REAL WORLD
Alan Jackson - Arista 9922

OKLAHOMA SWING
Vince Gill with Reba McEntire - MCA 53780

BACK WHERE I COME FROM
Mac McAnally - Warner Bros. 22662

THIS HEART
Sweethearts of the Rodeo - Columbia 73213

QUITTIN' TIME
Mary Chapin Capenter - Columbia 69050

R&B

HELP THE CHILDREN
M.C. Hammer - Capitol 44497

JAZZIE'S GROOVE
Soul II Soul - Virgin 99145

WHIP APPEAL
Babyface - Solar/Epic 74007

ADDICTED TO YOUR LOVE
The Gap Band - Capitol 44490

I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED)
Billy Ocean - Jive/RCA 1311

TREAT YOU RIGHT
Luther Vandross - Epic 73258

PROMISES, PROMISES
Christopher Williams - Geffen/Reprise 22781

IT'S GONNA BE ALRIGHT
Ruby Turner - Jive/RCA 1290

SECRET WISH
S.O.S. Band - Tabu/Epic 73089

GIRLS NITE OUT
Tyler Collins - RCA 9174

TWO SHIPS
Jermaine Jackson - Arista 9933

COMFORT OF A MAN
Stephanie Mills - MCA 53769

WHATCHA GONNA DO WITH MY LOVIN'
Inner City - VVirgin 98999

I GET THE JOB DONE
Big Daddy Kane - Cold Chillin'/Warner Bros. 22719

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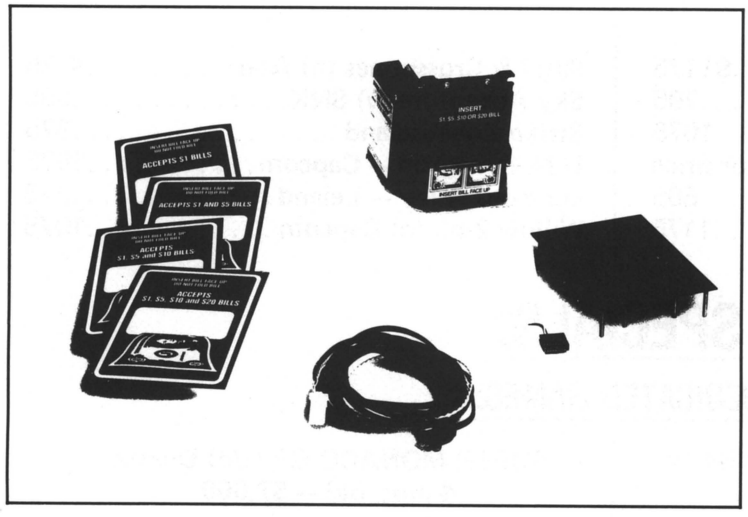

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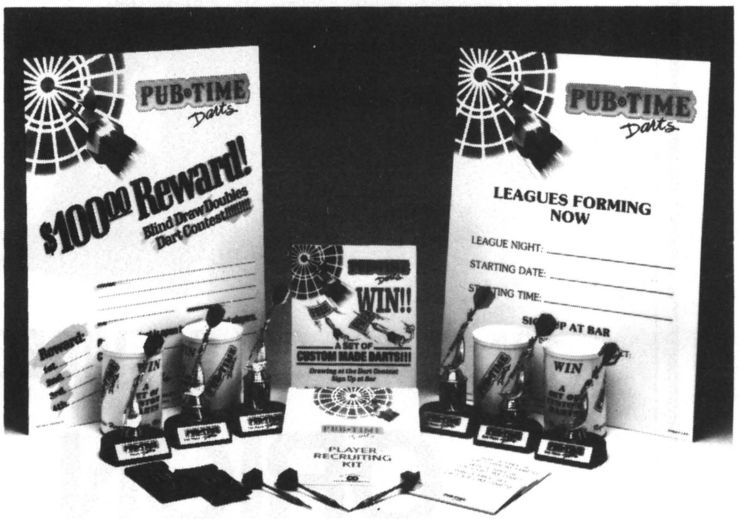

