june 1990

RePlay

window on the world of coin-op entertainment



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OPERATORS!

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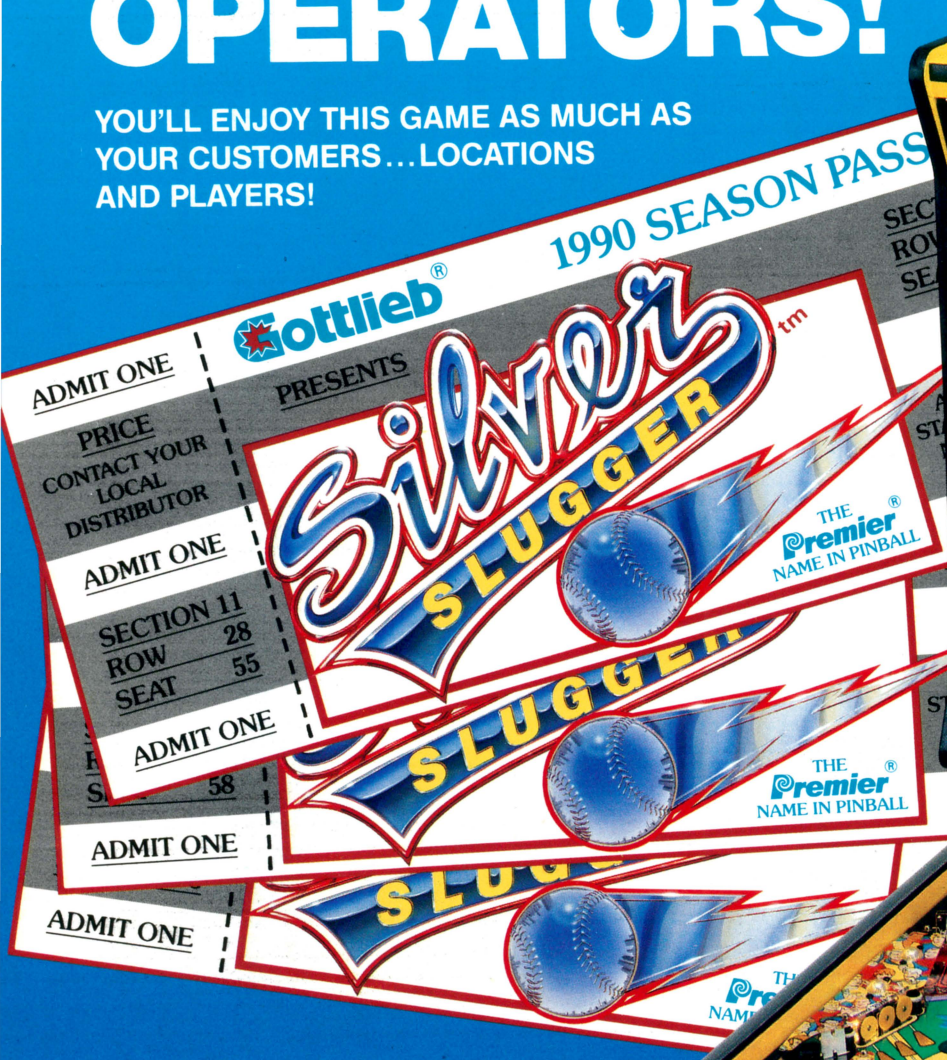





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HOT OFF THE PRESS!

LICENSE DEADLINE — If you receive this issue after June 1 and haven't filed for your 1990 jukebox performance licenses, you missed deadline. And if you hadn't licensed your jukeboxes in previous years, you've blown your amnesty as well. Although the agreement setting the new sliding fee scale wasn't announced by AMOA and the performing societies until March 22, the Jukebox Licensing Office (JLO) feels the operators knew it was coming and still had over 2 months to amass the money and file the forms.

Are operators who missed filing like the guys who blew the April 15 tax deadline? While the JLO is sticking by its June 1 deadline, we believe a simple call to them (and right away!) can smooth the waters if you explain why you were late and then send your paperwork & check off ASAP (company checks are accepted and made out to "Jukebox Licensing Office"). Their phone is 212/768-4330 although you may get a referral for a new number. (Please note that the number appears incorrectly on page 30). Forms were issued to all previously-licensed operators by mail. Additional forms can be scored from AMOA, from some state associations and from some 240 jukebox distribs who received batches of them from the JLO.

The fees run as follows: $275 for the first box, $55 for the 2nd through the 10th and $48 for each box thereafter. So, for a 100-machine music route, the total comes to around $5,000. Many operators have taken the money "off the top" of the jukebox collection. But with this sliding scale, how do you dun each location (that is, if you got him to agree)? We're not recommending this, but one operator used the $55 figure as his benchmark and said it wasn't so bad getting it from the "CD-type stop" but not so easy when he got down to the marginal "45" locations.

When we called **Melonie Krisza,** manager of the Jukebox Licensing Office in NYC on May 23, she said they've had a "nice response" from applicants and that the mailbag got heavier each day as deadline drew near. We expect her mailbox will be jammed all this week. Unlicensed operators will henceforth be at the mercy of the societies' "policemen" and word is one or more could be "vigorous" in a forthcoming "search and sue" mission.

CIGARETTE BLUES — On May 24, Health and Human Services Secretary **Louis Sullivan** announced his request of individual states to outlaw cigarette vending machines. Speaking at a Senate Finance Committee hearing, Sullivan said his intent was to limit tobacco sales to minors (which is already illegal in 44 states plus D.C.). The tobacco industry maintains (as does NAMA) that youngsters rarely buy cigarettes from machines (the American Medical Assn. recently determined that youngsters account for around 3.3% of all tobacco sales). Once again, operators can do their part by putting those **Minors are Prohibited** stickers on venders and maybe even moving the machines within clear eyesight of adult location personnel (Erie County, NY recently passed a law to move machines within 20 feet of location cash registers so personnel can monitor under-18 buyers.

YAMATE RESPONDS — On March 6, the U.S. District Court in New Jersey denied Yamate USA's motion for a preliminary injunction and impoundment order of allegedly counterfeit ***Lucky 8 Line*** games being marketed by Atlantic & Pacific Amusement (see details in *Grapevine).* Yamate prexy **John Dugas** responded: "While it's true we lost that round, we're confident we'll prevail when a full disclosure of evidence comes out at the coming trial. Furthermore, we disagree with the March 6 decision and have filed for an appeal with the Appeals Court and expect them to reverse the lower court. We also want to make clear to anyone using counterfeit *Lucky 8 Line* games that they do so at their own peril, inviting criminal and civil proceedings."

SEEBURG 45 PARTS — The "source" for spare parts for old Seeburg vinyl jukeboxes is now Wico. They bought a big stock of parts from the "new" Seeburg that are applicable to older 45 rpm players and together with those they will remanufacture, will shortly be offering 1,300 different shelf items. That's a big number, so we presume they cover some units that date back a bit. Computer printouts, with stock numbers, will be issued to all Wico salesmen, so contact yours if you need Seeburg spares. (PS: discontinued items may be reinstated if customer demand is there.)

RePlay

the Players' Choice

JUNE 1990

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

upright videos

		MODEL/MANUFACTURER	RATING	DIST.
➡	1	**TMNT (TURTLES) (Konami) (6)**	**9.49**	**96%**
	2	HARD DRIVIN' (Atari) (15)	8.70	45%
➡	3	MERCS (Capcom) (2)	8.50	33%
➡	4	GALAXY FORCE (Sega) (1)	8.33	11%
➡	5	BEAST BUSTERS (SNK) (5)	8.14	20%
➡	6	2-DUDE OFF ROAD (Leland) (1)	8.06	13%
	7	FINAL LAP (Atari) (19)	7.97	27%
	8	CYBERBALL 2072+ (Atari) (6)	7.88	36%
	9	BIG RUN (Jaleco) (1)	7.55	14%
	10	OFF ROAD (Leland) (15)	7.54	77%
	11	TURBO OUT RUN+ (Sega) (11)	7.40	46%
➡	12	TWO CRUDE (Data East) (1)	7.40	14%
	13	OPERATION THUNDERBOLT (Taito) (14)	7.31	48%
	14	OUT RUN (Sega) (42)	7.23	66%
➡	15	SLICK SHOT (Grand Products) (1)	7.19	11%
➡	16	KLAX+ (Atari) (3)	7.15	29%
	17	CHASE H.Q. (Taito) (18)	7.06	56%
	18	S.T.U.N. RUNNER (Atari) (7)	7.06	36%
➡	19	S.C.I. (Taito) (5)	7.00	23%
	20	MECHANIZED ATTACK (SNK) (12)	6.98	28%
	21	MIDNIGHT RESISTANCE+ (D.E.) (6)	6.95	30%
	22	SUPER HANG-ON (Sega) (35)	6.94	60%
➡	23	BATTLE SHARK (Taito) (1)	6.89	19%
	24	CYBERBALL (Atari) (15)	6.88	35%
	25	CRIME FIGHTERS+ (Konami) (15)	6.84	62%

+ indicates game was produced in both dedicated & software forms

best new videos

➡	1	G-LOC [u/r + s/d] (Sega)	8.38
➡	2	WGP [u/r + s/d] (Taito)	8.25
➡	3	FOUR TRAX [u/r + s/d] (Atari)	8.20
➡	4	SUPER MASTERS [u/r] (Sega)	7.33
➡	5	LINE OF FIRE [s/d] (Sega)	7.33

best software

		MODEL/MANUFACTURER	RATING	DIST.
➡	1	**FINAL FIGHT [H] (Capcom) (4)**	**9.11**	**72%**
➡	2	DJ BOY [H] (American Sammy) (2)	8.14	20%
	3	WWF SUPERSTARS [H] (Technos) (11)	7.99	81%
➡	4	CADASH [H] (Taito) (2)	7.96	17%
➡	5	ALIENS [H] (Konami) (2)	7.87	38%
➡	6	MVP (Sega) (2)	7.85	14%
➡	7	OFF ROAD TRAK PAK [R] (Leland) (1)	7.53	30%
➡	8	AIR BUSTER [H] (Sharp Image) (1)	7.50	7%
➡	9	VIOLENCE FIGHT [H] (Taito) (3)	7.44	13%
	10	GOLDEN AXE [H] (Sega) (12)	7.43	74%
➡	11	SNOW BROS. [H] (Romstar) (1)	7.28	13%
	12	ARCH RIVALS [H] (Midway) (12)	7.15	73%
	13	TOKI [H] (Fabtek) (6)	7.10	37%
➡	14	BUSTER BROS. [H] (Capcom) (5)	7.00	35%
➡	15	DRAGON BREED [H] (Irem) (1)	7.00	15%
	16	TETRIS [H] (Atari) (14)	6.98	70%
	17	ROADBLASTERS [S] (Atari) (33)	6.97	50%
➡	18	BADLANDS [H] (Atari) (4)	6.96	32%
	19	VS. CRIME FIGHTERS [S] (Konami) (7)	6.95	30%
	20	U.N. SQUADRON [S] (Capcom) (8)	6.92	37%

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

flippers

	1	**WHIRLWIND (Williams) (4)**	**8.80**	**69%**
➡	2	PHANTOM OF THE OPERA (D.E.) (3)	8.38	34%
	3	ELVIRA (Midway) (8)	8.25	55%
	4	EARTHSHAKER (Williams) (14)	8.19	56%
➡	5	ROLLER GAMES (Williams) (1)	8.03	24%
➡	6	POOL SHARKS (Midway) (1)	8.00	10%
	7	POLICE FORCE (Williams) (9)	7.71	48%
➡	8	GAME SHOW (Midway) (2)	7.65	28%
	9	MOUSIN' AROUND (Midway) (5)	7.60	38%
	10	CYCLONE (Williams) (25)	7.49	61%

➡ *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 10% of these operators appear on the Upright Videos chart, but promising new items appear under Best New Videos.*

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



RePlay magazine

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COVER

Bally/Midway execs Steve Blattspieler and Bob Lentz (on this month's cover) are grinning. They look like something has really tickled their fancy, don't they? Wonder what it is. Could it be those three great games behind them? Sure. You'll be grinning, too, when you've got Midway's new 'Pool Sharks' pinball cranking in the quarters from your tavern stops. You'll positively giggle once players become addicted to the hilarious ancient Viking football video, 'Pigskin.' And you'll feel positively smug about the long-earning, workhorse appeal exerted by the versatile video kit 'Tri-Sports.' Read our Cover Story inside, and discover how Midway's putting a distinctive stamp on its full line of video and pinball product.

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EDITORIAL

How many times have we heard the story of the merchant who responded, "oy, don't ask" when quizzed on the health of his business, when he had a vacation home in Miami and a daughter in her third year at Radcliff? Many people in our industry give you that "oy" number when you ask "how's business?" Yes, there are problems, but candidly: how many trade people missed a meal last week?

To constantly belabor the ills without mentioning the benefits of life in coinland is a personality syndrome shared by too many these days. As such, it is refreshing to talk to people who actually celebrate the successes they've scored rather than peek under the rocks to find the snakes that are so much fun to bitch about.

Okay, a load of old jukeboxes are sort of at the mercy of record labels as the latter cut back their supply of software. This will be sorted out (it's America, remember?). A lot of videos are still working the "kick 'em between the legs" theme (but don't the charts show this a favorite among the players?).

Some think video poker is the future. They think payoff poker will be legalized in all sorts of places (hopefully theirs) so they can plug them in, collect the money and never change the machine. It's grand to dream, better to work to get it, but better yet to keep a grip on reality. Reality says it'll be a tough go and to keep your eyes on the products that are legal right now.

Now comes the "new" dollar coin, expecting to be more successful than the "old" Susie because the dollar bill will be discarded. This is terrific, but not the key to riches unless the whole industry gets serious about upping the ante on game play. The dollar coin is a wonderful dream, worth working toward. But we've got to get many, many more half-buck videos and pins into the field right now, otherwise there goes a bit of the "perceived value" of a dollar coin offering three plays.

Some operators are doing fine with 50¢ games as you read this. Their "enemy" is the other operator across the road on quarters. One California operator has several pins in the same stop, some on quarters and others on 50¢, and he says the 50¢ ones get more play! Perceived value? Better game? Oy, why is this such a hard thing to get across? Think 50¢. Do 50¢! And maybe we'll see you at Radcliff commencement exercises.

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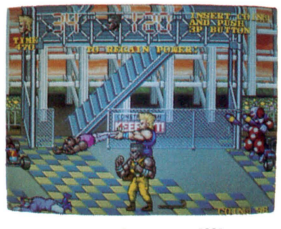
Double elbow headbash



Feet-swing a villian



Lift and hurl motorcycles

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INSIDE

JUNE 1990

SPECIAL ARTICLES

COIN MUSIC "SUMMIT MEET"
The Ohio Expo kicked off in grand style with a seminar analysis of the 45-to-CD jukebox music transition.....pg. 23

TECHNOS ON STAGE
The company that developed *Double Dragon* for Taito and then wowed the U.S. operators with *WWF,* has a new entry. Read about it and their American subsidiary, begining on.....pg. 32

HOT TIME IN D.C.
The AMOA honed its lobbying talents well at their Washington legislative conference. There were also congressional receptions held and more government friends made for the industry. See complete report, beginning on....pg. 41

AAMA SCORES ON MANY FRONTS
Besides their own effective work lining up more dollar coin votes, the manufacturer/distributor association plowed into an array of campaigns during their D.C. meet, all to help the industry's bottom line as well as their own.....pg. 53

WHO ARE THOSE GUYS, ANYWAY?
With *DJ Boy* riding the software chart, you may wonder who's behind it all. Read our report on American Sammy, beginning on.....pg. 63

ATARI SAYS ALOHA
Two new vids and one clever redemption piece were bowed by Atari, the foundation of so many hits, at their 17th annual distrib conclave on Maui. Details begin on.....pg. 74

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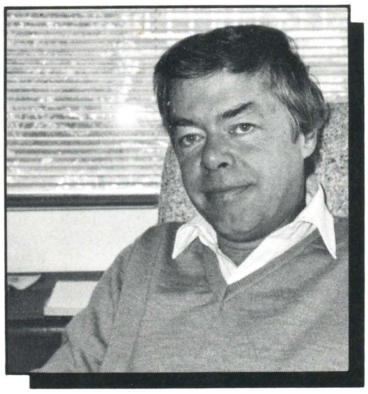

Some think if you could "eat talk" and I was sitting at the table, they wouldn't have to order any food. Yes, if you ask me for the time, I'm apt to tell you how to build a clock. I'm in the "verbose" club and I guess it's natural for someone like me to have a magazine to vent all this so-called "knowledge." While sitting with distributors out at the recent Atari convention, I told everybody (whether they were interested or not) about my bad back. Turns out a third of the people I've complained to have bad backs, and some have gone under the knife to cure it. Al Kress (not at the Atari meet but fighting the good fight in New York) said he's spent 4½ hours on the operating table getting his two busted discs to quit singing all the time.

I was crying "because I had no shoes until I met the people who had no feet." Then at the teeth of deadline, our Editor Marcus Webb got carted off in an ambulance with a back that brought new meaning to the word "bad." He's improving, but it was frightening to have someone so "key" to you taken away so abruptly. It made things electric and me nervous and antsy. So I'll potshot some thoughts rather than beat them to death.

Videos are doing okay, but the problem for dealers is getting enough of the better ones to fill operator orders. Music operations are gradually moving into CD but it doesn't mean singles are disappearing overnight (this 45 problem is not yet a killer, and people are ready to help). Warning to kit makers: please make sure all the goodies are in the package; operators don't like incomplete kits at all! Pins are looking oh, so good these days; operators must keep the fire burning by upping the play price. And as we say in Hollywood, "pool is cool" and thank heavens we have it in the machine mix.

Finally a warning (not that too many will read it): All you "solid industry citizens" who haven't licensed your jukeboxes yet, get hosed! Your amnesty will run out. Your brother operators will tar you. ASCAP and its boogyman will haunt your locations. So, force your trembling hand onto the checkbook and join the good guys right now. You know, maybe that's why Marcus's back is singing after bending over the computer for so many hours writing about this. You see what you did?

PLAYERS WILL LOVE HOW IT PERFORMS IN THE AIR. YOU'LL LOVE HOW IT PERFORMS AT YOUR LOCATION.



G–LOC AIR BATTLE can pump adrenalin through a body with about the same velocity that an F–4 gulps jet fuel. Ditto for the way coins will be rattling through the coinbox.

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G–LOC offers players 38 stages within three different player–selectable skill levels. The beginner level is a challenging 9–stage training course with plenty of action. The intermediate level introduces the use of the throttle and afterburner and sends players into 13 stages of faster paced aerial combat. The third level lets "Aces" engage in 16 stages of fierce, high–speed dogfights.

G–LOC Air Battle is available in upright, cockpit, and deluxe (moving cabinet) configurations. Each features realistic flight stick, throttle (with afterburner button), guided missile launcher, machine gun trigger,and continous play. Air sickness bags are not included.





G-LOC AIR BATTLE

LOSS OF CONSCIOUSNESS BY G FORCE

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VIEWPOINTS

Location Magazines

The idea of hotel managers (who generally lease their equipment from operators) having access to a trade publication *(RePlay* and *Play Meter)* has caused us some problems. Before buying a car at a dealership, I don't have access to any dealer trade publications as I'm not in their trade, I'm simply an end user. Hotels are likewise not in our trade, because this industry is a service industry.

The hotels, although not an end user, have access to pricing and product availability via the trade publications. Our ROI has suffered as a result. My locations take a subscription, read what is available and make their requests known. I'm put at a disadvantage by this inverted vertical dissemination of information.

I feel that the distributors should be (and are) one rung above the operator and that the location should be (but sometimes isn't) below us in a sense of product and service availability. With locations having access to a trade publication, the location is able to quantify our performance based on a numbering system.

The Players' Choice compiles information that many locations use to determine the performance of their operators. This is contrary to our industry which is primarily service-related, not product-related. Quantifying a service is like teaching a lobster to sing. It wastes your time and frustrates the lobster.