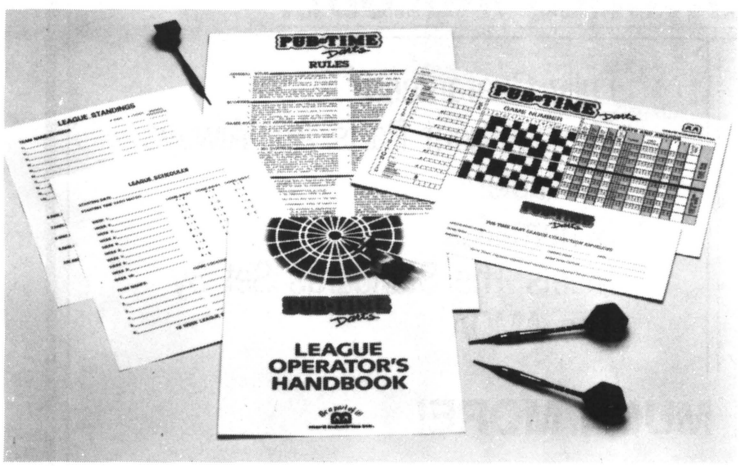

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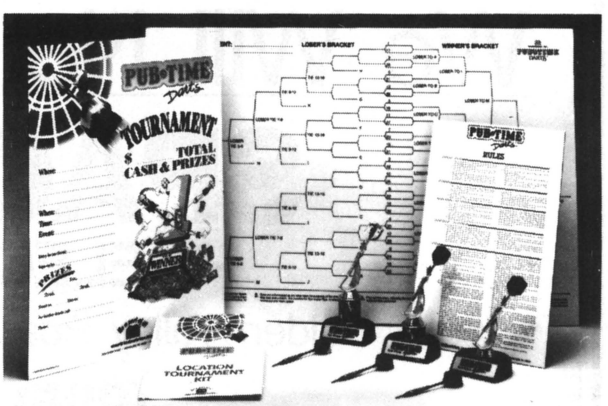

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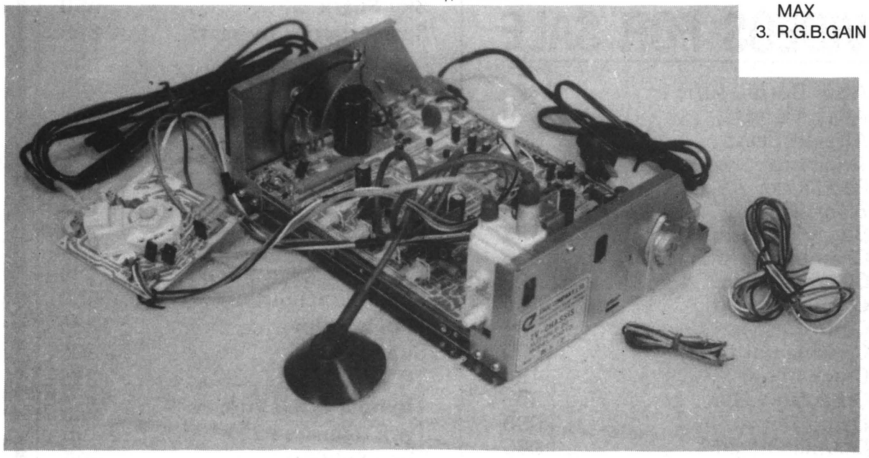

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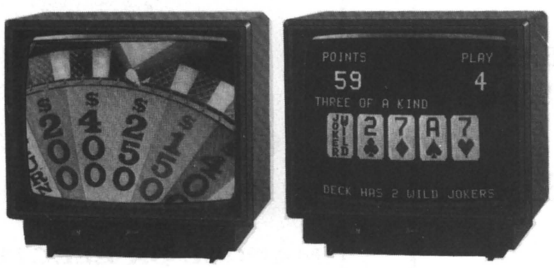

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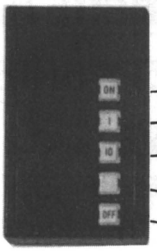

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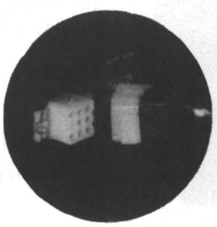

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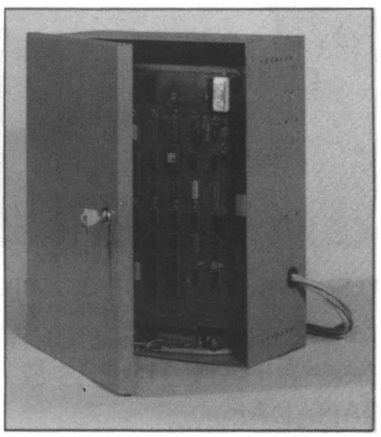

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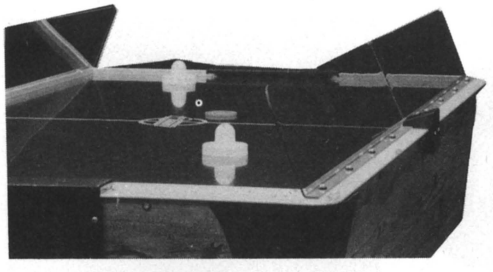

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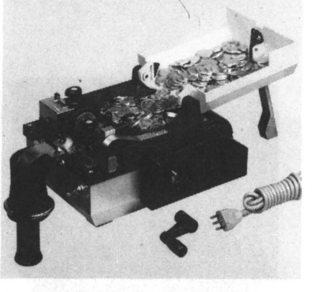

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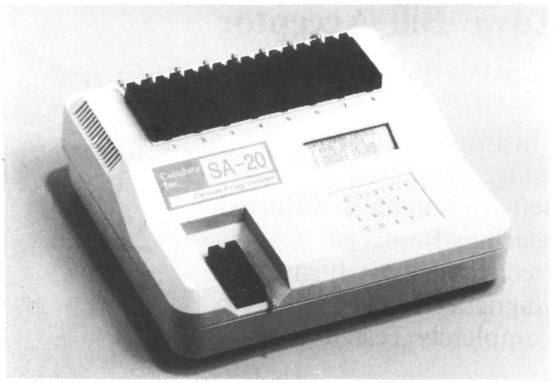

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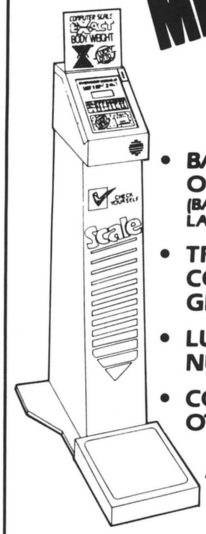

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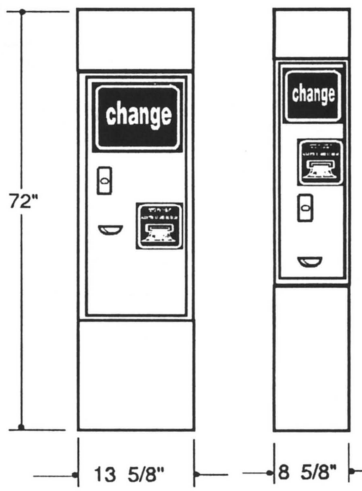

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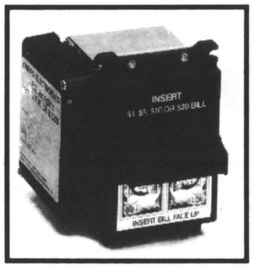

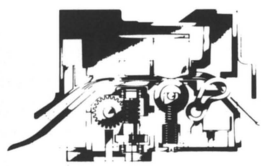

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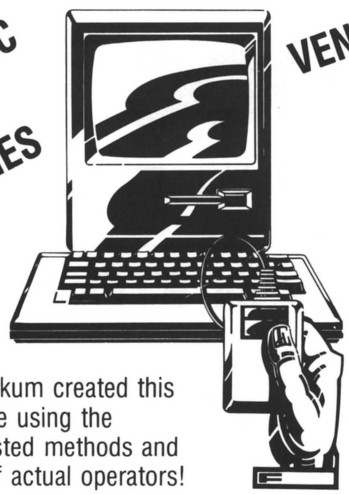

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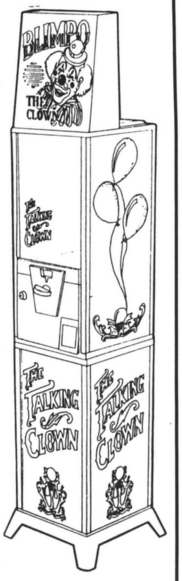

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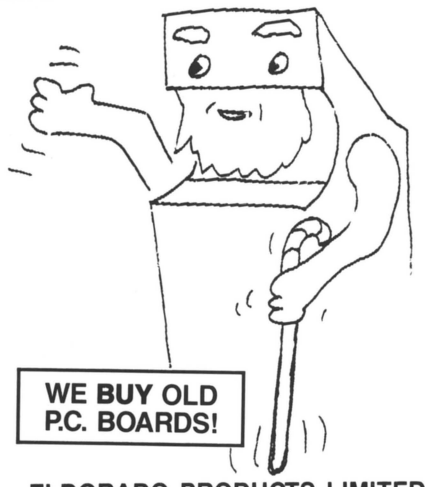

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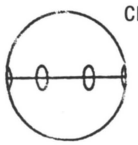