I think that AMOA-registered distributors, operators and manufacturers should be the only ones having access to our service industry trade publications, not locations. Should the trade publications monitor this problem? Should we teach lobsters to hum, not sing? Let's open this up for discussion. I'd prefer to have this printed in its entirety.

Sincerely
Steven Piantieri
Charles Music Co., Inc.
Orlando, Florida

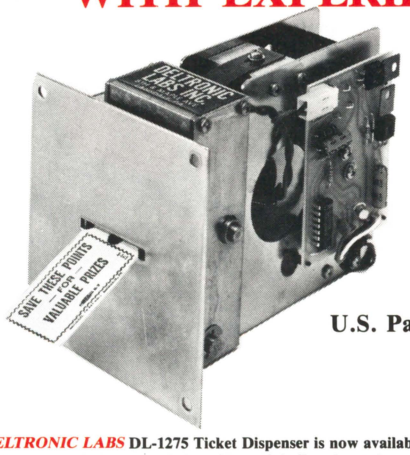
[Steven: fewer than 1% of our magazines go to locations directly, according to our subscription department. We have never solicited subscriptions from anyone who is not in the trade, although we've shown copies at industry shows (that have subscription blanks in them) and we're sure a magazine like RePlay *can "get around" into the "wrong hands."*

I'll be very personal here. I know a lot about publishing law but I don't exactly know (even now) if I have the legal right to refuse an unsolicited subscription from a hotel, bar or pizza shop. I checked one of our attorneys who told me I actually do have the right to refuse business, provided that I'm not discriminating because the customer is black or for some other reason precluded by Federal law. We have so few (less than 60) that go to locations that this subject has never been front-burned here. And some of those "locations" are actually bowling centers that, as you know, tend to buy their own equipment anyway.

I learned something as a result of your letter. I always thought I'd have to deal with "anybody," just like the distributor has to deal with the location owner demanding his own equipment if he has the cash to buy same. I can tell you money is not the problem (we don't have that much of a margin on a subscription price). It's the logistics of combing the list and killing subscriptions that's the issue.

Now, if magazines going directly to locations is your chief irritant, you will be interested to know that both Tavern Sports *and* Games & Leisure *are going to bar owners and carrying ads from "our people."* Tavern Sports' *newest edition has over 15 pages of ads touting coin-op products, and many were run by prominent industry companies. It also touted attendance at the AMOA show in New Orleans, but I think they did this without AMOA's knowledge.* Games & Leisure *had a full page ad from U.S. Amusement Auction carrying a photo of video games. Tell my why this ad was run. Okay, I'll wrestle with my own situation. But please understand that these location magazines are doing business (and carrying lots of stories) that may find their way into your stops. Most every hotel has a bar, right? ed]*

THE TICKET DISPENSER — WITH EXPERIENCE



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DELTRONIC LABS **DL-1275 Ticket Dispenser is now available in kits—for quick and easy installation on existing video, pinball and novelty games.**

For more than 7 years, top amusement manufacturers have relied on *DELTRONIC LABS* for quality ticket dispensers, backed by prompt and efficient service.

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- Centerline for tournament play
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- Sturdy, all plywood cabinet
- Electronic scoring with digital read-out (overhead scoring available as option)
- High impact polystyrene leg system
- Easy access to electronics and all parts
- Manual push chute (electronic coin mechanism or twin drop chutes also available)
- Easy removal of goal for service
- Deluxe model specifications: Height 31", Width 51½", Length 99½", Weight 590 lbs.

Dynamo

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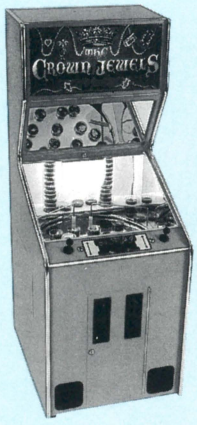
TOP SELLING GAMES



ACTION LOTTO



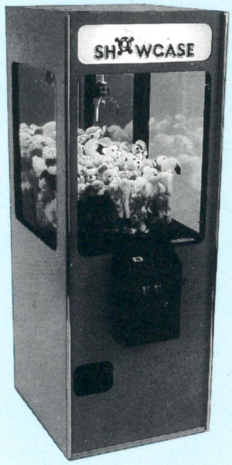
QUICK SILVER II



CROWN JEWELS 80



CROWN JEWELS 30



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To Makers of Kits

I commend the technical aspects provided for subscribers by Randy Fromm. His insightful ideas, along with a few of my own, have made a tremendous difference for me. For two years, I have been putting together these kits, and have enjoyed it to a point. If you are trying to sell a good game, then let's make it good!

We know when we are getting a good game, or do we? There are some aspects that we would like to see used. As one who spends a great deal of time putting these machines together, I feel that there are options that should be made available. If a game could be justified at starting with 50¢ and continued for 50¢, let's do it! As time progressed, we would offer the game starting with 50¢ and continuing for 25¢. Finally, starting at 25¢ and continuing with 25¢, thus increasing our ROI and making everyone happy.

A memory option would be a terrific option for high score contest. Battery purchases would be an additional purchase, yet well worth it.

When was the last time a game manufacturer put a kit together in a Dynamo cabinet, with an oversized control panel? Are they aware that the panel overlay is too narrow? The Williams cabinets *(Stargate, Defender, Joust)* are also wide. By making the overlay wider, it looks "pieced together." It takes time and money to readjust the machine due to the lack of a few inches. What is two inches?

Games hardware, the joysticks and buttons — let's use the ones that work. The molded contact switched joysticks break easily. Microswitches are less expensive and take up less space. They need less maintenance and make it possible to place buttons on both sides of the joystick. This allows for right- or left-handed players to challenge the machines on equal footing.

Thank you for the opportunity to express an opinion and add some input. I hope that what has been said can only improve the video arcade industry. I thank you for all considerations.

Bill Karron
Funtime U.S.A.
Daytona Beach, Florida

LETTERS TO THE EDITOR — *If you have something to say, RePlay has a place for you to say it. . . this "Viewpoints" section. Letters should be mailed to RePlay Magazine at P.O. Box 2550, Woodland Hills, CA 91365. While letters signed "Anonymous" are accepted and printed, please send your name and phone number in case we have any questions. Any questions? Call us at: 818/347-3820.*

Takin' it to the streets:
SNK unveils the NEO·GEO MVS25-4

Features up to 4 games in one cabinet!

Hinged Marquee Bezel for easy changing of title cards.

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Unique electro-illuminescent lighting highlights featured game.

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Lexan Control Panel

Change Games in Seconds. Easy accessibility to all electronic components thru front panel.

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MVS25-6 features up to six games in one cabinet.



- Extensive use of plywood throughout.
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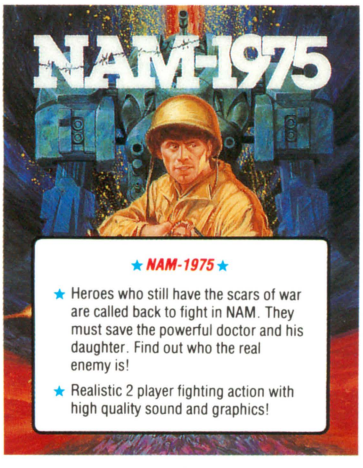
Included with every MVS purchased!*



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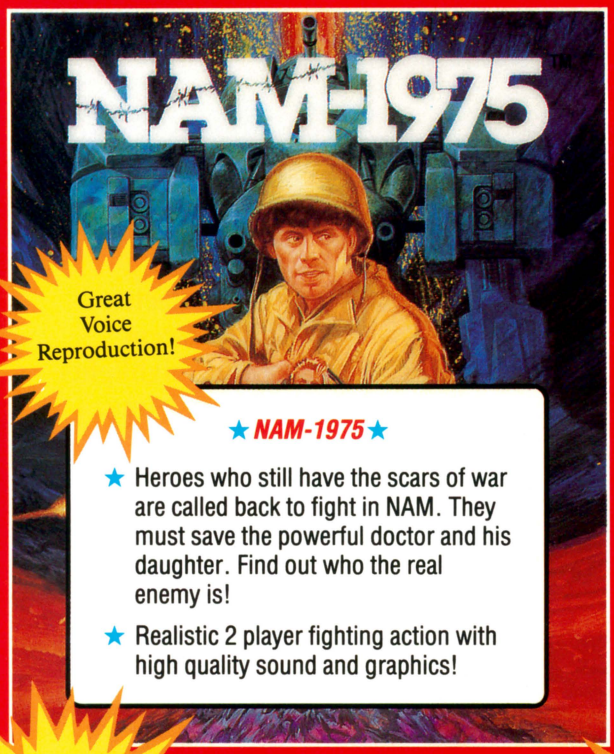
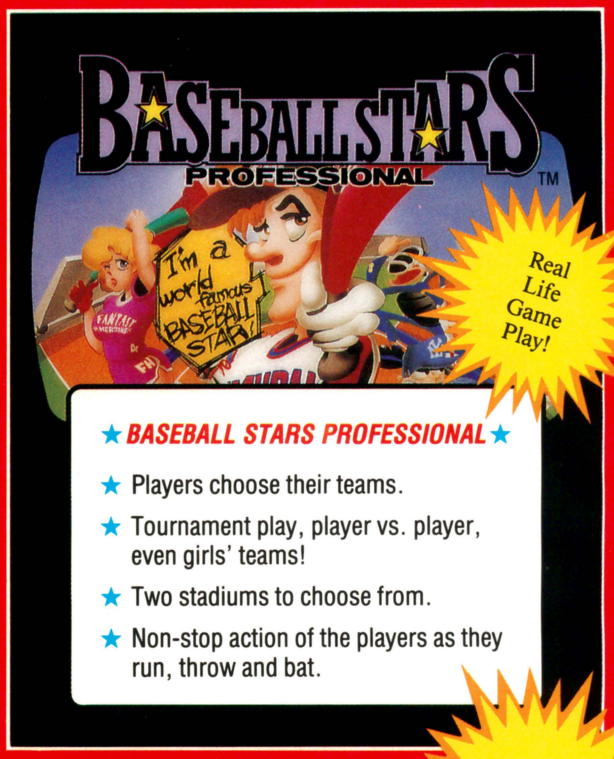


Great Voice Reproduction!

★ NAM-1975 ★

- ★ Heroes who still have the scars of war are called back to fight in NAM. They must save the powerful doctor and his daughter. Find out who the real enemy is!
- ★ Realistic 2 player fighting action with high quality sound and graphics!



Real Life Game Play!

★ BASEBALL STARS PROFESSIONAL ★

- ★ Players choose their teams.
- ★ Tournament play, player vs. player, even girls' teams!
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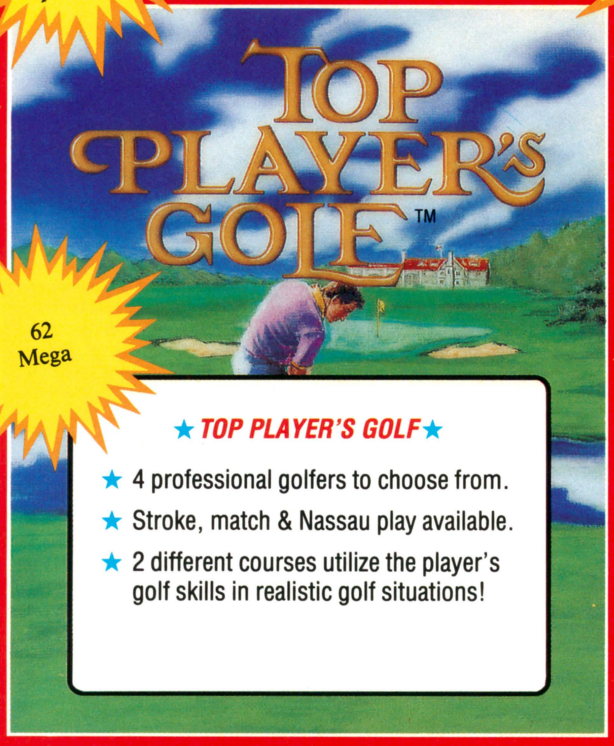
The most advanced game technology ever produced!

20 games available by May '91!

Spectacular earnings!



62 Mega

★ TOP PLAYER'S GOLF ★

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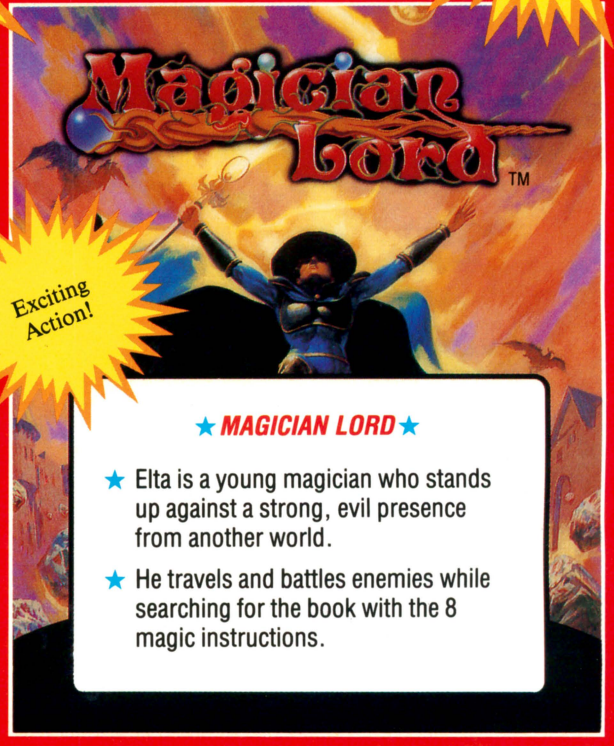

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NEWS DIGEST

SEGA SELLS "TIME-OUT" ARCADE CHAIN TO EDISON BROS.

Despite strong official denials, April's rumors turned out to be true. **Sega Japan** has agreed to sell **Time-Out** (the national chain of 88 U.S. arcades with $33 million in sales last year). Buyer is **Edison Bros. Stores, Inc.** (St. Louis, Mo.), a diverse retailer specializing in clothes and shoes. It may seem an odd match at first, but Edison harbors big ambitions for its new entertainment division. Last year Edison purchased the Dallas-based Dave and Busters' restaurant/entertainment complex; earlier this year, Edison bought the Adventure Properties Ltd. (48 "Space Port" arcades). Combining all this, Edison now has about 140 entertainment operations in 30 states, noted Edison chairman **Andrew Newman** and prexy **Martin Sneider.** Part of the Time-Out deal: Sega will provide consulting services to Edison. That may be a clue to the future plans of Time-Out topper **Arnold Kaminkow,** who's been running Time-Out from its Fairfax, Va. headquarters. At presstime, we had no information about Sega's reasons for the sale. Edison execs alluded to further expansion plans, but not in any detail.



Edison Bros. Chairman Andrew Newman (left) and President Martin Sneider.



Just one of the 88 Sega Time-Out arcades sold to Edison Brothers Stores, Inc. With this most recent acquisition, this retail firm now hold about 140 entertainment operations in about 30 states (they also own Dave & Busters and Space Port).

AHEAD TO THE FUTURE AT DATA EAST PINBALL

While DE's Pinball Division continues with its hot ***Phantom of the Opera,*** it's a little tough for us to sit on advance word of their follow-up flipper, considering the hoopla that hit Hollywood May 21. The game will be ***Back to the Future*** and ten advance models made their inaugural appearance at the World Premiere of the *Back to the Future, Part III* movie that Monday night at the Universal City studios, rubbing shoulders with film industry celebrities. Data East celebs **Gary Stern, Joe** (designer) **Kaminkow** and the company's new chief **Joe Keenan** had the lineup of pins set up at a Western Extravaganza on studio grounds that followed the movie's screening. Gary says the game's a beaut and marries with the popular *Back to the Future* theme (the new movie made its public release May 24 but with *Phantom's* continuing success, Gary doesn't think the new pin will be on the market until early summer). Western dress was the ticket at the party and



shown below (from left) with their "coming attraction" are Data East cowpokes **Joe Kaminkow, Kris Avena, Jolly Backer, Joe Keenan, Gary Stern** and **Pete Gustafson.**

TRADE VISITS D.C. & GIVES BOOST TO $1 COIN

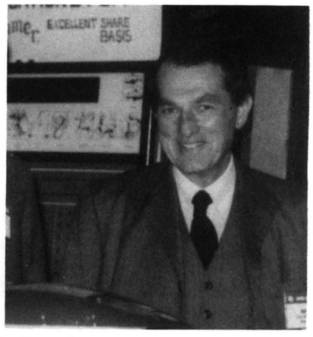
They came, they saw, they pressed the flesh. Yes, around 200 AMOA and AAMA members, families and staffers went to Washington, D.C. to shake hands and talk up dollar coins. Tradesters met with members of Congress and with some mid-level White House staffers during the trade's fifth annual Washington, D.C. **governmental affairs conference.** Lots of hoopla (game tournaments, charity benefits, adventure on the FBI shooting range) mixed with plenty of serious business. The result: an **whopping increase of 20%** in Congressional support for dollar coins. (See related News Digest item.) Also, tradesters are making solid, comfortable friendships with congresspeople . . . and they're getting a toe-hold on the White House staff.



Ohio Senator Al Dixon (center) is flanked by AMOA's John Schumacher & Jack Kerner, and AAMA's Gil Pollock & Bob Fay at this year's D.C. conference.

Full coverage begins on **page 41.**

TRADE VET MARVIN ROTH DIES AT CAR WHEEL



Marvin Roth, popular owner of Roth Novelty Co. in Wilkes-Barre, Penn., had a heart seizure while driving his Cadillac back from the golf course May 12. He was pronounced dead at the hospital afterward. Friends and customers were shocked since Roth, only 64, had been a health fanatic who jogged and worked out daily. Son **Phil** had been mostly running the business for several years, so the company should continue to function smoothly. But Marvin Roth was a "bridge" from the old days to the new, a good and special man: polished, conservative and religious. Read our appreciation on **page 107.**

BELAM LANDS 2 NEW LINES

R.H. Belam (Hempstead, N.Y.) has landed the N.Y.-N.J. Romstar line (on a split basis), plus the N.Y. Rock-Ola line. "We're having our best year in a long while," enthused Belam's **Simon Deith.** Romstar's *Snow Bros.* is doing fine and we're enjoying tremendous success with Rock-Ola's CD jukebox." By the way, Belam is seeking someone to handle a proposed national U.S. sales division for imports such as the *Sega Mega-Tech System* and others.

Roosta Shoota

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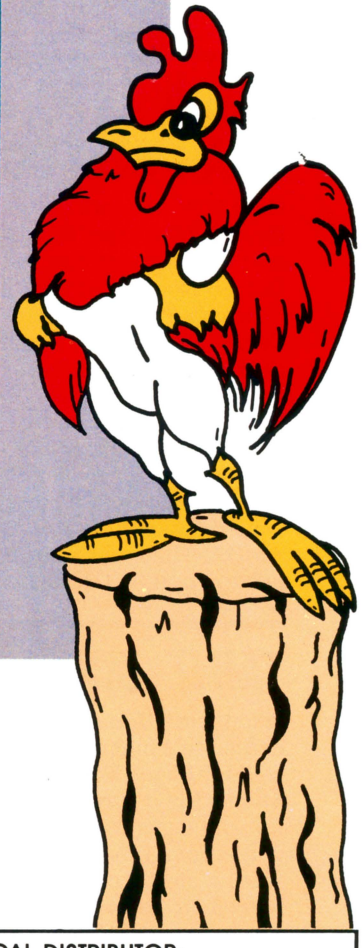
- Ticket dispenser
- Illuminated rotating timer
- Realistic sound effects



A NOVELTY SHOOTER THATS DIFFERENT



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JUKEBOX LICENSE GANG-UPS: A VERY, VERY BAD IDEA

So far, three people have called *RePlay* asking if it's possible for two, three or more independent jukebox operators to somehow combine themselves and buy royalty licenses under one name, in order to save money on the sliding scale (the first jukebox costs $275 to license). One person called ASCAP, which said "no," and we agree. Even supposing three operations formed some sort of "umbrella" paper corporation, the cost of incorporating wipes out any savings. And then, remember that one man's signature goes on that master license... so if another operator in this supposed "combine" gets caught with even one unlicensed machine, all three could be sued for copyright violation, and perhaps fraud. Also remember the enforcers are going to be much more aggressive this time around. License your boxes, guys, and no tricks with the paperwork. The more boxes we license, the lower next year's cost can be. For information or applications, contact Melonie Krisner, manager of the Jukebox Licensing Office, P.O. Box 5458, New York, NY 10185; 212/768-4330.

AMOA EXPO '90 (NEW ORLEANS) NEAR SELLOUT

Over 90% of booth space for AMOA's **Expo '90** was sold out at presstime. The Oct. 25-27 event at the New Orleans Convention Center can take 673 booths. By mid-May, 611 of those had already been sold. (155 firms have signed up for that space.) Registration, housing and program info for the show should be mailed out soon, said AMOA. The association expects over 8,000 tradesters to attend. For more information on exhibiting or attending, contact AMOA at 312/644-6610.



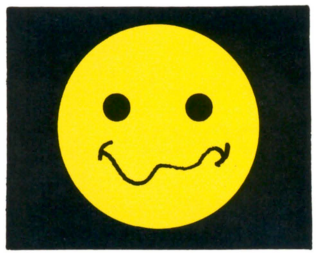
TMNT COUNTERFEITERS —

What were these Korean defendants making and selling? Phony *Teenage Mutant Ninja Turtles* boards. Konami owns the worldwide copyrights to this video game, of course. On March 26, Seoul Metropolitan Police apprehended 13 suspects; at least nine are expected to face criminal prosecution. This according to Japan's *Game Machine magazine,* reporting an announcement by Konami Japan. The magazine also cited local newspapers which reported the arrest of **Ri Sang Phil,** president of Pole Electronics. Phil allegedly made 270 counterfeits in his father's basement, selling 260 to a broker who then resold them to Bokum Electronics. Konami has sold 25,000 *Turtles* in America and Europe, with more possibly coming, but no authorized versions had been sold in Japan at presstime. Konami President **Fumihiro Hishikawa** vowed to wipe out counterfeiting by making it technically impossible.

LONG-TERM PROSPECTS FOR $1 COIN: PROMISE, BUT PROBLEMS

As this section went to press, the number of Congressmen supporting the dollar coin was up to 27 senators and 127 representatives. Backers hope for a vote later this year. Planned April 25 hearings in the relevant House committee were rescheduled for late May, when the Government Accounting Office was to release its report on the impact of dollar coins. The report was expected to be generally positive. "I think chances are now good that our legislation will pass," said AAMA's **Kerry Sharman,** who keeps a close eye on developments from nearby AAMA headquarters.

Will a dollar coin really help the trade? Yes. Canada, Great Britain and Australia all have cut-throat operator competition (just like us), but their operators enjoyed real income boosts with dollar (or pound) coins. Trouble is, the dollar coin won't become familiar to Americans until 1993 soonest. And Congressional spines may be stiffening on the crucial issue of killing $1 bills. Bottom line: keep pushing for dollar coins, but address higher play-pricing now!



ATARI BOWS 2 VIDEOS, REDEMPTION CAR IN MAUI



Atari's distributors crowd around the new product at the firm's dealer meeting held in the gorgeous Four Seasons hotel on Maui in Hawaii.

Maui means water sports and that was the theme of Atari's new dedicated ***Hydra*** (provided your "sport" is shooting from a hydro boat). The game, along with a kicker/puncher called ***Thunder Jaws*** and a clever non-video redemption piece named ***Gumball Alley,*** debuted for Atari distributors at the factory's 17th annual meeting on the famed Hawaiian isle. Held at the new Four Seasons, the tropical setting had lots of fun social and sporting events besides the business stuff. Read our pictorial, starting on **page 74.**

Bo don't know soccer.

Leland does.



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INDUSTRY LEADERS BOOST VIDPOKER AT NAT'L GAMBLING REGS CONFERENCE

The National Assn. of Gaming Regulators of America (NAGRA) met May 16-17 in Bismarck, N.D., giving people such as the New Jersey Commission on Gambling a chance to hob-nob with their counterparts from the California Lottery Commission, etc. NAGRA are the folks who can influence legislatures back in their home states to support (or oppose) legalization of video pokers. That's why



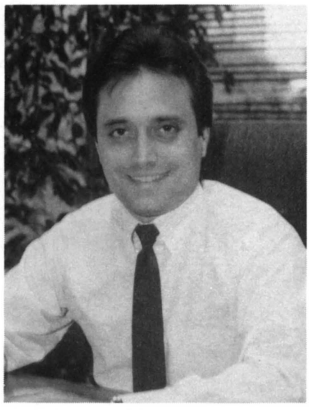
AMOA Government Relations Chairman **Wally Bohrer** and AAMA Exec VP **Bob Fay** both spoke to the group. Bohrer explained how private enterprise (operators) can run pokers more efficiently than government, with less downtime, higher earnings, and bigger returns to players. Fay's message was unknown to us at presstime. By the way, AMOA plans to set up a vidpoker gameroom for a national convention of state legislatures in Nashville later this year. AMOA will also send a representative to London for a 1991 world gaming conference. Poker certainly seems to top the AMOA agenda these days.

CIRCLE K FILES CH. 11

As if operators in convenience stores need more bad news, the Circle K chain (4,600 stores in the USA) filed for Chapter 11 bankruptcy protection May 15. Second in size only to Southland (7-Eleven), CK's collapse reportedly stemmed from costly interest loans made for buy-outs. Southland itself could be in better shape, as it presently looks for a cash injection from either a buyer or new partner. CK's daily operations will continue as usual while the company reorganizes its finances. A press release said CK "will be contacting each of its key vendors to seek their cooperation." Now, that doesn't exactly mean game operators, although this depends on the specific way collections are handled in each case. From what we hear, overall C-store collections have not been good in a while. This news is hardly welcome.

RAY MUSCI — TAKING THE HIGH ROAD

Popular **Ray Musci** (former Data East exec) has officially formed a new video software company called **Ocean of America, Inc.** Headquartered in San Jose, Ray's already signed a third-party license agreement with Nintendo and should be exhibiting Ocean's first game or games at the



June C.E.S. show, expecting to begin shipping product for both the N.E.S. and Gameboy systems later in the year. Ray also has plans to enter the coin-op market within the next twelve months in one way or another. "Products won't necessarily be limited to video games," he advises. While he'll be bringing on more people over the next few months, right now Ocean's presidential duties include (in his words) "sales, marketing, accounting, shipping, receiving, receptionist, night watchman and janitor. But boy is it fun!" All good fortune to this ace industry gent.

UP & RUNNIN'

Atlas Distributing's new Indianapolis branch opens for busines this month at 1341 Sadlier Circle So. Dr. Under Manager **Jim Abbett,** the 8,100-sq.-ft. facility has lines, and also such personnel as **Jim McNalley** in vending and **Jill Reams** in parts. Call them at 317/322-0104.

MARS ELECTRONICS NAMES TEKBILT AS SERVICE CENTER



From left to right, Tekbilt President Buzz Bruner, Mars Customer Support Manager Mike Graham, Tekbilt's Gene Tomlin and Helene Lyons.

Mars Electronics has named **Tekbilt Inc.** (Huntingdon Valley, Penn.) as its 32nd Mars authorized service center . . . and the first such center dedicated exclusively to games and amusement. Mars' national sales manager for games and amusements, **Steve Kinder,** said the industry is important to Mars and that Tekbilt's track record makes them a good partner. Tekbilt prexy **Buzz Bruner** said two techs will be dedicated to servicing Mars' bill acceptors for games (the VFM2 and VFM4); more will be added as needed. Tekbilt's phone is 800/666-7776.

BIG BUCKS EARNED BY SEGA'S GALAXY FORCE

Several operators who have Sega's upscale, deluxe ride simulator ***Galaxy Force II*** (with its more-enclosed cockpit canopy, etc.) are still reporting phenomenal earnings. Indeed, for some arcades this attraction is their top-earning piece, bar none. So why isn't the game listed on our equipment chart? Well, under 15% of reporting operators say they have one, and that's just not enough to make our listings. We ran this Sega simulator a couple of times under "Best New Uprights."



If more operators had it, the game might have been charting since January. That, friends, is the literal definition of a "sleeper hit."

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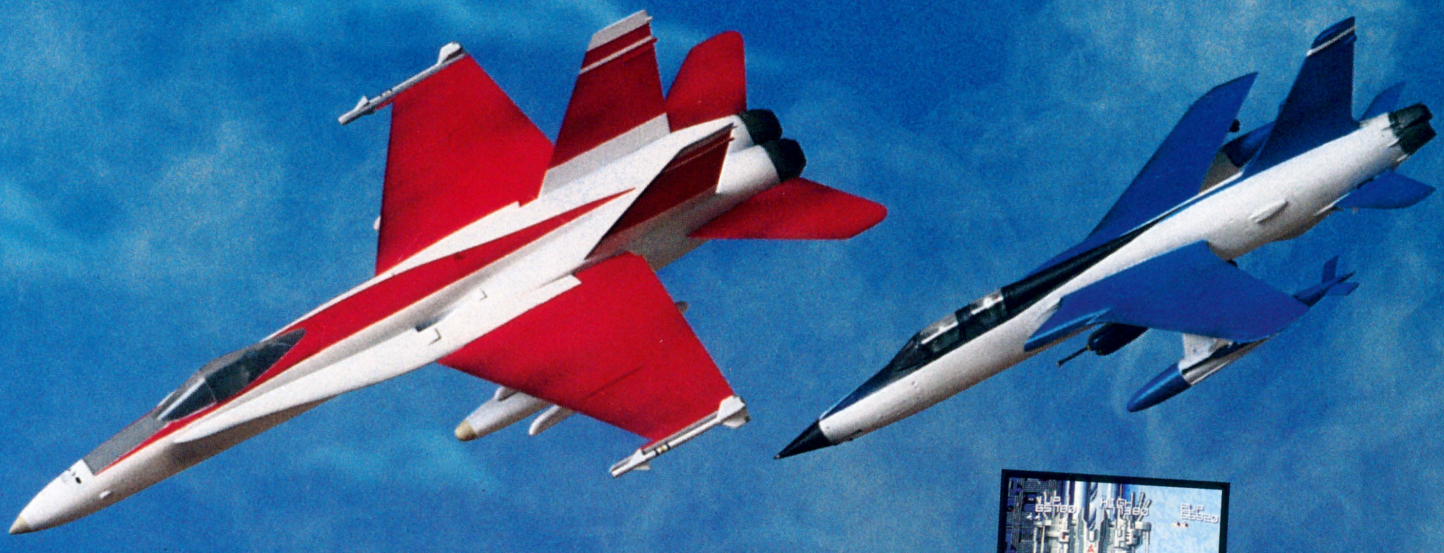
- Vertical Monitor



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The fate of the world is in your hands when you become one of the world's few **Lightning Fighters.** You have been issued an order to defend the free world from enemy infiltration, and to seek out and destroy the origin of these unknown adversaries.

As one of the top fighter pilots in the world, you consider yourself prepared for combat. However, in addition to battling enemy aircrafts, you will also be engaging in air-to-ground and air-to-sea combat. Your quest will take you through many mysterious places, including islands, snow-covered landscapes, oceans, and deserts, that the enemy forces have taken over. To help you terminate opposing planes, tanks, sensors, submarines, and other threats, power-ups in the form of vulcan bullets and spread bullets can be obtained. "Trigons," automatic-fire cyber weapons, can also be picked up in the course of the action to help blast away the opponents. The most powerful weapons, the "particle beam" and "dragon laser" are also available to help terminate every enemy on screen. You must use your best aerial maneuvers to avoid the barrages of enemy fire that you will face.

Once you have fought your way around the world to find the headquarters of the unknown foe, get ready for the ultimate battle. If you can annihilate the headquarters, the impending domination of the earth will be eliminated, and peace will reign. This mission will take you through 9 stages; if you complete the mission, the game repeats with more difficulty.

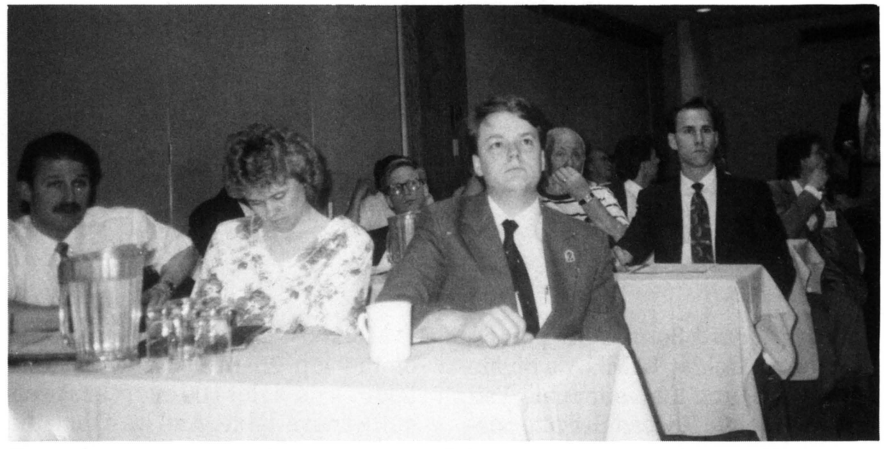
KONAMI®

Eye on the 45

Ohio stages jukebox record summit; call it "Shakespear at the Ramada"

If the Bard of Avon attended the May 18 jukebox music seminar produced by the Ohio Coin Machine Assn. and was asked to lend a title to the event, it wouldn't have been "The Tempest" as some expected. For while the operators in this jukebox-intensive state are concerned about the "slowly disappearing" 45 vinyl single, the more appropriate title would have been "Much Ado About Nothing." That was the atmosphere at the Ramada North where the meeting took place about the good old 45.

All these operators (and there were many in the audience) want is an "orderly transition" into CD. Right now, they seem quite satisfied with the supply of new titles available at one-stops, dwindling though it may be in certain parts of the nation. Their lack of complaints during the long meeting (9:45 AM until 2:00 PM, broken up by lunch) clearly suggested that they are still able to buy enough good new 45 titles. The meeting also showed two other things: they may not be "crazy" about the investment cost going into CD hardware and software, but they do like those increased collections.



The audience was lively as you'd expect with this 45/CD subject on the table. They like CD, want an orderly transition from 45s and were very curious about the steps being taken to combat unlicensed ops.

The seminar was chaired by *RePlay* Publisher Ed Adlum and paneled by speakers ranging from jukebox manufacturers to record suppliers. The jukebox makers were Joel Friedman (Rowe), Bob Hesch (Rock-Ola), Rus Strahan (NSM/Loewen) and Paul Scribner (of Pioneer, new member of the CD jukebox community).

On the software side were Wally



The panel: Ed Adlum snapped the photo (he was moderator), so he's better found on our "Publisher's" page. Seated left to right are Ted Howell, Sam Atchley, Rus Strahan; standing from left, Paul Scribner, Bob Hesch, Wally Bohrer and (far right) Joel Friedman.



Mobile's Ted Howell gets respect when he talks because he knows what he's talking about and comes armed with the buying power of Mobile. His anthem is essentially that operators buy hits, that the vast majority of those hits are available (at Mobile at least) and if the record labels ultimately phase out of vinyl singles, "someone" will be there to license the songs and press them for operators.

Bohrer (Record Source Int'l. partner), Sam Atchley (AMOA's music liaison rep) and the venerable Ted Howell (Mobile Record Service one-stop). Like the manufacturers, each software rep gave his position on the 45-to-CD transition, keeping "ad talk" to a minimum but addressing just about every other subject pertinent to this historical transition in coin music not seen since the 45 replaced the 78.

As Bohrer (also a former AMOA president) stated: "Many things that affect the coin amusement industry start here in Ohio." It was a good setting for this timely meeting and all important trade papers *(Play Meter* and *Vending Times,* along with *RePlay)* had key reporters there to get the results out to their extended readership. Operators were invited to interrupt the speakers with questions at any time during the lengthy chat, grab coffee supplied in the back of the room whenever they wished and generally pretend they were in a round-table group of only five. The relaxed mosphere worked.

Okay, what was learned? Plenty. Adlum threw a line out that pretty much tagged the whole controversy about the 45, saying: "If you talk with five operators and five one-stops and ask how well or how bad they're doing getting the records they want, you'll get ten different answers."

Mobile's Howell said, "Only three of the top 20 titles listed on *Billboard's* new Hot 100 chart are presently unavailable. And let's face the facts: jukebox operators basically want only the top hits. Many of the titles down below the top 20 aren't yet available," he advised, "but when the demand is there based on orders, you often see them become available."

> *"CD is the future of the business. . . but if an operator came to mem and asked if he should buy a new vinyl 45 box, I'd say to go ahead and buy it."*
>
> *— Ted Howell*

Howell, along with Cleveland one-stopper Charlie Young (speaking from the audience) agreed that the new "one way" sales pattern with singles (i.e. no returns of unsold merchandise) has gone yards toward helping the 45 situation. The profit margin to the labels is guaranteed this way, although some one-stops apparently aren't stepping up to the plate when ordering some titles.

"Yes, there are problems ordering certain records, but if the one-stop takes a shot at the right titles, doesn't over-order, he should have most of the goods the operators want," said Howell. Charlie Young thanked the AMOA reps for whatever role they played in getting the one-way single. "It's really improved the business," he declared.

Still in all, there are trade people complaining about the paucity in singles availability. A technological bulldozer has driven over the retail singles business in the form of the cassette single (the dominant form of a "single" today in sales terms) as the operators watched with starring eyes. A one-stopper in California estimates that over 90% of "singles" sold today on the retail market are cassettes. Ted Howell disagreed at the Ohio meeting, saying it ran lower than that.

In any case, the "silly" idea of putting new songs onto cassette singles has caught on and apparently the labels like it. They do not like vinyl, and that not only covers singles but LPs as well, as CDs and cassettes continue to swamp vinyl in retail sales. Less than 5% of retail sales come from the vinyls these days and dire thoughts about killing off all vinyl production continue to pop up in the trade papers. (P.S. Only a minority of key record retailers, we understand, offer 45s today!)



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Howell said these trade paper stories only add fuel to the flame. He is quite confident that singles, for one, will be around for five or ten years, maybe (as he said) "forever." If a label happens to drop out of vinyl singles, then Howell expects someone to come along and license new songs and make them available to operators.