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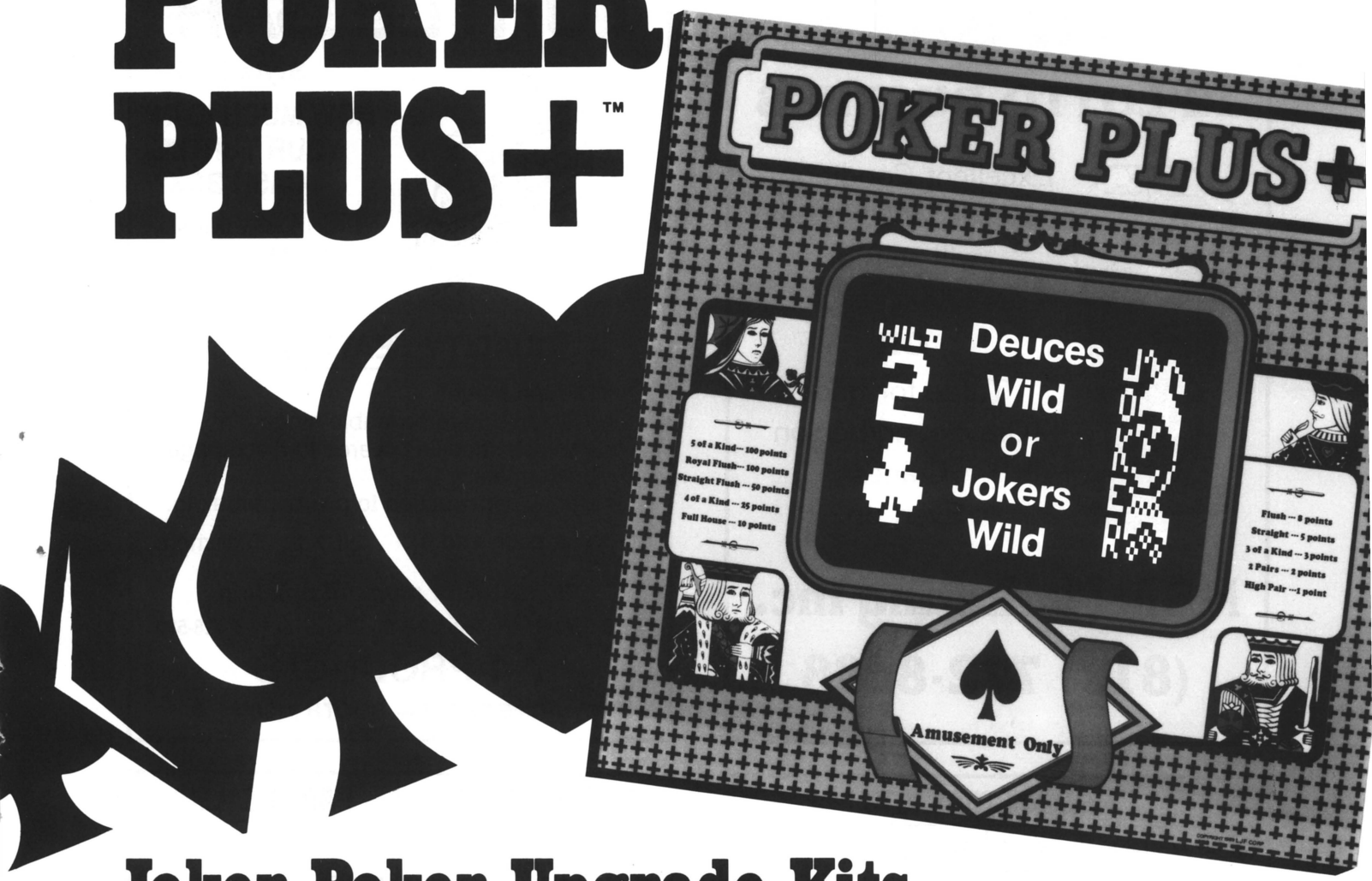

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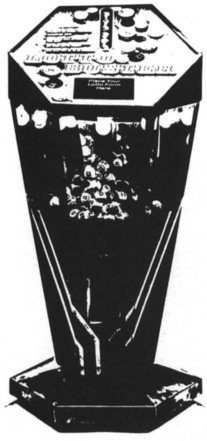

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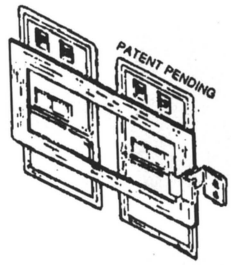

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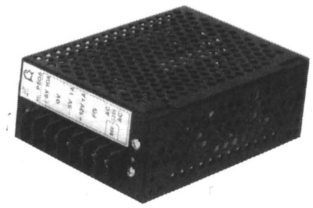

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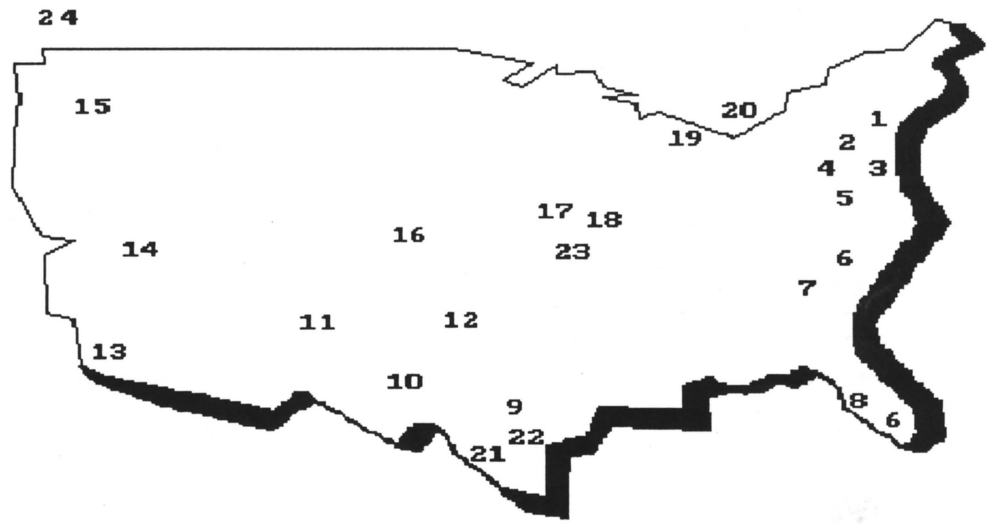