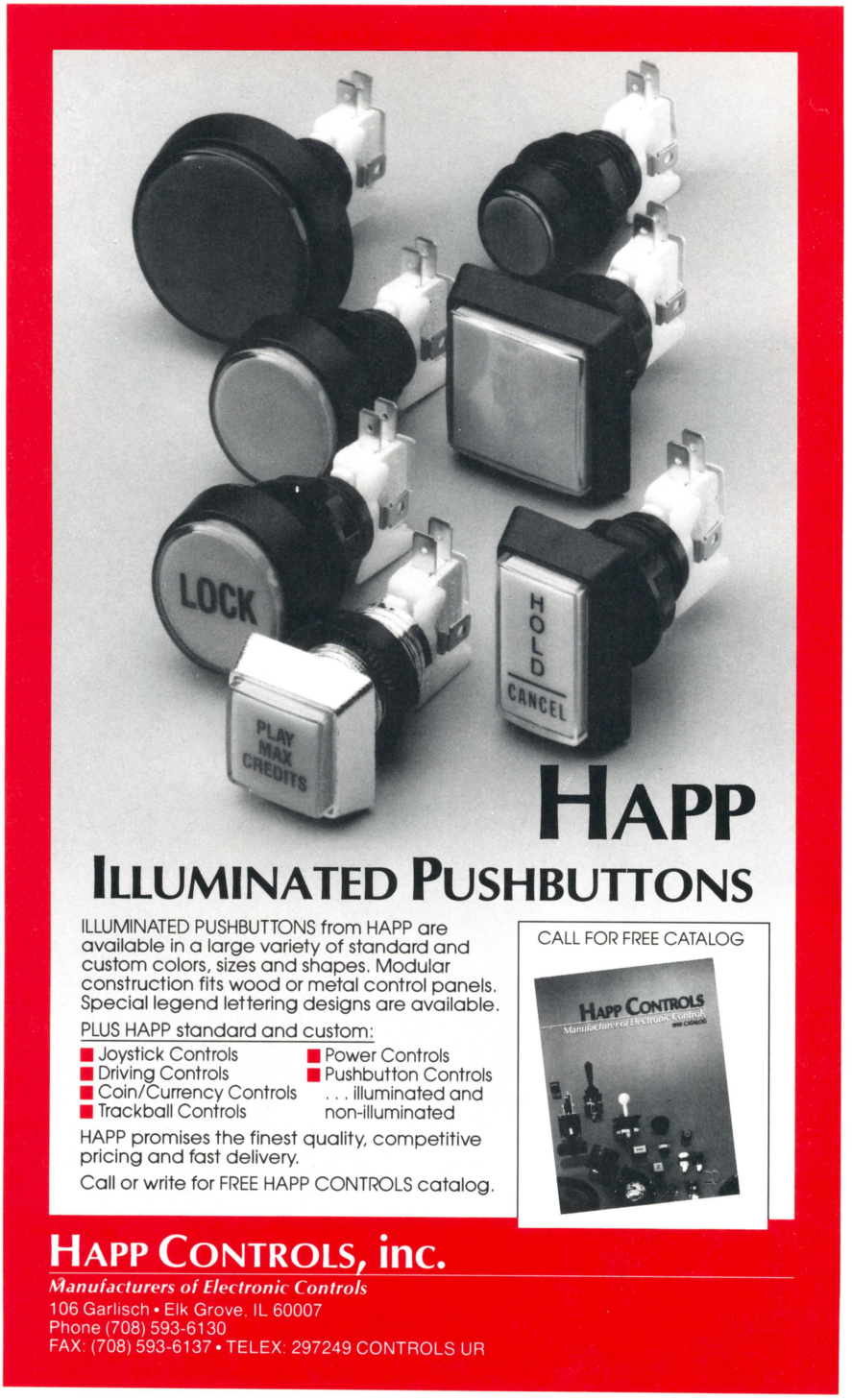
Wally Bohrer, speaking for RSI, said his "new" service (purchased from Billboard Publications), is presently selling singles on a subscription basis (6 per month) to jukebox operators at a price just pennies higher than they are at the one-stop. He further advised that RSI will be in position to order record pressings of unavailable 45s if the orders are there. When "pressed" for a quantity, Bohrer said, "I think that if we saw the need for 35,000 orders, we could have them pressed."

This involves licensing, a curious subject since record companies seem to be in a weird position on this. Apart from the legal contracts and pricing negotiations, they apparently have to offer non-exclusives on licensing. Without actually saying so, Howell inferred that Mobile was also in a position to license hot songs for 45 pressing. And if high quantities are required by labels, Mobile could always enlist the support of other one-stops also needing these 45 titles.

"Independent pressing licensing could happen, but the licensor would probably have to be one of the bigger suppliers," Howell added (Mobile is perceived to be one of the bigger, if not the biggest, one-stop singles supplier to operators in the nation). "We're already helping some competitors with orders on singles today."

> *"The record business has a conscience . . . believe me they have a conscience and care about the jukebox operator. I can guarantee that. I talk to these people and I know this."*
>
> *— Ted Howell*

Howell made some other telling points. "I see at least two more years before anyone has to worry about licensing songs for 45 pressing. And, I'd like to take issue with this 250,000 figure . . . this published number of jukeboxes on location in the country. By my knowledge, there must be over 400,000 jukeboxes out there. Look. CD is the future of the business and it's business Mobile likes to have," Howell declared. "But if an operator came to me and asked if he should buy a new vinyl 45 jukebox, I'd say to go ahead and buy it," he declared. (When asked how many new vinyl jukeboxes were being ordered from the factories



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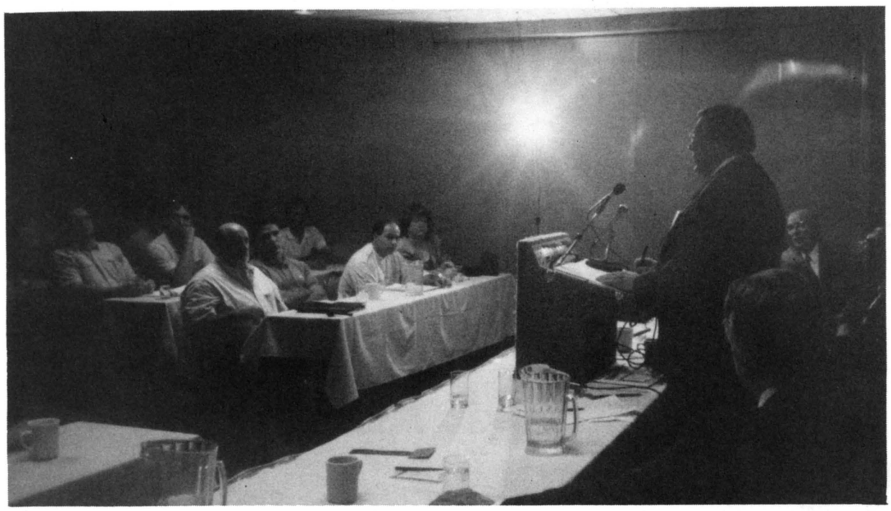

Wally Bohrer addressed the Ohio audience, saying RSI is not really a competitor to the one-stops but more of a partner in the distribution of singles. He sees at least five more years of singles production from the labels, but RSI could very well be "there" to fill the gap if they're not.

these days, Joel Friedman of Rowe shook his head, indicating it was way down in favor of CD hardware).

Some from the audience wondered if the recording industry really gave a good hoot about the jukebox operator, feeling that all these years of interactive work may be down the toilet on the altar of better money from other musical configurations. Howell made a benchmark statement: "The record business has a conscience . . . believe me, they have a conscience and care about the jukebox operator. I can guarantee that. I talk to those people and I know this."

Wally Bohrer discusssed the new jukebox performing license fee schedule and said this "rollback" in fees was directly attributable to the lobbying work done by AMOA in D.C. Bohrer said, "The jukebox industry is better today, and not only due to the CD coming in but also due to the public relations effort your national association has mounted. The 100th anniversary of the jukebox was a most effective promotion. Combined with our work in Washington, I don't think there's a representative on The Hill who doesn't know about our business," he added. (Bohrer's work in Washington has indeed placed him in respect there: he's been invited to attend George Bush's upcoming birthday party.)

Bohrer says RSI's program is viable and not designed to hurt the traditional one-stop business. He has offered the one-stops the chance to participate in a commission format (RSI picks new titles and ships records directly to operators, along with additional promotional information on subscriptions). "Look, jukeboxes are coming back up and are going back into some locations that discarded them," he stated. "We want a smooth transition into CD like you, and we'll be there with 45s for the years it takes to make that transition complete, be that two years, five years or longer. And we truly want the traditional one-stop a part of this." (Bohrer also stated that RSI might actually supply one-stops with goods on a direct basis in addition to their operator subscription service.)

AMOA's record company liaison Sam Atchley said his job was essentially to create as much noise about the jukebox business as possible at the record label's door. They've already done successful promotions, not the least of which was the Love Month (which Sam said helped several artists up the ladder) and the Island Records promo on the Cryin' & Drivin' single contest to name the missing words in the lyrics (Sam said Island got around 45,000 responses from jukebox location people on that one).

Atchley also advised the Ohio group that AMOA, along with operator Randy Chilton and RSI, was working to create a most-played jukebox record chart and that *Billboard* was interested in printing it. Bohrer also said the normal trade papers serving the industry would be able to print it as well. Atchley said that chart alone would show the record business "the clout we have and return us to a better position of prominence in their planning."

In the last analysis, it seems just bout everybody in the meeting was resigned to the fact that the 45 single will eventually go the way of the dodo bird. Question is, how long? Thanks to the measures mentioned above, it's quite probable that the last bastion of this configuration will be the jukebox because (for one reason among others) the general public finds 45s difficult to play on home turntables, if in fact they even have a turntable today.

In a private aside, Adlum said most of his daughter Ingrid's friends don't even have a turntable at home (CD and cassette hardware is the ticket) and she's 21. Adlum also remembered the night Johnny Carson was handed a promo 45 on his TV show and said, "They still make these things?"

JUKEBOX LICENSE

In truth, the Ohio operators were much more warm to the subject of jukebox license compliance than they were to the disappearing 45. Bohrer discussed the new sliding scale (saying we actually scored one of the truly rare price rollbacks in copyright royalty legislation and that licenses will get cheaper as more operators buy them). "We'd probably be paying $80 a box right now if we didn't lobby so hard," Bohrer declared.

He was proud the association got amnesty for unlicensed operators (but that will wear off if they don't come across) and that no jukebox serial numbers are required under the new program, enabling "stickers" to be switched from machine to machine at the operator's whim. "But we were not successful in getting quarterly payments nor in bringing the video jukebox into the new program," he offered.

Rowe's Joel Friedman said, "The license for the video jukebox has to

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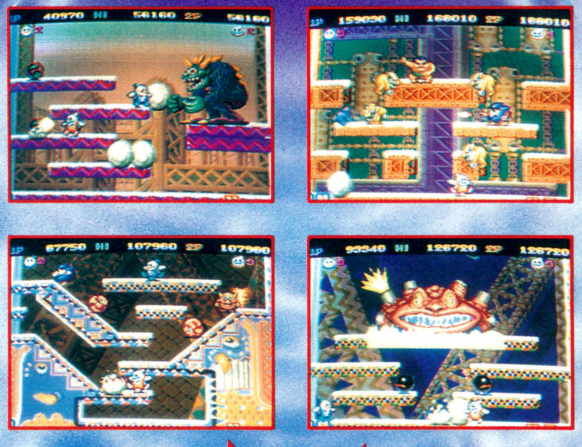

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be negotiated by the location owner with the various performing societies." By the way, Bohrer stated that the location owner is as liable to suit from the performing societies for having an unlicensed music (non-video) jukebox in his place as is the operator. This could go far in stimulating more operators to purchase licenses, as will the fact that traveling society "policemen" (as Bohrer calls them) will now get a commission when they nail an unlicensed operator where they didn't beforehand.

Shouts from the audience clearly showed the operators' anger at those who haven't yet licensed their music jukeboxes. And, it seems some may be angry enough to report violators directly to authorities. If you're angry, all you need do is phone or write to the Jukebox License Office, P.O. Box 5458, New York, NY 10185; telephone: 212/768-4330.

On the licensing subject, a lady operator from the audience vented her spleen against the performing societies for the lack of enforcement against locations that use big screen TVs and cable. "They've done *nothing* about this in my area!" she shouted. Bohrer said, "This is an entirely different thing from our situation. That's between the societies and the locations."

WORKING WITH CD

No question, Ohio likes the CD jukebox. This seminar addressed the difference in record program ming and many thoughts on the subject came out. For instance, NSM's Strahan warned the operators to carefully read the lengths of time the CD album cuts run before buying. "If we're selling time, then you should take notice of the song lengths," he said.

"For example, there's a Madonna tune on CD that runs 14 minutes, while the 45 version runs under 4. I checked a whole bunch of CDs for this a while back and noticed that the cuts average between 6 and 8 minutes in length," he added. Strahan also smiled when he said, "I just *know* all of you are pricing your CD selections three for a dollar or better, right? Right?" Mild laughter followed.

To report unlicensed operators, contact:

Jukebox License Office
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When the subject of buying CD boxes with both coin and dollar-bill capability came up, it seemed the operators liked having this option for players. Rather than only set them on dollar acceptance, they like having the "backup" with coin intake in case the bill validator fouls up and also to allow people to play who may not have bills.

CD hit tune compilations was the next subject. Ted Howell admitted he didn't care for the idea (he also said, "I would never buy a CD album if it didn't have at least one hit single cut on it"). George Haydocy, former Seeburg sales rep in California, said his former employer issued two hit compilations, "but we found it took too long to get the whole package together in a timely fashion and also that different song tastes around the country posed a problem."

Scribner's Pioneer is active in hit compilations. "Yes, the key is timing and being correct in telescoping which new tunes will be hits." Howell responded, "You've got to be awfully clever to pick tunes that early" and Scribner rejoined, "Our licensing agency ran a test on that very subject just before they got active with us and their track record showed them picking 80% hits. That's pretty good."

Atchley said, "With the growing clout we're gaining with the record industry, maybe downstream we'll be able to get one or more of the labels to issue hit compilations of the tunes that are cooking for them and for the other labels they distribute. Who knows?"

Finally, talk drifted to the CD single, the 3" silver disc that never made points on the market. Friedman said that certain labels are issuing CD singles to radio stations to promote new tunes. "Maybe one day the labels, a couple of them anyway, will make these promo items available to the jukebox operators." We'd have to pay for them, presumably, but it's always possible that certain "jukebox savvy" labels might put a couple of larger operators on their freebee promo list for a disc or two to get something going.

WINDUP

The meeting went right to the wire and was stopped when Ohio association administrators Paul Corey and Judy Martin rang the "time's up" bell and thanked the panelists for coming out to Columbus. Next order of business was the trip over to the Ohio Expositions Center for their trade show. Several other business meetings took place over the following days, but the jukebox music one was certainly a successful way to kick Ohio's Expo '90 off. As they say, a lot of good things happen in Ohio. (Due to a tight deadline schedule, *RePlay* will not be able to report on the Ohio trade show portion until next issue.)

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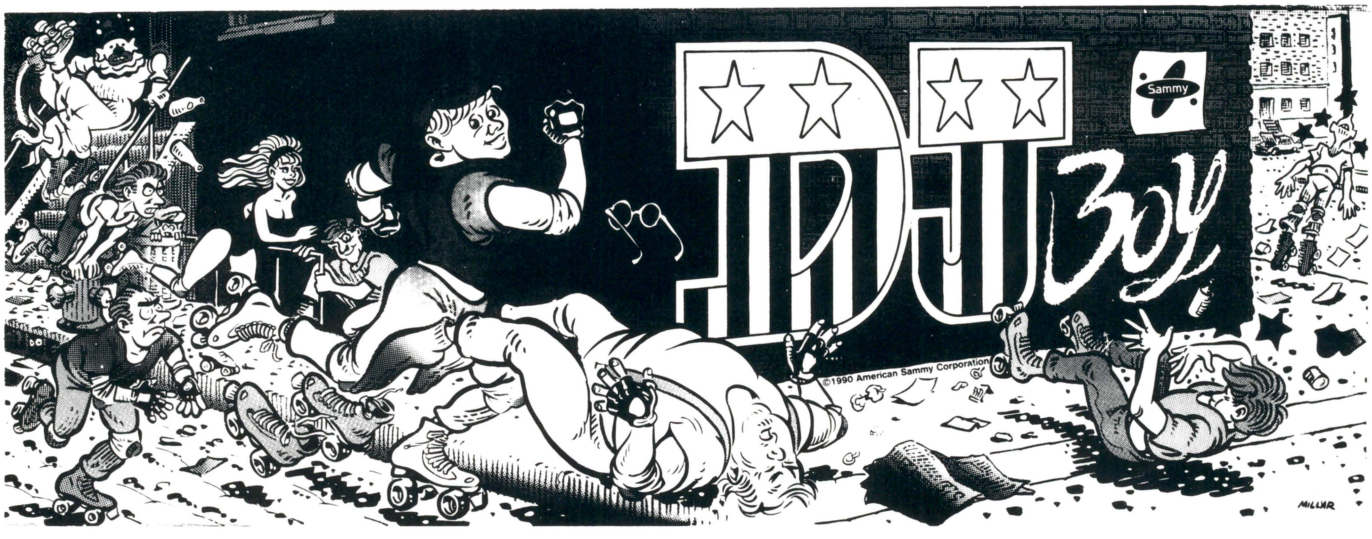

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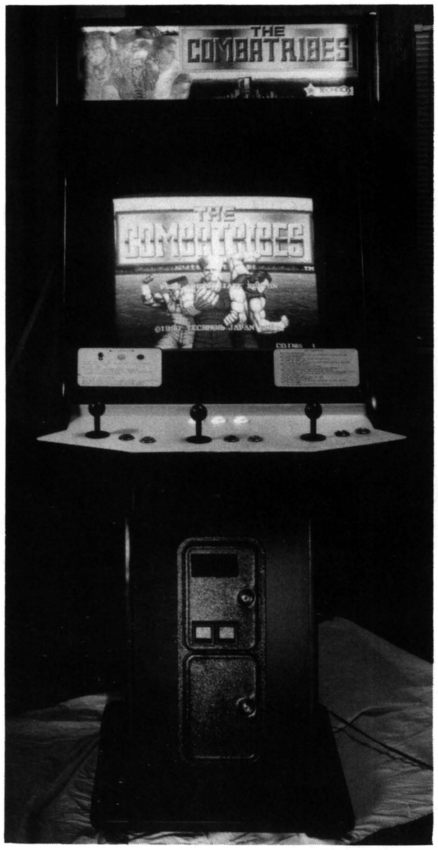

jam two words together — "combat" & "tribes" to spell "big hit" for newly-relocated American Technos

New! New! New!
Hot! Hot! Hot!

The friendly, low-key pros at American Technos would never apply such overblown hype to themselves and their product. But modesty aside, triple adjectives are accurate these days. The U.S. subsidiary of Technos Japan has a **new** kit called *Combatribes*, and it's hot.

Technos also has a beautiful **new** site in their **newly**-adopted state of Oregon.

And they have some **new** support staff to serve the industry.

Sometimes you just have to smile and take the compliments.

NEW GAME

We'll start with that hot game. Test reports on *Combatribes* were "burning up" the distributor-operator grapevine as we went to press. This magazine does not print dollar figures, but reports from Northern and California test sites put *Combatribes* into the earnings range achieved by the industry's strongest video games. "As we go into our fifth week of testing," said Technos execs at presstime, "those numbers are holding very, very steady."

American Technos had a ready explanation for their latest success. "*Double Dragon*, which Technos Japan produced in association with Taito, was the first street-fighting game to become a mega-hit," stated VP of Sales Aldo Donnaloia. "Now we're following up with another very strong game of this popular theme, the two- or three-player conversion *Combatribes*. Good games that really sell in high quantity are few and far between these days," Aldo added, "but earnings of *Combatribes* shows we've got one! We are anticipating good sales."

By the time this magazine arrives in the mail, actual production units should be available through authorized distributors. The game is for horizontal monitors and boasts the option of making *Combatribes* a two- or three-player unit. That is, it converts either a two- or three-player cabinet. The number of players may be operator-selected via dipswitch. "That option is very attractive to operators," stated Aldo Donnaloia.

Gameplay offers three hero characters: Berserker, Bullova and Blitz. Players move through six stages, set in modern-day street settings. Backgrounds include a downtown street, an amusement park, a disco roller-skating rink, a baseball stadium and an office building. Heroes fight their way through these backdrops, using some unique wrestling-type moves (such as the "Feet Swing" and "Double Elbow Bash") to polish off a wide variety of colorful baddies. (An especially funny set of bad guys are "Martha's Splatterhead Twins.") The final confrontation with the ultimate baddie takes place on the docks.



Seen here is part of the team for Technos' new video, Combatribes. *Software engineer Mr. Mishimura (from Japan) is pointing to a monitor in the rear. Seated at the keyboard is another software engineer, Mr. Saito. And in the foreground is Mr. Shibata, designer.*

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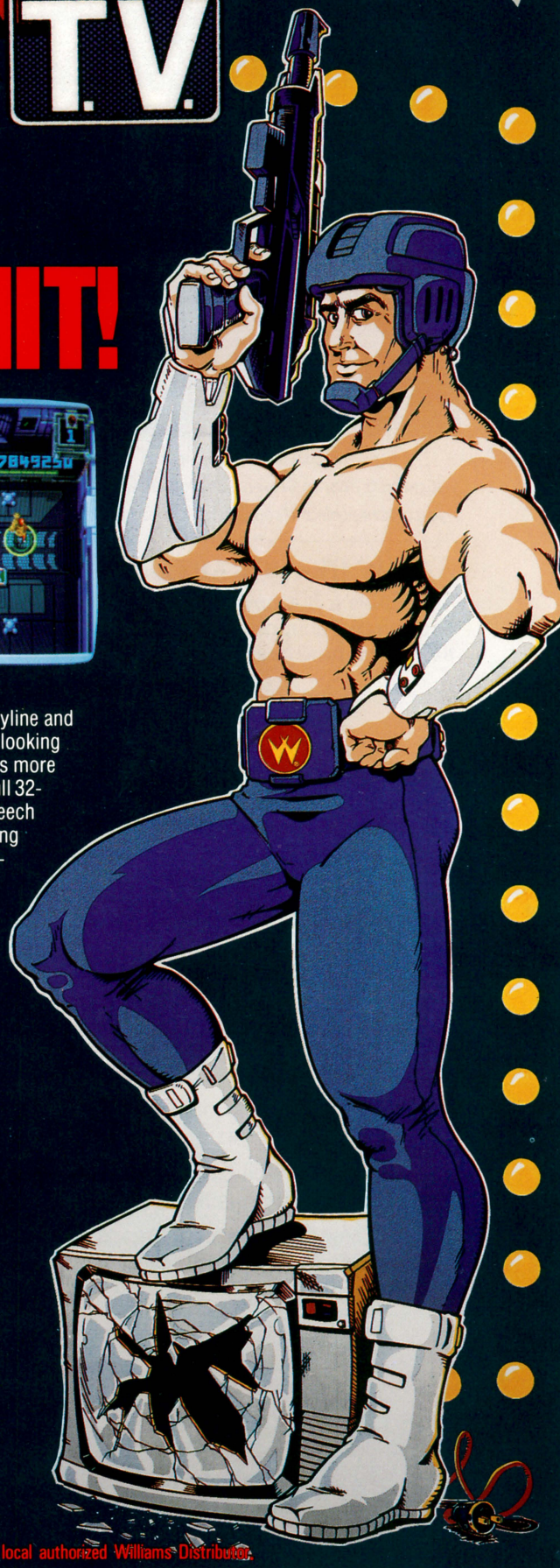

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The newly-purchased HQ of American Technos is located in a Portland suburb called Beaverton. Right next door to Beaverton's brand new city hall, the prestigious new site is about 10,000 sq. ft. and contains coin and consumer sales headquarters, plus storage and spare parts warehousing facilities.

NEW HEADQUARTERS

Besides a hot new game to sell, American Technos now boasts an attractive new headquarters from which to sell it. As of May 1, they moved to a 10,000-sq.-ft. facility in the suburbs of Portland, Oregon. (The firm had been working out of Southern California.)

"Our key people look to Oregon as an up-and-coming, growing state," said VP Aldo Donnaloia. "Oregon has great growth potential, and we hope to grow along with the state. Also, the Northwestern states are increasingly seen as the gateway to the Pacific," Aldo advised. "We like the fact that the flight between Oregon and Japan is an hour or two faster that between Japan and L.A. or San Francisco. Our new location also means seagoing shipping time for product is a day or two shorter. Besides," Aldo smiled, "the air is cleaner, the trees are greener and it's a fresh, uncrowded environment!"

Refurbishing of the 10-year-old building took place in March, but as stated the move became official as American Technos opened for business at the new site on the first of May. Address and phones are: American Technos, Inc., 4805 S.W. Griffith Dr., Beaverton, OR 97005; 503/643-9768. Fax is 503/644-1482.

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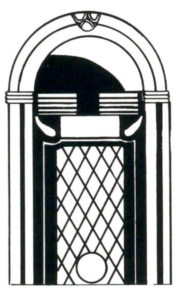

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Pictured here are some of the crew at American Technos. Standing are credit manager Richard Vanden Brink, coin-op sales director Glenn Kalhar, and sales support pro Shelly Brown. Seated are Mr. Tomiyama (director of R&D, Technos Japan) and American Technos VP of Sales Aldo Donnaloia. Not in this photo, but pictured below: Sales Manager Greg Rice.

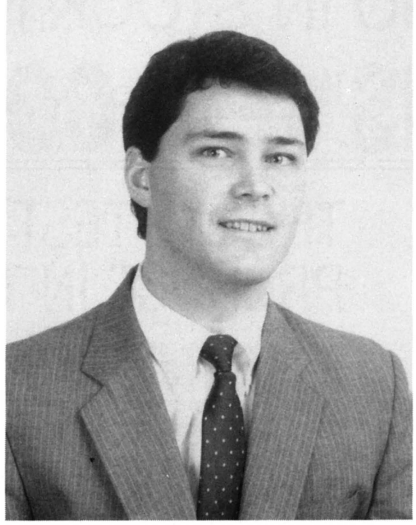
of their wholly-owned new site. "Normally in the past, coin-op businesses rented warehouse space and then added offices up front," Aldo noted. "We did the reverse: we acquired a nice office building and converted about a third of it for warehouse functions."

NEW FACES

Some new faces will be seen in Technos' new digs. Glenn Kalhar joined American Technos just prior to the March ACME show; he serves as the firm's credit manager. Richard Vanden Brink and Shelly Brown are two new additions since the move; they will keep office operations moving smoothly.

Of course, VP Aldo Donnaloia and Sales Manager Greg Rice, both coin-op veterans, remain the "frontline troops" as far as operators are concerned. Both men are low-key, approachable fellows. Their friendly smiles and relaxed, no-bull approach to the business make them a pleasure to talk to.

While Technos is anxious for operators to check out *Combatribes*, they're also reminding folks about



Block Out, their 3-D puzzle game. *Block Out* began shipping late last fall, and is still shipping. This kit was a "sleeper" with real quality, as all who played it can attest. Weekly earnings may not be in the zillions of dollars, but the classic theme could conceivably help this game last on operators' routes for many years. The game is now available at a discounted price, Technos advised.

Meantime, *Combatribes* is slated for immediate shipment to eager trade members, and the future looks bright for American Technos. They are ready to provide the industry top games and top earnings, without hype.

"We are a committed coin-op game developer who will continue to create games for both the Japanese and the American markets," Aldo Donnaloia stated simply. "We will do our best to keep coming up with games that distributors, operators and players appreciate!"

"Nintendo and Sega run TV ads pushing their home systems. Why can't they spend a little of their profits on coin-op on TV? I wouldn't mind if kids ran to the local 7-11 to find the new game they saw on a TV ad."

— a Players' Choice reporter

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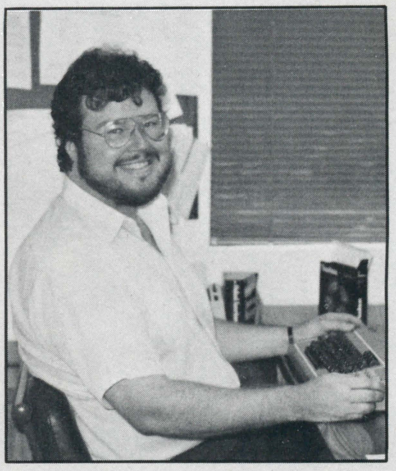
by Marcus Webb



Coin-op video is beginning to "find itself" again. Video has learned to live with economic justice: strong games sell (and earn); weak games don't. Other categories are growing, but with numerous hits earning top dollar, video is still King of Coin-op. When operators call each other to ask, "What's earning?" they don't mean gumball machines.

Why state such obvious facts? Well, a year ago this publication was routinely accused of being "too much in love with video." Lately, we're routinely accused of being "too down on video." Actually, neither is the case. Video has strengths and weaknesses. Both are legitimate news.

To those who are "down" on video: we remain boosters. Before video, this industry earned $1 billion per year. Today coin-op is many times that size, and video games are the major reason. Despite problems (the yen, home games, failing C-stores), video remains our bulwark.

To those "in love" with video: like you, we're also realists. Many manufacturers (even those with white-hot product) volunteer that today's market is "soft" for many "other" factories. Sure, profits are still big for everyone who makes, distributes or operates a hit. . . but it's also true that 1990 hits get smaller production runs than 1987 hits did.

No gloom and doom here, however. We acknowledge today's great games. High earnings are going to titles like TMN Turtles, Final Fight, DJ Boy, Galaxy Force, Smash TV *etc. We've got hits.*

We also share in the wave of rising confidence in video's future. Good omens: some impressive start-ups are getting ready to enter coin-op video manufacturing. Home game slowdowns are being carefully watched for signs of possible coin-op counter-trends. Operators of all sizes, we're told, are thinking about opening more video arcades!

And why is Williams Electronics roaring back into video? "That's easy to answer," smiled their Marty Glazman. "Quality sells. It all comes down to creative product. What we've had lately is too many look-alike, mediocre video games. Good, exciting product does sell and does collect."

If many operators lately seem to have a love-hate relationship with video as a whole, well, everybody recalls the era when video — any video — seemed a sure hit. Will we ever repeat those giddy days when Pac-Man *made the cover of* Time Magazine *. . . when all videos seemed golden? It's possible. Maybe sooner than you think. Our recent articles on hi-tech showed how video might land on* Time's *cover again. Many tradesters, including some factories, share these lofty dreams. That's fine. Having high hopes for tomorrow is no insult to today.*

Meantime, we do have some solid hits right now, based on 1990 technology. More are sure to come as the year unfolds. As always, success will remain based on dollars, not emotions. "Loving" or "hating" video has nothing to do with it!

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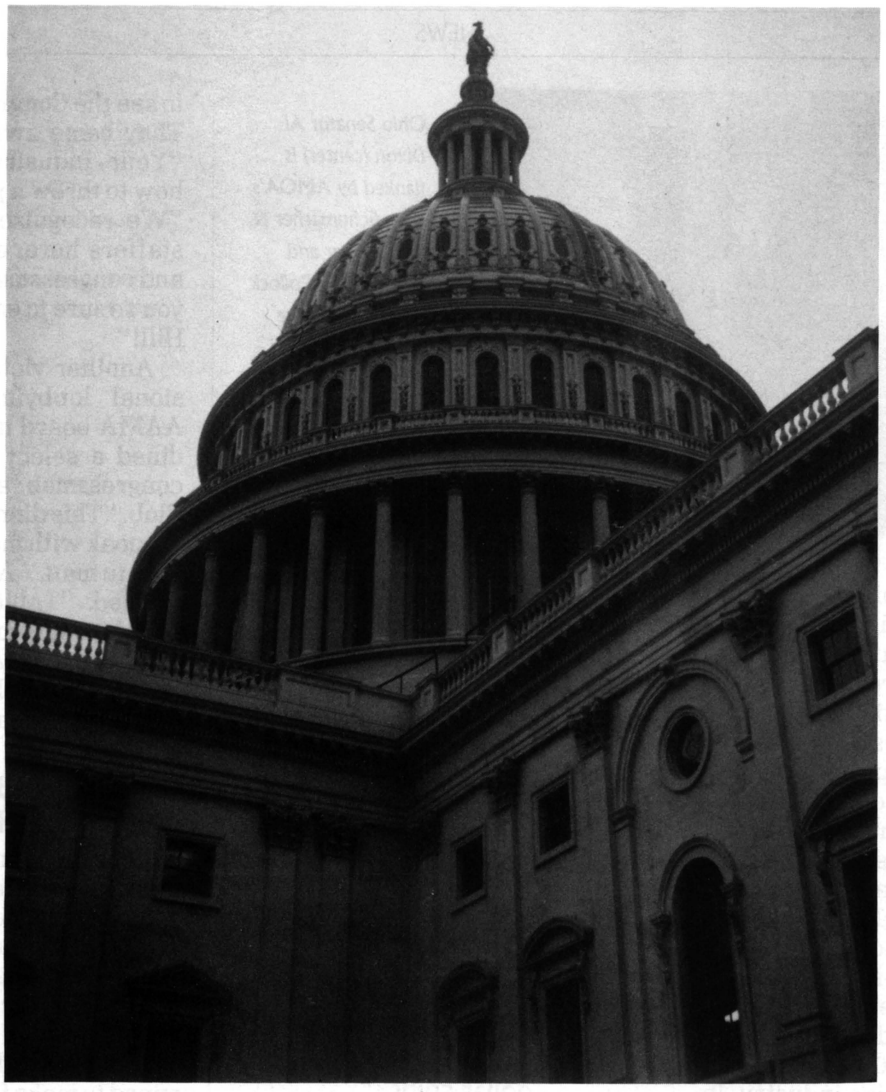
"If we ever want to get a raise in play prices, we've got to get dollar coin legislation passed . . . and we're getting close."

— Wally Bohrer, chairman of AMOA's Government Relations Committee



"At this moment, the dollar coin does not look jet-propelled. It is steaming through the Congress and could use a little help from you."

— Rep. Bill Frenzel (R.-Minn.)

Safari on Capitol Hill

industry braves Washington's political jungle; bags several "trophies" for dollar coin supporter list

Call me B'wana . . . and vote for dollar coin legislation. That was the cry as AMOA and AAMA staged their latest "big-game hunting safari" in Washington, D.C. on April 30-May 2. Heavily armed with facts, figures and position papers, some 200 tradesters and their families trekked into the steamy political jungles of Capitol Hill. The "quarry" included congressmen and senators, donkeys and elephants, Democrats and Republicans. AMOA and AAMA wanted to sign up more supporters for the dollar coin.

What kind of trophies did the industry bring back? At presstime, the two trade associations reported that 21 new representatives and three new senators had agreed to support dollar coin legislation as a direct result of the lobbying trip. This brings the total number of dollar coin backers in Congress to 122 on the House side, 26 on the Senate side . . . an average 18% increase in support overall.

"You know why we're here," AMOA Government Affairs Chairman Wally Bohrer briefed tradesters. "If we ever want to get a raise in play prices, we've got to get dollar coin legislation passed — and we're getting close." For his part, AAMA Executive VP Bob Fay beamed that the event was "absolutely sensational" and he pointed proudly to the increased totals in legislative support for dollar coins.

LOBBYING CONGRESS

House and Senate lobbying took the form of visits to scores of individual congressmen's offices, followed by a huge Congressional Reception. This party, an annual treat which is much loved by Washing-



Ohio Senator Al Dixon (center) is flanked by AMOA's John Schumacher & Jack Kerner and AAMA's Gil Pollock & Bob Fay at the Congressional Reception during the 1990 AMOA/ AAMA legislative conference in Washington, D.C.

tonians, drew over 900 folks from 250 Congressional offices. (That includes elected officials, their spouses, families and staffs.) Three senators and about 50 representatives attended the reception, an all-time record in both cases.

During the reception, Congressional folks chatted with coinbiz folks, enjoyed plentiful food and drink, and played the games (videos, pins, jukes, basketballs, darts, jukeboxes and cranes). Many senators and congressmen actively competed in charity fund-raising tournaments on pins, basketball and darts. Winners designated a favorite charity to receive a $100 contribution from the coin machine industry. In total, over $10,000 will be donated to charities which were selected by the 96 different winners.

Reviews for the trip were solid raves. "AMOA and AAMA have mounted an extremely effective lobbying operation," stated political pro Rowdy Yeats. "The coin machine industry is directly responsible for motivating many members of Congress to support dollar coins." (Yeats is a top aide to Rep. Kolbe, the Arizona congressman and leading sponsor of dollar coin legislation.)

> **"AMOA and AAMA have mounted an extremely effective lobbying operation. The coin machine industry is directly responsible for motivating many members of Congress to support dollar coins."**
>
> — Rowdy Yeats, top aide to leading dollar coin sponsor Rep. Jim Kolbe

More raves came from two experienced lobbyists who dropped in to see the Congressional Reception. They came away very impressed. "Your industry certainly knows how to throw a party," they smiled. "We recognized many influential staffers here, as well as senators and congressmen. Keep this up, and you're sure to enjoy real clout on the Hill!"

Another victory of the Congressional lobbying occurred when AAMA board members wined and dined a select group of powerful congressmen at the Georgetown Club. "This dinner gave us a chance to speak with members of Congress man to man," AAMA's Bob Fay explained. "Table talk went far beyond business and legislative issues, allowing AAMA members to build the personal relationships and rapport which mean so much over the long term."

LOBBYING THE WHITE HOUSE

Congressman and senators were much-prized targets, but bigger game was also in the industry's sights. In its four previous lobbying events in Washington, D.C., the trade never scored so much as a guided tour of the White House. This time, tradesters were determined to make face-to-face contacts with working members of the Bush Administration.

The goal was suitably modest for a first-time event: meet some key Bush people, let them know that coin-op means good, clean fun. That goal was achieved. Around a dozen mid-level White House staffers dropped by to visit an industry-sponsored benefit/party for anti-drug children's groups. This event, called "Carnival for Life," dramatized the industry's pro-child, anti-drug stance.

Some tradesters had hoped for more White House attendance at the Carnival, but AMOA's Wally Bohrer said that for a first-ever event, "We made a good start." Bohrer pointed out that the industry now has the ear of some vigorous young appointees who, it seems, talk directly to the President.

DOLLAR COIN PROSPECTS

The biggest quarry — the dollar coin itself — remains at large,

My Pal, the Congressman

Several days and many thousands of dollars were invested in coin-op's latest Washington "safari." Quite a few tradesters tracked Washington's political animals to their very lairs, in the heart of the legislative jungle. Other tradesters got themselves photographed next to some exotic White House "plumage."

What did it all add up to?

The success of this year's lobbying trip can't entirely be tied to specific legislation, or to political image-building. No, the broader victory came in coin-op's continuing growth toward political maturity. This year, coin machine people came to Washington from over 120 firms, representing nearly 40 states . . . a handsome number indeed.

In addition to quanity, the trade also got "quality" in its D.C. delegation. Many tradesters who came to Washington this year, had participated in other industry lobbying events in the past. Result: our folks are beginning to feel quite comfortable hobnobbing with senators and congressmen. These friendships are quite valuable to the industry. They'll help to advance our causes of the moment, and in future years.



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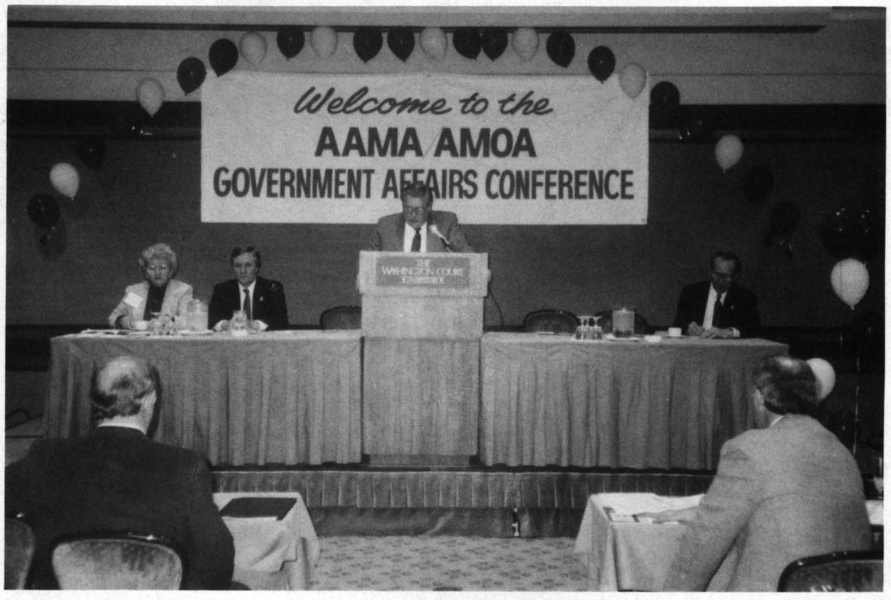
Above, Illinois operator Art Velasquez with longtime pal Senator Alan Dixon. At left, beneath the dollar coin sign, are (left to right) AMOA President Jack Kerner, his AAMA counterpart Gil Pollock, Iowa Senator Tom Harkin and Coin Controls' Rick Currie.