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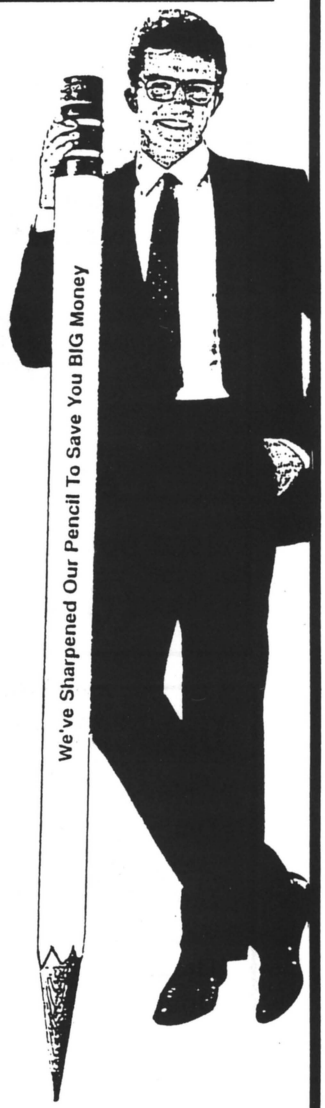

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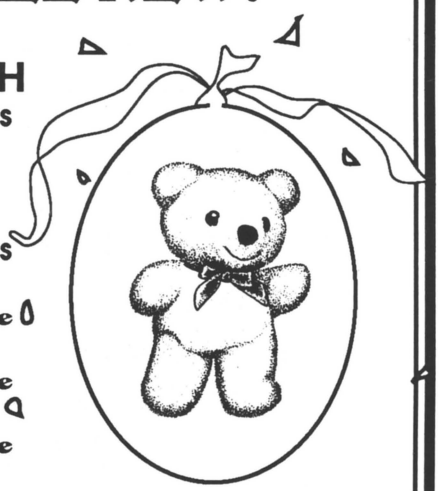

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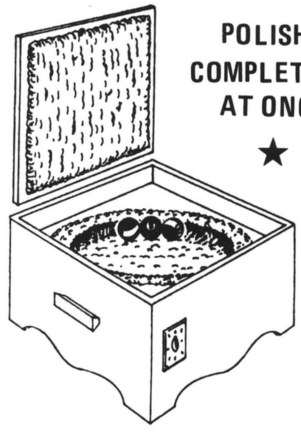

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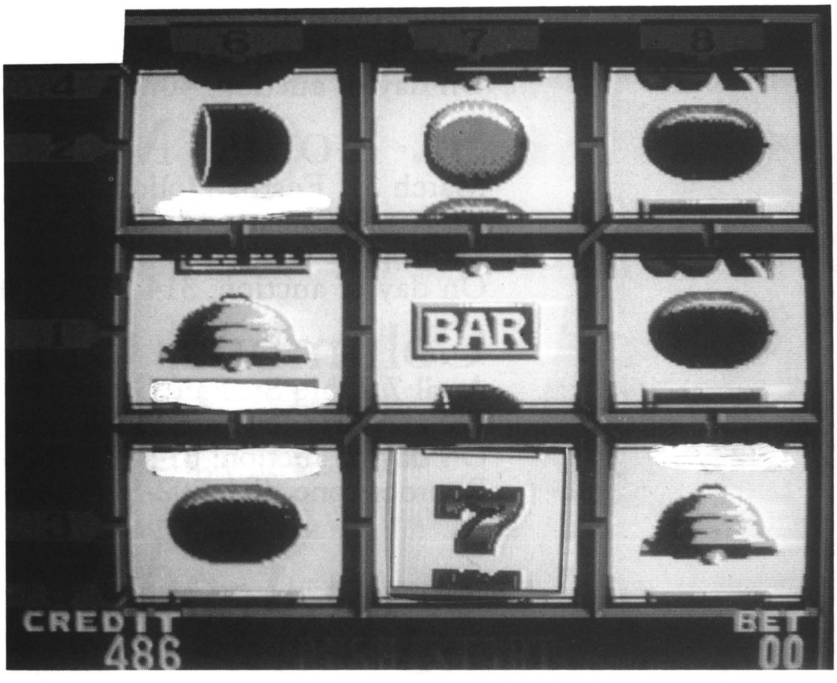

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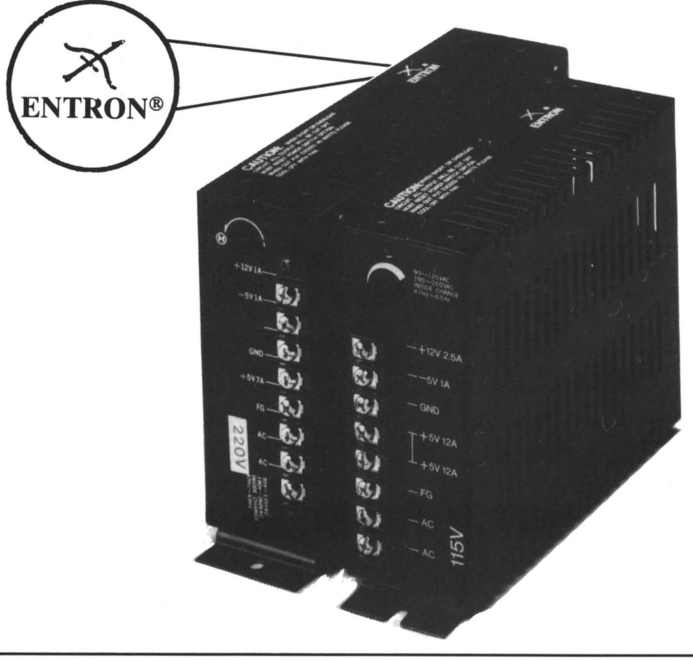

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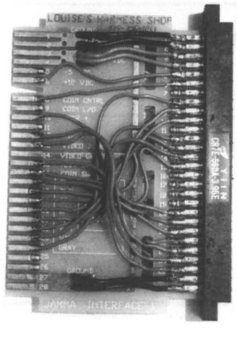

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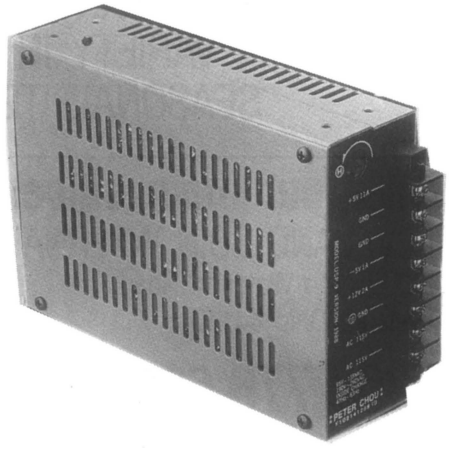

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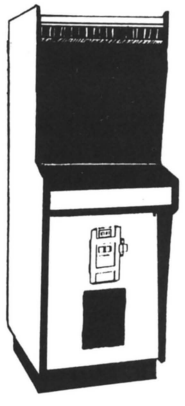

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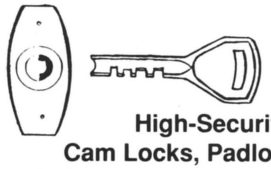

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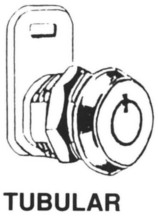

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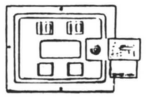

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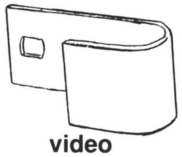

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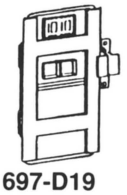

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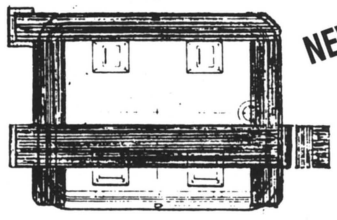

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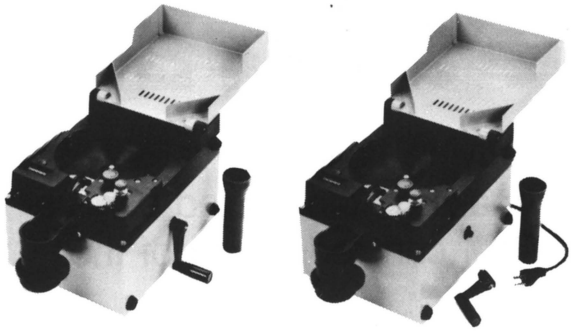

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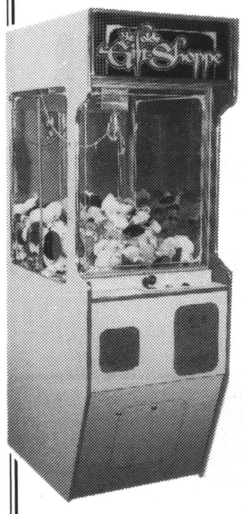

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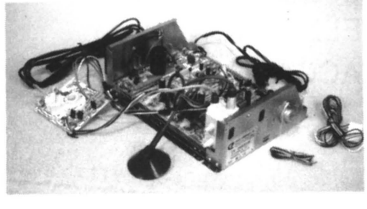