Above, North Carolina Rep. Stephen Neal addresses the industry audience on tobacco issues. At right are Rep. Helen Bentley (R.-Md.), Rep. John Bryant (D.-Texas), AMOA Government Relations Chairman Wally Bohrer and Rep. Bill Frenzel (R.-Minn.).





Sectretary of Transportation Sam Skinner and Bob Fay discuss the merits of the dollar coin in January. As a result of their talk, Fay and Coin Coalition Exec. Dir. Jim Benfield were able to hold productive meetings with Dept. of Transportation and Urban Mass Transit Assn. officials.

Gaining additional support for the dollar coin was a priority during the AMOA/AAMA legislative conference and, happily, the two groups report that 21 new representatives and three senators had agreed to help. (That's a good-sized increase!)

though it's getting closer in our sights all the time. Realists estimate that the legislation "had probably better pass this year." Otherwise, it may not get another chance in this Administration. Will it pass? The industry did a fine job of adding more names to the dollar coin supporters' list. But as one congressman said, "At this moment, the dollar coin isn't exactly jet-propelled." More work remains to be done; the good news is that it's "do-able."

The trip also brought a major obstacle into sharp focus. Although Congress is warming up to the idea of dollar coins, many supporters dislike the idea of phasing out dollar bills. Canada and other nations have proved that elimination of the

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Left: Dick Hawkins and Jim Stansfield Jr., Missouri Congressman Bill Emerson and operator Bill Stone. Right: AMOA's Bob Wilbur and Louisiana Congressman Clyde Holloway tout the tournament.





Left: Ken Anderson, Rus Strahan and Bill Cravens return from FBI Academy in Quantico, VA. Right: Dick Hawkins and Gil Pollock greet North Carolina's Fred Britt at the entrance to the Congressional Reception.



paper note is vital, if any new hard currency is to succeed. Scrapping the U.S. greenback is a hard sell and will become even harder, once the sentimental American voter realizes his beloved George Washington note is at risk.

Does it matter? Are dollar coins really worth all this time, money and effort? Some skeptics in the trade don't think so. They stood around the perimeters of the Washington event, muttering that getting a dollar coin wouldn't really change anything. These folks doubtless mean well, but the experience of such nations as Canada, Australia and Great Britain makes it clear: adopting dollar coins would mean a significant boost for our industry. The dollar coin may be an elusive beast, but it's definitely worth tracking down and capturing!

Even if our legislation passes in 1990, however, it will take at least three years before dollar coins become the dominant medium of exchange in American pockets. Skeptics do have a point when they insist the play-price issue must be addressed *now*. Dollar coins will be wonderful, once we get them, but they aren't the total answer. Our play-price problems can't afford to wait until 1993.

The bottom line: dollar coin legislation still holds problems, as well as promise. Let's hope that, at the conclusion of next year's "D.C. Safari," we'll be able to mount a dollar coin over the industry's mantlepiece!

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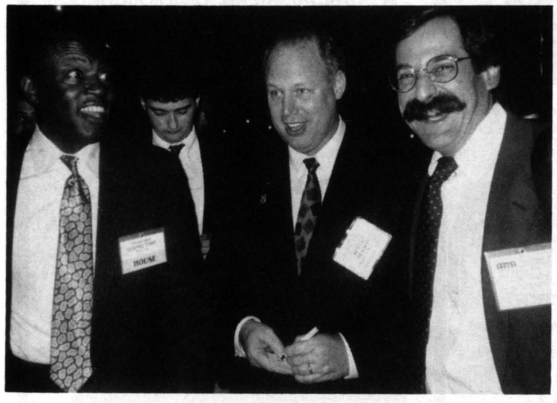
At the Congressional Reception. . .





Above: Texas Congressman Jack Brooks with Lone Star Staters Jo Matranga and Dock Ringo. Mr. Brooks has been a "regular" at these functions. Left: Ohio Congressman Dennis Eckart and son tried their hand at the fun congressional pinball tournament (that's Randy Chilton's at left, Bob Herman at right).



Left: looks like New York Congressman Edolphus Towns (left) got a good score in the pinball tourney and NY operator Bob Herman & Williams' Roger Sharpe seem to agree. Right: Missouri Congressman Jack Buechner signs in as he enters the festival.

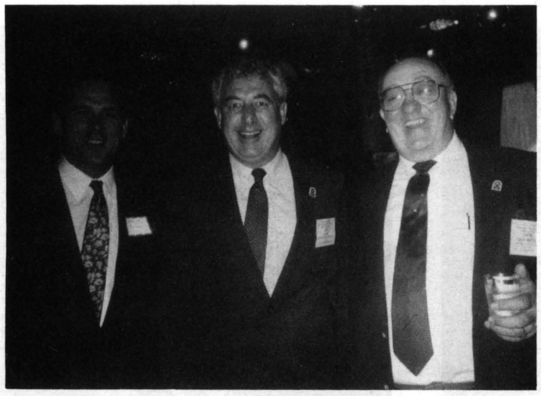




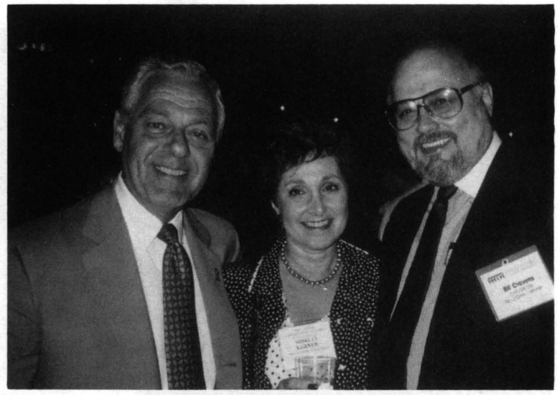


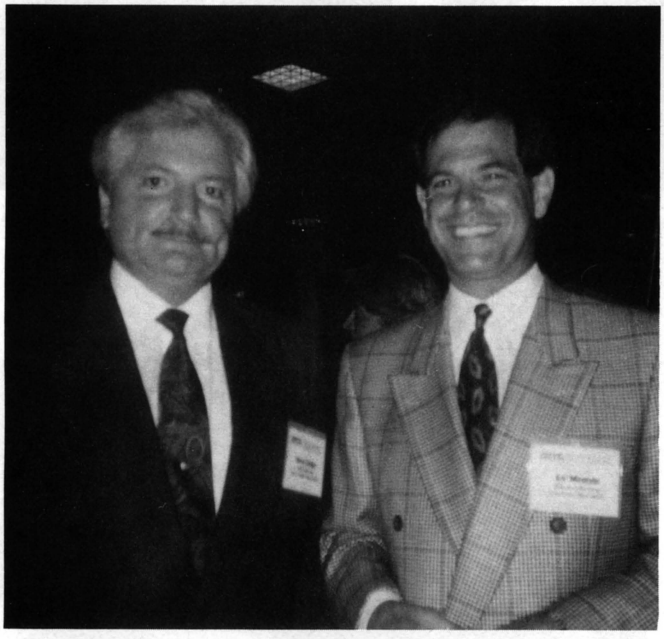
Above: No, AVS' Frank Gumma Jr. isn't short. . . Congressman Bob Smith is the opposite. Mr. Smith was another "repeater" at the annual. Left: One view of the Longworth party demonstrates the excellent turnout from government employees and family members.

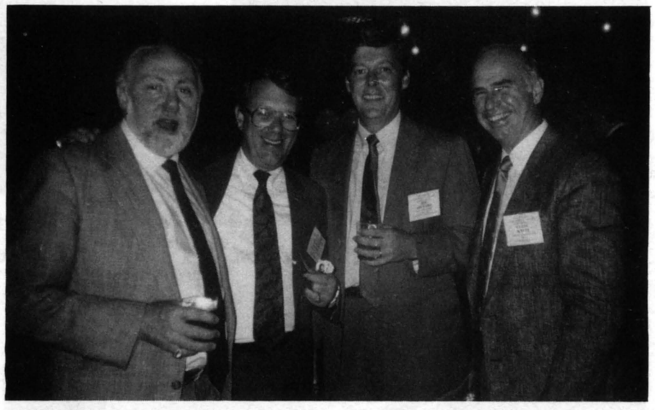
At the Congressional Reception . . .



Left: Pioneer's Steve Rogers (left) meets up with California operator Jim Ham & Denver legend Jack Hackett at the Longworth. Right: AMOA's Jack & Shirley Kerner with Capcom's popular Bill Cravens at the affair.

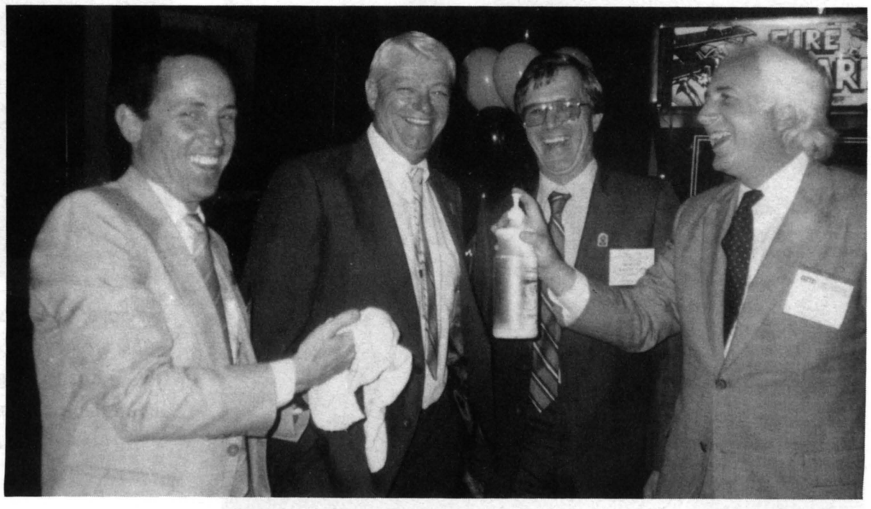






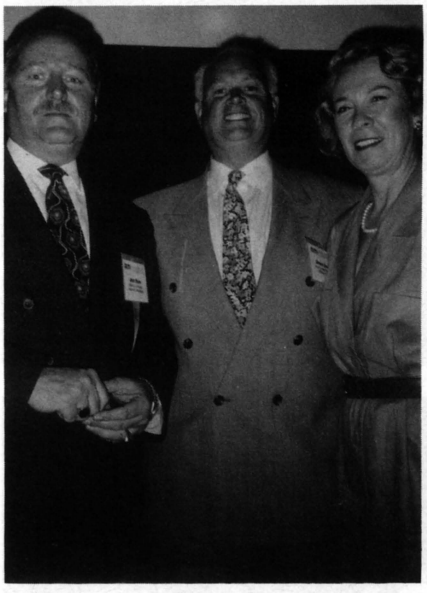
Above: Four who need no introduction (but we'll do it anyway) are (from left) Leland's Ken Anderson, Merit's Bernie Powers, AMOA heavies Jim Trucano and Clyde Knupp. Left: Steve Kindler (Mars Electronics) and SMS chief Sal Mirando lent their prestige to the trade crowd.



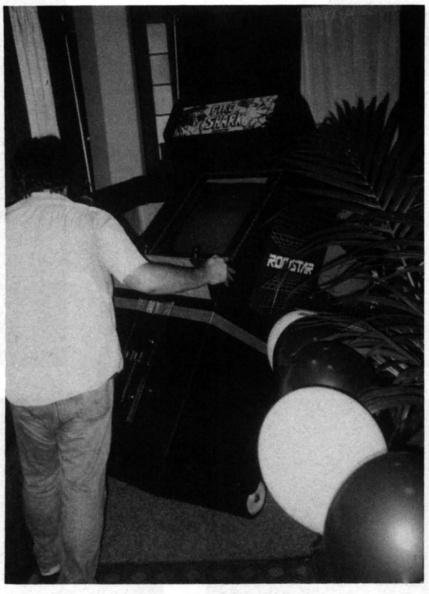


Above: After cleaning the glass on his games, Data East's Gary Stern zeros in on Gene Winstead as Phil Benson and Roger Rasmussen share the joke. Left: Small hands on a small ball (the camera caught the ball going through the hoop) at the reception.

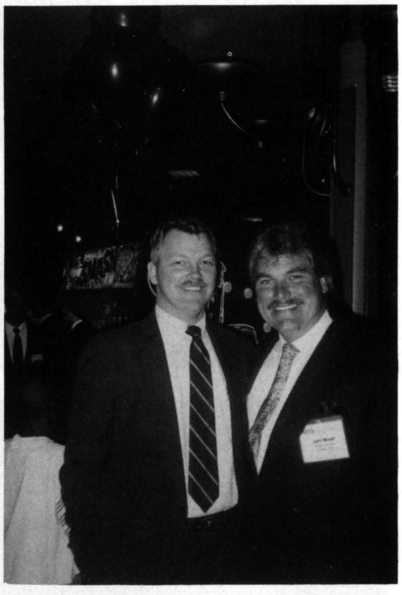
At the Congressional Reception. . .



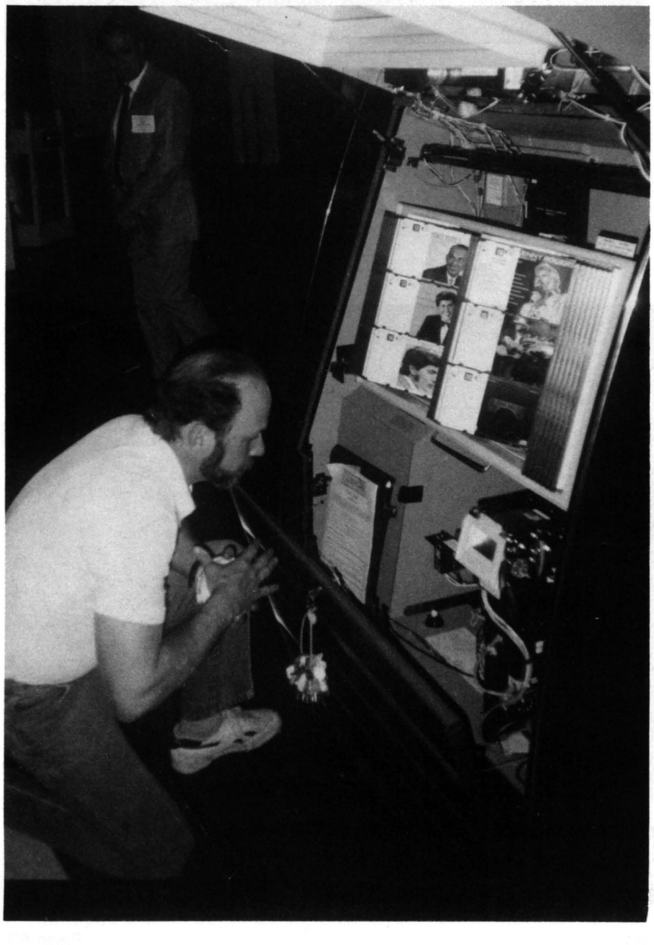
Nintendo's Al Stone with Atari's Shane & Linda Breaks at the Longworth congressional reception.



Romstar's Fire Shark *gets positioned just prior to the Longworth party's opening.*



James Industries' John Blouin (right) with (we believe) Illinois Congressman Lane Evans.





Above: Congressional youngsters turned out in good numbers for the "big arcade" and dug into the video games. At left: Man for all seasons, Steve Koenigsberg of State Sales and Service, was responsible for setting up all the equipment at the Longworth building. He's shown here loading a CD into a Rowe box. He and his people did a great job.

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At the "Carnival for Life" . . .



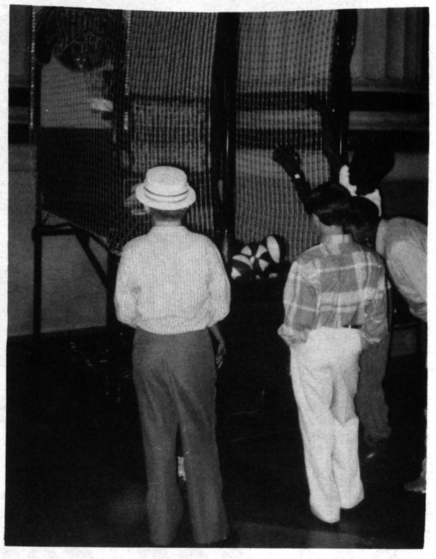
Left: AAMA prexy Gil Pollock with White House staffers Holly Osborne (briefer on business and trade associations), Kathy Javons (liaison on air pollution) and AMOA prexy Jack Kerner. Right: Dick Hawkins, Bob Woodson (Dir. of the Nat'l. Center for Neighborhood Enterprises), lobbyist Wayne Vallis, Wally Bohrer and Steve Koenigsberg.











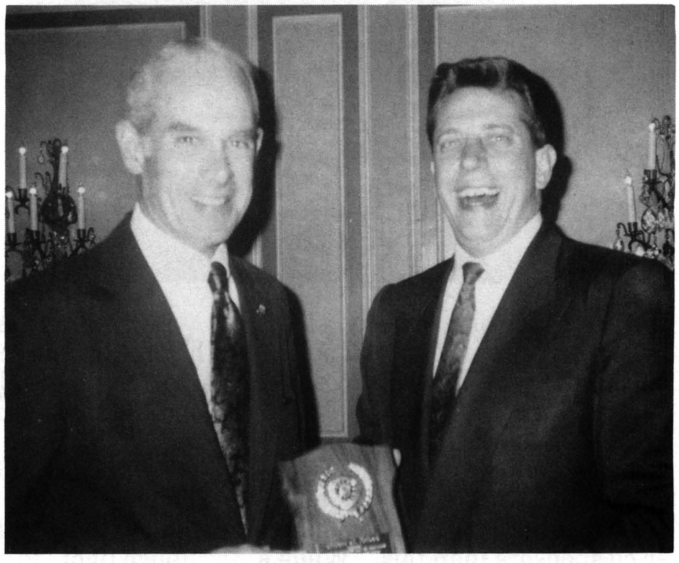
Some photos of the fun during the "Carnival for Life" held to benefit anti-drug children's groups.

AMAA-zing!

factory/dealer association makes trade points at D.C. conference in PR & buck coin lobbying

Complementing the fine lobbying work done in Washington D.C. by AMOA the first week of May, the American Amusement Machine Assn. (AAMA) played a very key role rounding up additional congressmen and senators as co-sponsors of dollar coin legislation.

Working with their brothers from AMOA, the manufacturer and distributor members of the AAMA spent May 1 lobbying a total of 69 senators, congressmen or aides, pushing for the new buckeroo. Working in common cause with AMOA on The Hill, their combined efforts increased the number of House votes to 122 and Senate votes to 26. And those numbers should climb higher as both AMOA and AAMA's seeds sprout more fruit in the weeks and months to come.

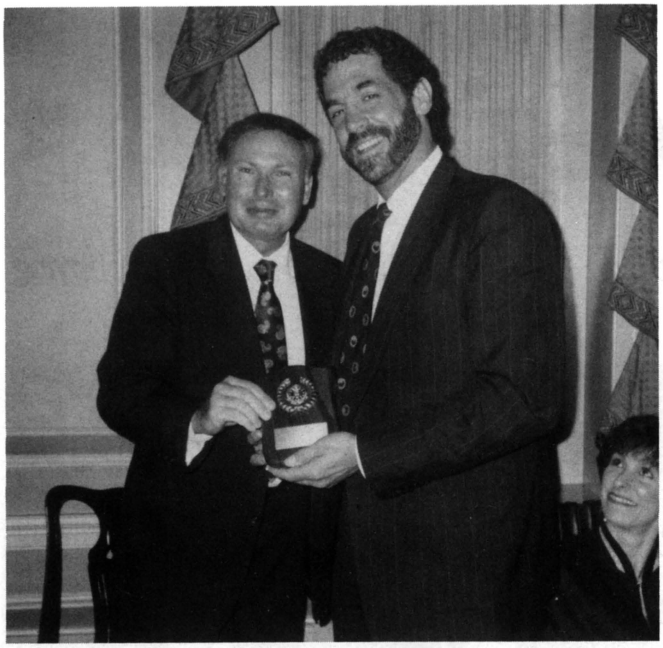


Congressman John Porter and AAMA chief Gil Pollock show off the latter's FBI award (for cooperating in their anti-drug campaign) at the Georgetown Club.