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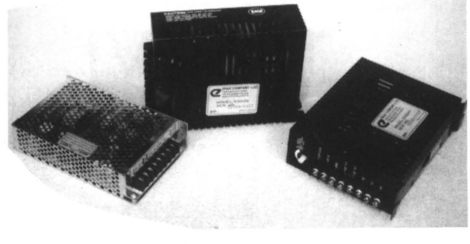

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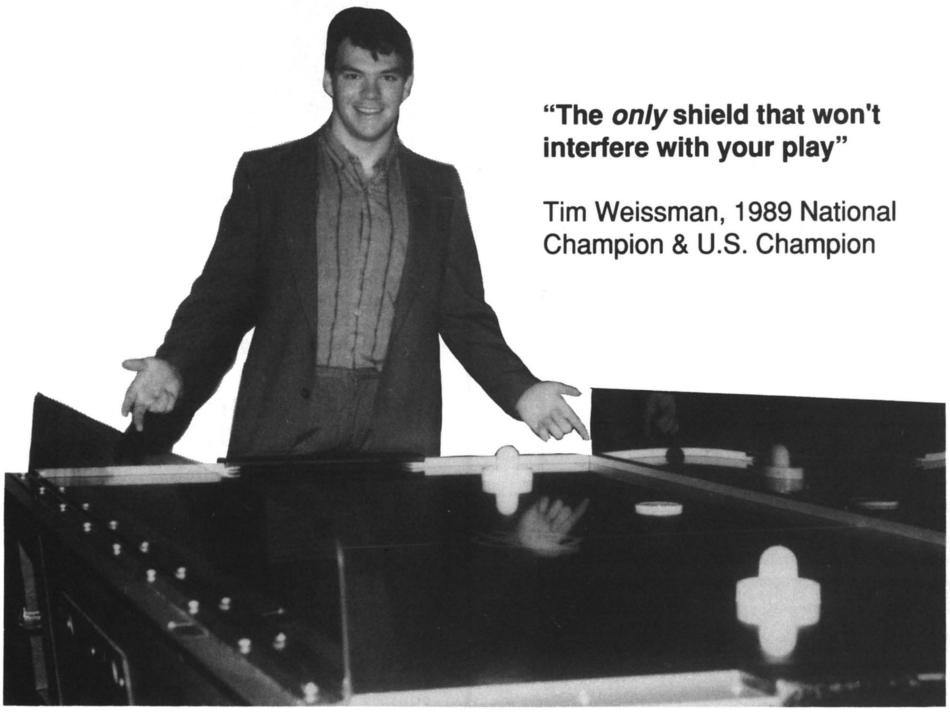

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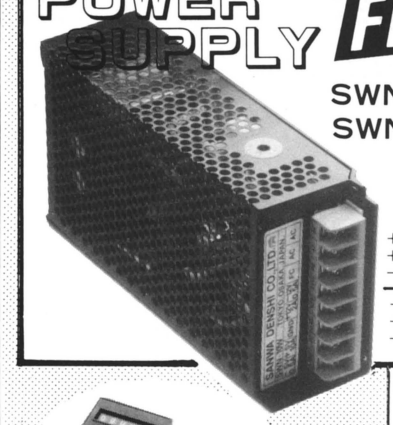

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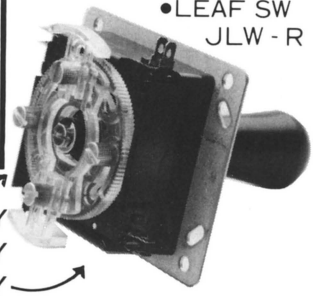

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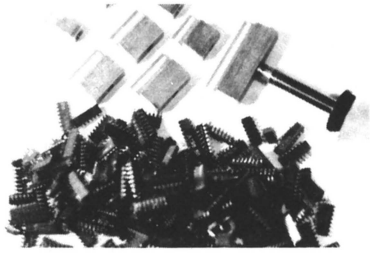

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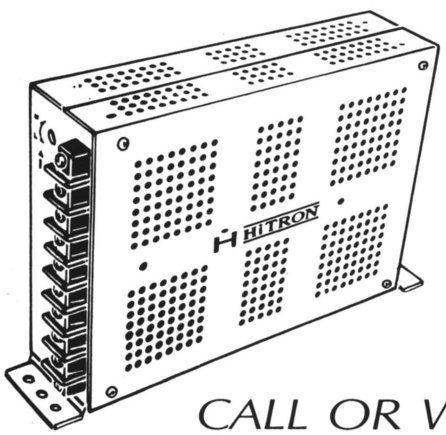