Rowdy Yeats, a key aide to chief House bill sponsor Jim Kolbe (R-Ariz.) said he had rarely seen such a successful lobbying effort mounted by any industry in all his time in Washington. Yeats has admiration for both associations, and most definitely for the work done by AAMA's



Serious stuff: Kolbe aide Rowdy Yeats (center) talks hard copy regarging the battle to gain a new dollar coin. Yeats has great admiration for this industry's lobbying skills.



Bob Fay presents the FBI appreciation plaque to former AAMA prexy Frank Ballouz. It was under Frank's tenure that the "Winners Don't Use Drugs" campaign began.

Bob Fay. Looking soberly at the *RePlay* reporter, Yeats flat out declared: "We will have a new dollar coin."

Yeats said 218 votes is a majority in the House and though the trade only had 122 at this writing, he advised that most bills pass with fewer co-sponsors than this. "While a lot depends on what happens in the hearings in both the House and Senate, both bills could actually be passed out for a full floor vote this session." However . . .

Yeats believes it will be a hard fight, especially since the success of a new dollar coin will require the elimination of the "sacred" George Washington dollar bill. The House bill stipulates the removal of the dollar bill, but the Senate version does not. If the dollar bill continues to be printed along with the dollar coin, Yeats believes it will be "back to 1979" (referring to the ill-fated Susan B. Anthony coin).

AAMA agrees and is backing the House version. Despite the successful lobbying effort that first week of May, Bob Fay continues to visit unspoken congressmen and urges operators in the field to continue their efforts. "Operators should be aware that summer is an excellent opportunity to visit representatives, as many are in the home districts at that time," he stated. "It's easier to get past their aides and right to the source then."

In truth, the AAMA people are hoping for congressional action this year, but are realistic about things, and feel that the nation really won't find new dollar coins jingling in their pockets until late in 1992. With all the support they've garnered by now, they still think it will be a "tough fight" to get the coin minted and the dollar bill eliminated from circulation.

OTHER MATTERS

While dollar coin lobbying was clearly the priority during AAMA's 1990 General Membership Meeting in D.C., some of their members also lobbied for anti-parallel legislation while there, but the "drill" was never to do so when jointly visiting representatives with AMOA members.

Lobbying was but one of many activities AAMA conducted during their sojourn in the nation's capital. For example, they joined with AMOA at an April 30 briefing breakfast for trade people, participated with same at a Carnival for Life affair that evening where five D.C. youth groups were honored, and co-hosted the Congressional Reception with AMOA at the Longworth House Office Bldg. the night of May 1 (marking the first time in three years the two associations worked together on this reception; see story and photos earlier in this issue).

AAMA also took some of its members and three congressmen to the FBI Training Academy in Quantico, Va. where special agents showed the guests some of the latest weapons used by the Bureau on the firing range. Congressmen Mike Oxley, Paul Gillmor and Tom DeLay got a "bang" joining AAMA members taking turns firing on the range.

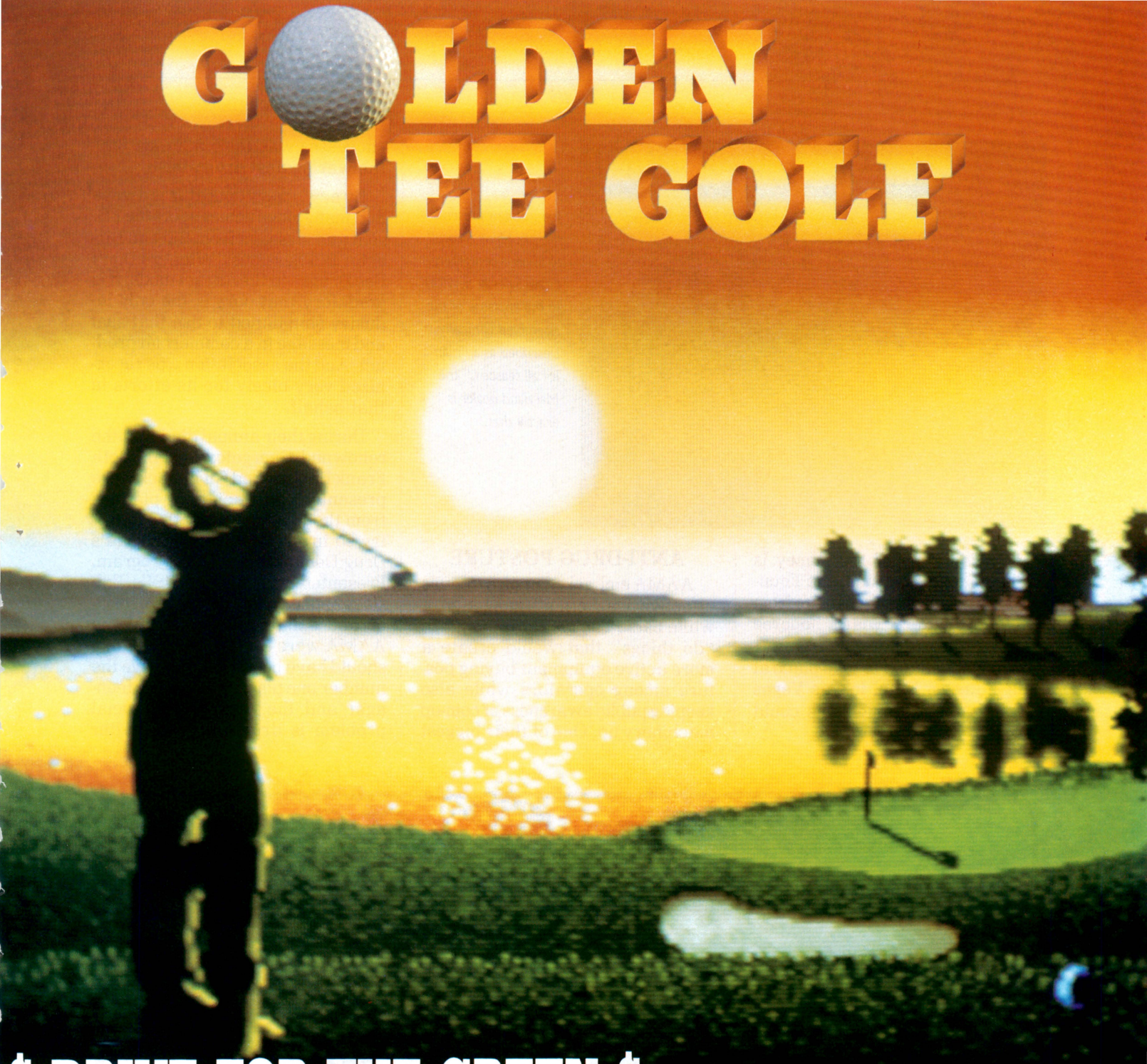
AAMA's formal Membership Meeting, thanks to Congressman Oxley, was held at the Rayburn House Office Bldg. Oxley joined the members for breakfast (and made an informal talk about Congress and some of the key issues it will face this year) before the Board of Directors meeting began. New board members elected were Tony Yula Jr. (Mondial), Rick Kirby (NECO) and Shane Breaks (Atari).

Yula was also named Chairman of a new AAMA Distributors Committee. This "association within an association" will address issues specifically of interest to dealers. Of AAMA's 68 members, around 28 are distributing companies. "They're an important part of the industry and the association," said Fay. "We offered this opportunity and hope they run with it. And Tony Yula is the man for the job," said Gil Pollock, adding, "Tony bridges the old and new generational thinking."

Actual distributor attendance at the AMOA Meeting seemed off, attributed to schedule conflicts (e.g. the pending Atari convention of dealers on Maui). But AAMA enjoyed the presence of some "new blood," like Rich Babich of the Colorado Game Exchange this year.

AAMA's executive officers elected at the meeting were: Gil Pollock (President), Steve Koenigsberg (VP), Rus Strahan (Secretary), Bill Cravens (Treasurer), Steve Kaufman (Asst. Secretary), and Ray Galante (Asst. Treasurer). Cravens was also elected President of the American Amusement Machine Charitable Foundation. Also elected to the Foundation's board were Joe Robbins (its founder), Joe Cirillo, Rus Strahan, Frank Ballouz, Koenigsberg and Al Stone.

At last ACME's salute to Robbins, the Foundation raised approximately $75,000 for Chicago's Starting Now anti-drug abuse group. A for-



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Joe Robbins presents the "Robbins Award" to Steve Koenigsberg (State Sales & Service) to the applause of the assembled company. Described as a "man for all seasons," the Maryland dealer is exactly that.

mal presentation of the money is forthcoming. Meantime, the Foundation is soliciting suggestions from members for next year's honoree (or honorees). Right now, the 1991 ACME is scheduled to take place at Bally's Resort Hotel in Las Vegas March 23-25 (although this could change).

ANTI-DRUG POSTURE

AAMA embarked upon a "cause effective marketing" campaign a while back. The idea was simply to "do things" that would create a more active equipment buying posture among operators while also keeping public awareness of coin-op machinery up. One of their biggest successes was their alliance with the war against drug abuse.

By now, every operator is aware that many video games sport the FBI seal and message from Bureau Director Bill Sessions "Winners Don't Use Drugs" in the attract mode. It is laudatory that ours is the only industry sanctioned to use that seal and message in a commercial product. And the association was recognized very nicely for its efforts in that behalf.

During their annual dinner at the renowned Georgetown Club, both Frank Ballouz and Gil Pollock were presented appreciation plaques from the FBI for getting this industry so involved with the Bureau's Drug Demand Reduction Program. Presented on behalf of FBI's Bob Davenport by Bob Fay, the former and existing presidents of the AAMA were thrilled and well they should have been. Many believe the number one player is the male teenager and the number one social problem is drug abuse. A better



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Flanking Illinois Congressman John Porter and his wife Kathryn are (from left to right) Larry Siegel, Joe Robbins and Rus Strahan. The setting was the swank Georgetown Club.

"marriage" of message to victim would be hard to find, and if only one youngster steered himself away from drugs by reading that message on a video monitor, the job was done.

Many of AAMA's functions were attended by congressional people and the Georgetown Club dinner was no exception. Both Henry Hyde (R-Ill.) and John Porter (R-Ill.) were right there dining with the coin people and applauding the selection of Steve Koenigsberg as this year's recipient of the Joe Robbins Award.

President of Baltimore's State Sales & Service, Koenigsberg was cited for "outstanding contribution, participation and services to the coin-operated amusement industry in the U.S." The award was presented by Robbins himself (founding father of the AAMA). Said Koenigsberg:

"Thank you for the honor and let's keep all our eyes on the industrial road. This industry is a long-term investment and to make that investment grow, we all have a responsibility to go beyond the day-to-day activities and do what works for the overall good of the industry." (Prior recipients of the Robbins Award were Don Osborne, Norm Goldstein, John Blouin, Bill Cravens, Frank Ballouz, and Joe Robbins himself.)

And, a brand new AAMA honor, called the President's Award, was given to Jon Brady (Brady Distributing) during the prior Annual Meeting. Brady and future winners will be judged by the existing AAMA President for their demonstrated desire to "go the extra mile in the best interest of the association and the industry."

MORE AGENDA

Apart from these things, AAMA's Washington meeting addressed much more on their overflowing agenda, not the least of which was their July 10-11 trade show in Mexico City. To be held at the U.S. Trade Center, they'll show product in around 50 booths (most of which have already been reserved) and will most probably hold video and pinball seminars as well for Mexican trade people. Only AAMA member companies have access to booth space. PR for the event is being handled by the Dept. of Commerce.

AAMA continues to cooperate with AMOA at "location" trade shows. They've done two already in 1990 and have six yet to go. And, they showed their brand new exhibit psyche (backdrop display) at the D.C. Longworth party.

AAMA's campaign to combat child abuse continues in force. They moved all 10,000 Fred Savage posters in three weeks (and might print more). Meantime, their next celebrity selection will be a black athlete (probably a basketball player). "Gotta get this message across to the kids in addition to our warnings about drug abuse," said Pollock. These posters have appeared in schools, libraries and other such kid places besides game arcades.

AAMA has a spread of sports gatherings on its agenda where they will install mini arcades (e.g. baseball Fanfare July 6-10 at the Chicago Hyatt and the July 11 Olympic fest in Minneapolis). The idea seems to be to place games at key PR events, where possible, to increase public awareness of coin-op. It's a busy agenda, and gets cooperation from local distribution.

UL CHICAGO

The technical situation in Chicago with videos is being addressed by AAMA. They are on the case and may select either UL or ARL to approve the fixes that might be necessary to satisfy Chicago. They are also looking at this in a long-range way (a technical meeting, chaired by Sega's Howell Ivy, was to have taken place May 24 in Dallas). A "quick fix" may be immediately coming (i.e. a ground fault interrupter), but Chicago operators should check their local distributors for more accurate word on the present state of things.

AAMA has come a good long way since the days its primary mission was to stamp out copy boards. They are in the forefront of the industry PR and much of it is good PR (e.g. the drug and child abuse programs). While these things benefit the whole industry, many of the association's tasks are geared toward the secular interests of their people who make and sell machinery. Their video game sales index, for example, is nearing completion (which would give them a more accurate handle on exactly how many games are sold).

Lots of work, some fun and plenty more work ahead. That's the true agenda for this and any other worthwhile trade association.

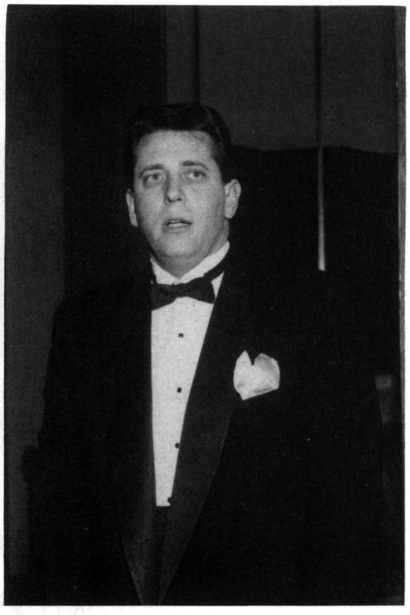
AAMA Helps Kick-Off Child Abuse Prevention Month

AAMA was a key participant in the kick-off of this year's Child Abuse Prevention Month held April 2 in Washington, DC. During a press briefing at the Amidon Elementary School AAMA President Gil Pollock introduced the third anti-child abuse poster (featuring Fred Savage of "The Wonder Years"), which is produced by AAMA and the National Committee for the Prevention of Child Abuse. AAMA execs also hosted a private dinner for the NCPCA and its area chapters during which Exec. VP Bob Fay accepted an award on behalf of the industry for its dedication to child abuse prevention. Afterwards, they attended a black-tie gala to benefit the group held in the concert hall of the John F. Kennedy Center for the Performing Arts.





Above: Gil Pollock, Marvel Comics' publicity director Pam Rutt and Bob Fay. Below: AAMA's Joyce Weller, NCPCA's Leslie Mitchell and Nancy (Mrs. Gil) Pollock.



Gil Pollock gave an overview of the industry and its participation with the NCPCA at the April 2 pre-concert dinner party.



Above: Bob Fay and Gil Pollock accept a special award honoring the coin-op industry for its work against child abuse. Making the presentation is the NCPCA's Judy Rhodes (DC chapter). Right: Spiderman was at the national kick-off to promote his new comic book which teaches kids about corporal punishment (it was a joint effort between Marvel Comics and K-Mart). With "Spidey" are Kerry Sharman, Gil Pollock and Bob Fay. Below: Kerry Sharman and Judy Rhodes check out the new comic book.





FRANK TALK



by Frank "the Crank" Seninsky

While Playing Pinball, 8 Congressmen Agree to Boost Dollar Coins

At least eight congressman agreed to sponsor dollar coin legislation, while they were standing at pinball machines and playing the games at the 1990 AMOA-AAMA "Democrat vs. Republican" pinball/basketball/dart tournaments!

Almost 1,000 entries made the industry's third year of "Democrat vs. Republican" coin-op games the largest such tournament, ever. The event, held in conjunction with the AMOA-AAMA Congressional Reception in Washington, D.C. on the night of May 1, was a smashing success. The good, clean fun of the affair showed our industry in the most positive possible light.

In fact, the spacious cafeteria in the Longworth Office Building could not hold all the people who came. Some congressional staffers came to the door, looked in, and left because the room was too crowded. Next year, we'll have to get a bigger hall. (This is in the works.)

Like the reception itself, our annual tournament simply gets bigger every year. It's thrilling to see congressmen, senators, their families and staffs enthusiastically flipping the silver ball, tossing basketballs, and shooting electronic darts.

"Our family looks forward to this event all year long," said Mrs. Dennis Eckert, wife of the well-known congressman. "After playing in last year's competition, we marked the date of the 1990 tournament on our family calendar that very night when we got home."

Some of the winners of last year's tournament came back to compete again this year. For example, Congressman Eckert placed second last year and took first place on the *Roller Ball* pin this year; and his wife was a top winner both years; and their son Eddie also scored highest on a game. We AMOA and AAMA members are getting to know the Washingtonians on a first-name basis . . . which is the whole point of the exercise.

Louisiana Democrat Billy Tauzin brought his wife and several kids — apparently his whole family! Husband, wife and at least three sons won places in their categories, on various games.

As a matter of interest, winning congressmen on the different games were: *Rollerball,* Rep. Dennis Eckert (D.-Ohio); *Phantom of the Opera,* Rep. Richard Stallings, (D.-Idaho); *Silver Slugger,* Rep. Bill Sarpalius (D.-Tex.); *Pool Shark,* Rep. Ben Jones (D.-Ga.); electronic darts, Rep. Craig Thomas (R.-Wyo.); basketball, Rep. James Bilbray (D.-Nev.).

The total number of winners was 96. (There were 57 Democratic winners and 38 Republican winners, plus one committee staffer.) Each winner was able to designate a favorite charity to receive a cash donation from AMOA and AAMA. And, yes, we did raise enough money to award the donations to all 96 charities.

After the event, distributor Steve Koenigsberg

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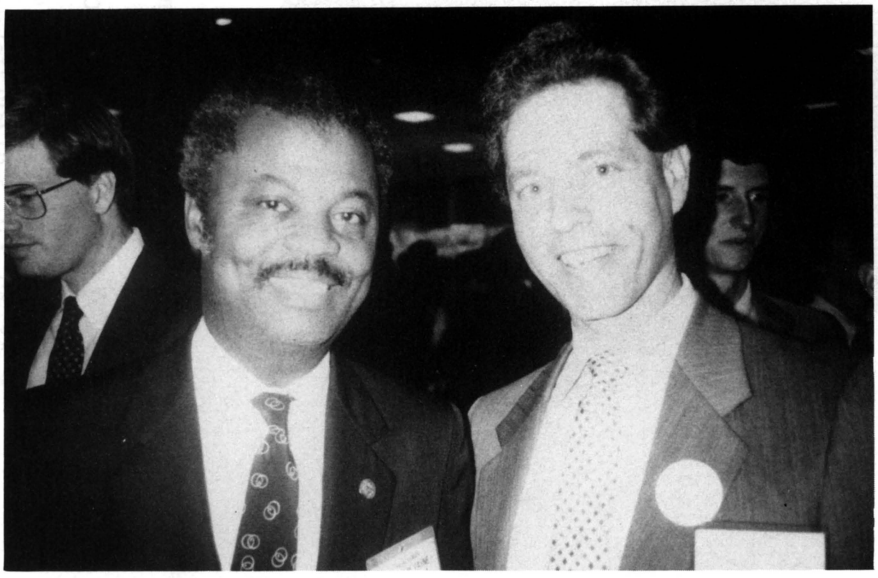
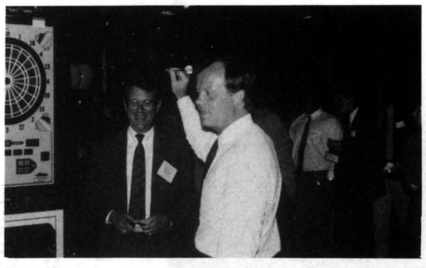




Above: Rep. Craig Thomas of Wyoming plays Silver Slugger *during the tourney. Left: Frank "the Crank" Seninsky says "hi" to Congressman Donald Payne, a democrat from Frank's state.*



Rep. Christopher Cox (Calif.) shoots at a Merit dart game while Bernie Powers looks on.