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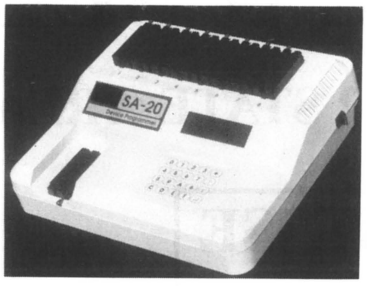

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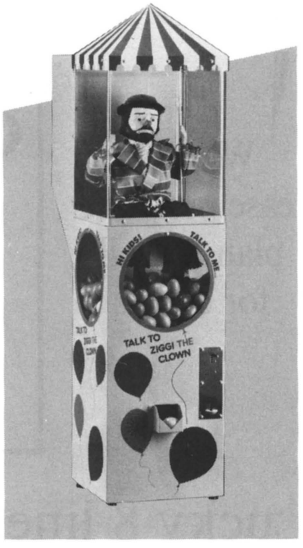

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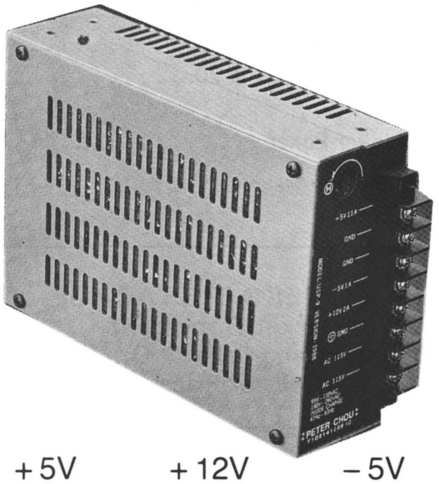

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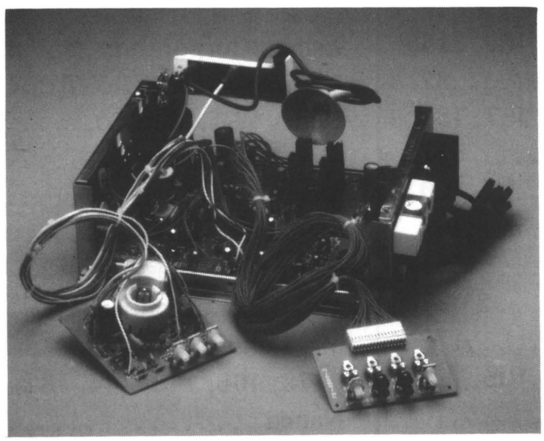

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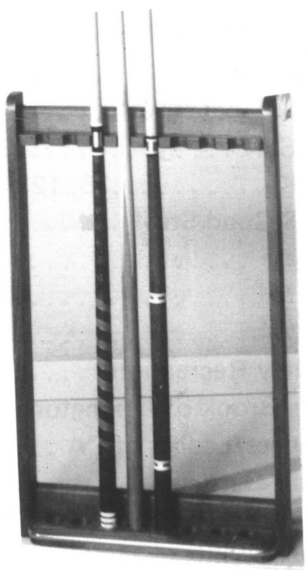

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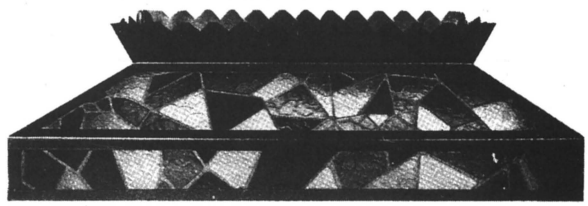

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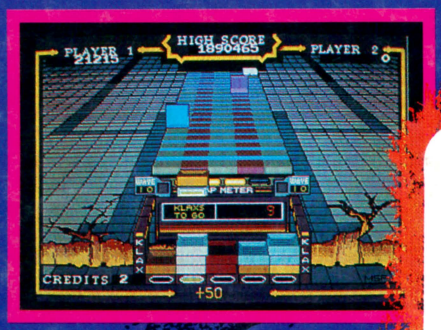
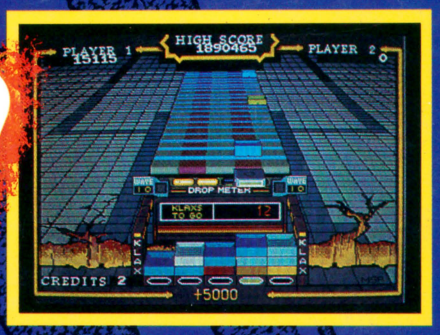
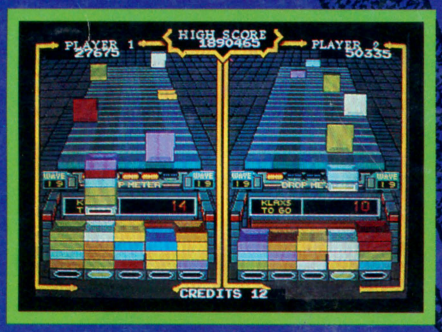


Make a basic KLAX by stacking three high.



Here, three blue tiles create a diagonal KLAX.



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