Congressman Eliot Engel and Dave Hawkins play a game of darts (notice dart in mid-air!).



Rep. Clyde Holloway (Louisiana) plays a game of pinball (check out the crowd of onlookers!).



Above: AMOA President Jack Kerner, AAMA President Gil Pollock and Iowa Senator Tom Harkins chat during the tournament. Below: Montana's Phil Benson looks on as Senator Conrad Berns (a Republican from Phil's state) and his son Garrett play pinball.



(State Sales, Md.) sold the machines which were played at the tournament, using the proceeds to fund the charitable contributions. Machines were donated for this purpose by Williams, Midway, Data East, Premier, Smart, Merit. Product and/or cash donations came from Rosemary Coin, Arachnid, Laramie Interests, Nancy Sales, Bonita Marie, Brown & Williamson Tobacco, APE Corp. and Impressment Plus.

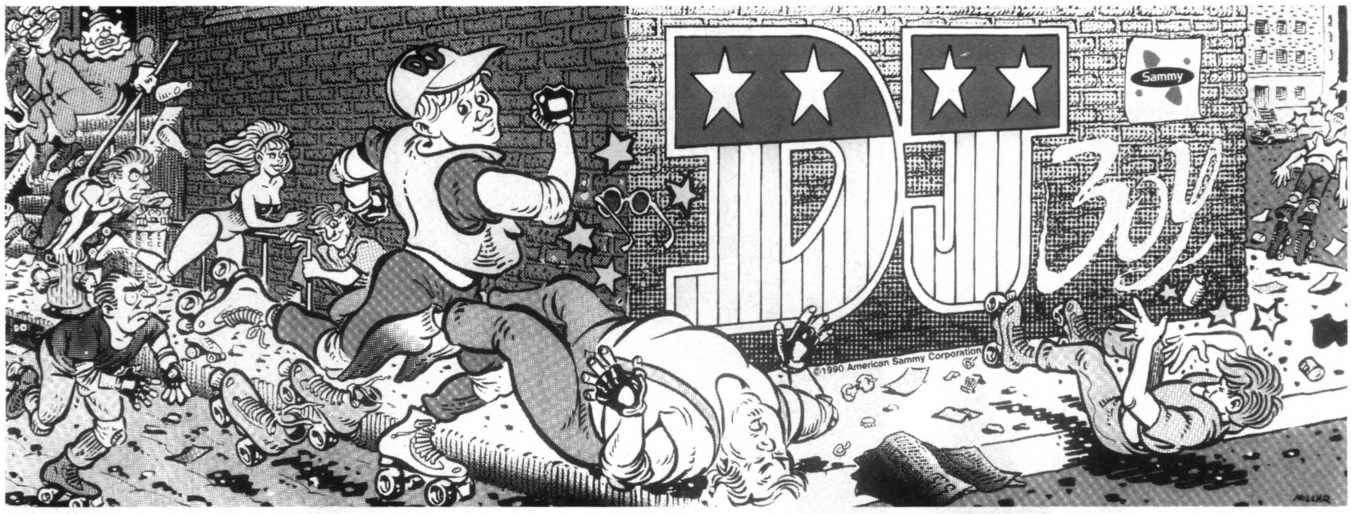
Special thanks goes to Nancy Sales (especially Steve Lipkin) for contributing the plush elephants and donkeys which stocked the cranes, and for getting the buttons with our tournament logo. We gave out about 1,200 of these toys. (A few boxes of this plush — mostly elephants, the Republican Party symbol — are now being hand-delivered to the entire White House staff, from President Bush right down to cabinet secretaries and staff.)

This whole tournament could not have taken place without the tireless help of Steve Koenigsberg, who was out there loading and unloading the trucks with the help of his technician, "the mighty Joe Young." They kept every game running throughout the tournament. We had no malfunctions.

Of course, grateful thanks also goes to the dozens of folks who manned the registration table and who tallied official scores at each machine. Operator Bill Beckham worked up a sweat — literally — keeping the cranes stocked with plush.

Overall comments about atmosphere at the reception: "I thought these things were impossible to win, but I see they're not," said one congressman who was playing a crane. Many congressmen wore jukebox pins, which was nice to see. By the way, more people probably played *Silver Slugger* than any other pin; they may have gravitated toward it because of its simplicity.

The success of the Congressional Reception was best summed up by one congressman's wife, who said: "This is the second-best event I've ever attended in Washington. The best event, of course, was the Inaugural Ball!"



Sweet Smell of Success

American Sammy savors its first-ever Number One video kit: first batch of smash DJ Boy *sold out fast; new shipment to arrive*

"The true hits of any coin-op expo won't be known until several weeks after the show, when players have had their say."

So runs the industry truism... and the folks at American Sammy Corp. (Torrance, Calif.) fully agree when it comes to their hit video game *DJ Boy*. It's the company's first Number One title since opening their American office three years ago. "Needless to say, we are very pleased," smiled VP Ko Adachi.

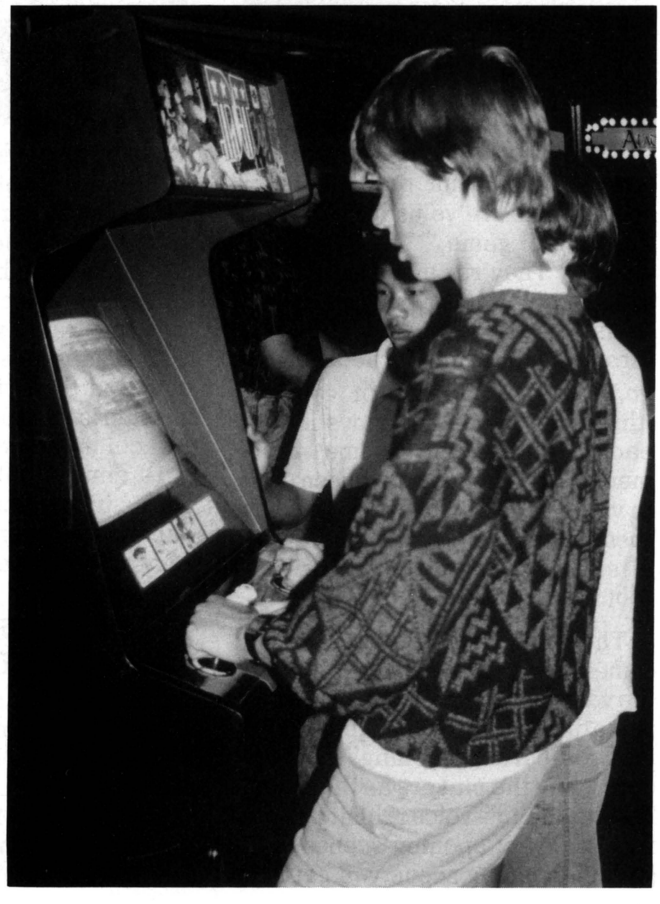
They've got reason to be. "Players just love this game," Ko said. "There were a lot of games everybody liked at the spring ACME show, but once you get them out on the street, that's another story... and that's where *DJ Boy* really shines."

The game's first production batch sold out quickly. Supplies were very low around the end of April. When the game hit the top of *RePlay's* May software chart, the last few boards were immediately snapped up. Orders from dealers kept coming in anyway. By the time you read this, a second shipment should be arriving in dealers' hands... although many of these boards were already spoken for at presstime.

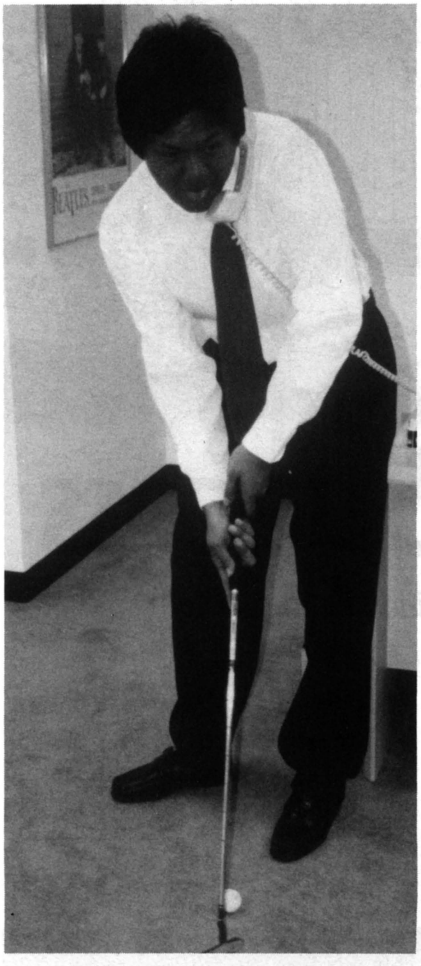
Production will follow demand instead of leading it, American Sammy promised. There will be no excess inventory and no over-exposure on every street corner. Vowed Ko Adachi: "We're not going to flood the market."

GAMEPLAY

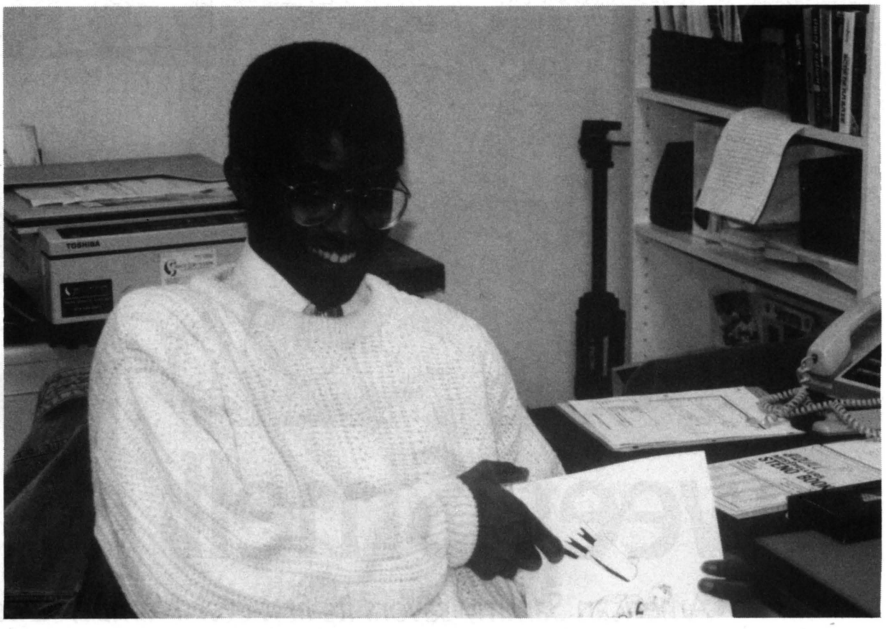
Gameplay on this two-player (simultaneous, cooperative) horizontal kit, at first glance, is "street fighting on roller skates." You see the great graphics and hear the actual voice of famed radio DJ, Wolfman Jack, right away. But as you play the game, you discover some more subtle elements which add to its appeal.



A kid tries his hand at American Sammy's hot DJ Boy *video kit. The game features the voice of famous disc jockey "Wolfman Jack," as well as a lot of kean-o play action. At a basic level, the game can be described as "street fighting on roller skates," but the firm says its got unique features that the players love.*



Above: "All work and no play makes Norman Evangelista a dull boy!"



The fun folks at American Sammy supplied their own hand-picked captions for this feature — and they're fun. Above: "Turtle shoots just aren't the same without company designer Richard Bell." Below left: "Accounting Manager Monica Turner keeps the company out of the red." Below right: "Assistant Accountant Adrienne Tottori interfaces with one of the company's many IBM systems."





"The types of moves the characters make are not really kung-fu style, which we've usually seen in this type of game," Ko Adachi advised. "They're more wrestling style. An attacker may grab you from behind and you grab him and thrash him around without letting go." The unique use of controls (three buttons and one joystick for each player) allows some movements which "have never been done in video games," Ko added. Among these moves is the classic judo move of sweeping the enemy with your foot.

The unusual title of this game comes from the gameplay tie-in with the voice of Wolfman Jack. His voice is featured in the attract mode and is also heard "coaching" and encouraging the players as they play. The Wolfman's voice is heard in the five different opening scenes, too. (Which opening scene you get is a matter of pure chance, so there's an appealing variety built in.)

Gameplay progresses through eight scenes. The story begins with the hero and his friends breakdancing to music from a "boombox" (portable radio with big speakers). A rival gang steals the hero's boombox, and the action begins. "Your mission is to regain your radio," Ko Adachi explained. "And the other guys don't want to give it back!" Fights take place in San Francisco cable cars, in construction areas, in Death Valley, and in Las Vegas, among others.

THE SWEET SMELL OF SUCCESS

The game was a moderate hit in Japan before American Sammy licensed it from a Japanese software house for the U.S. market at the urging of Sales Manager Dave Peckels and Marketing Director Norman Evangelista. "Without Dave and Norman, we wouldn't be enjoying this success today," Ko acknowledged.

Success is particularly sweet for American Sammy because of its timing. Stated American Sammy President Mike Yamamoto: "We understand that this business is cyclical in its very nature, and even though video is in somewhat of a down cycle right now, we wanted to be sure we were in the marketplace when it does turn around, as it most surely will." Of course, the firm feels *DJ Boy* could help make that turnaround happen.

COMPANY BACKGROUND

Sammy did respectably well with an earlier video title, *Task Force Harrier*, a kit which featured the popular Harrier jump jets in gameplay. Earnings were good and steady, reported Sales Mgr. Dave Peckels. Also under the U.S. firm's belt was the kit *Omega Fighter*.

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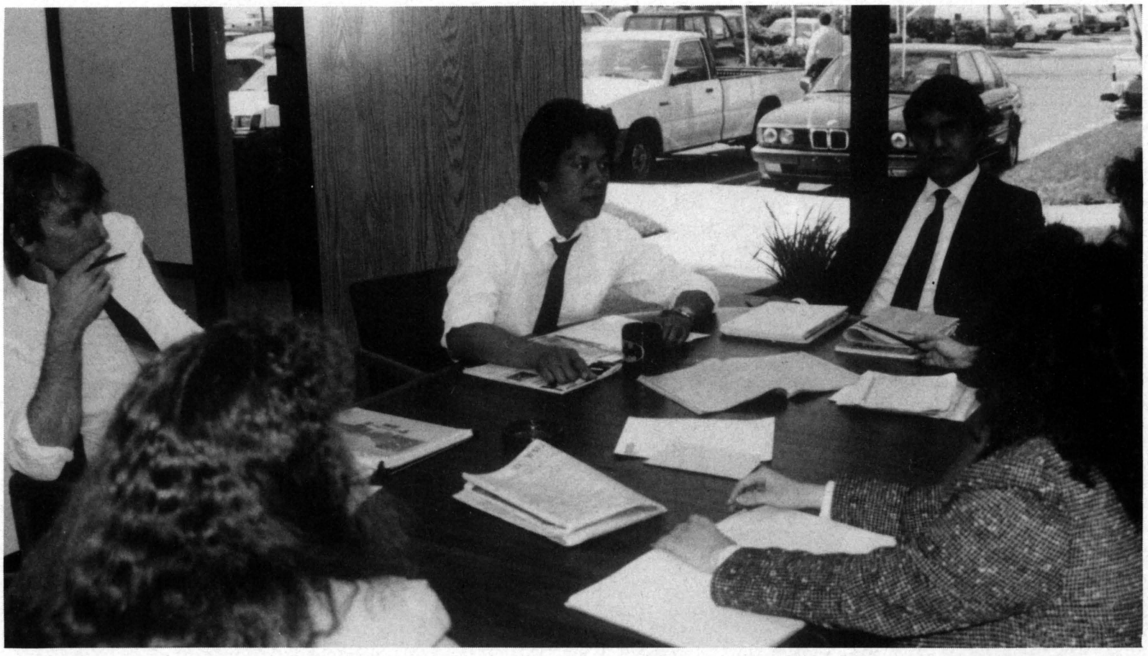
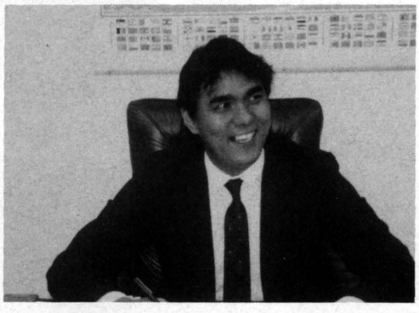


"Company pow-wows like this keep them moving towards offering the best in entertainment and service. Facing the camera are Dave Peckels, Norman Evangelista and Ko Adachi.

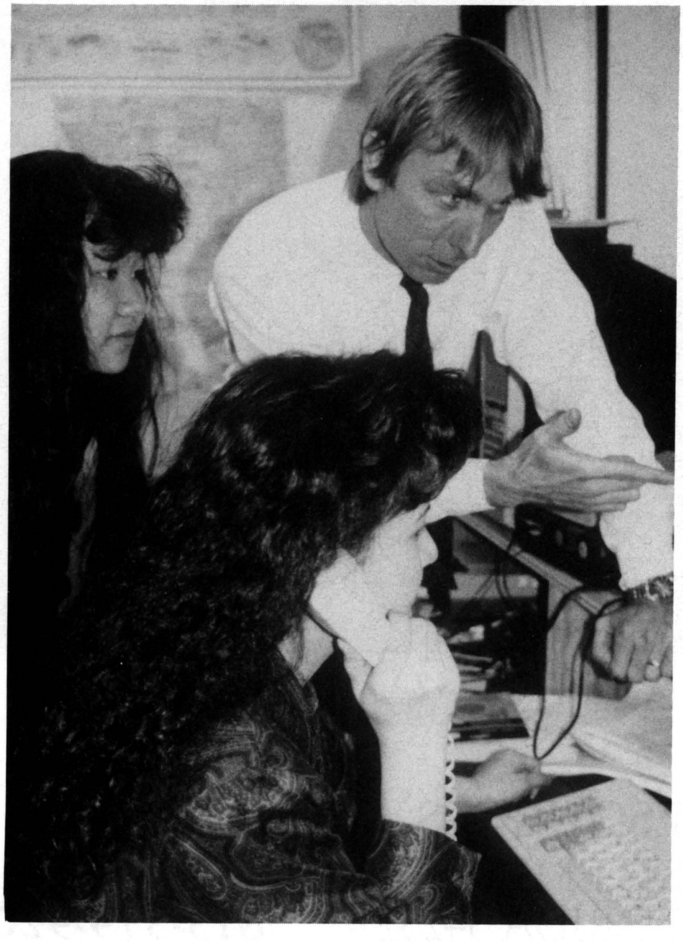
American Sammy staff consult closely with top designers from their parent company, Sammy Industries Co. Ltd. (Japan). Game designers from Nippon have visited the States in recent months to be briefed by American personnel on the types of games needed in the U.S. As a result, Ko Adachi says he's confident that home-grown hit video product will be forthcoming.

SAMMY JAPAN

A bit of background on the Japanese parent firm itself: Sammy Japan has been a leading maker of pachinko and slot machines for many years. They built a large factory in the city of Sayam (just outside Tokyo) which can assemble 1,000 units per day (it's working overtime to service the Asian novelty and gambling markets).



Above: "We work hard," claims Vice President Ko Adachi as he prepares yet another important fax to be sent to Japan.



"And this is where the Kremlin blows up and . . . uh-oh," shouts National Sales Manager Dave Peckels to Sales Coordinator Jae Chang. "Get the White House on the phont, Now!" (That's Consumer Service Supervisor Linda Beck watching in awe.)

In the video arena, Sammy Japan has also adopted a software developing subsidiary called Japan Soft Technology. This group of talented game designers is comprised of two divisions (based in Tokyo and Nagoya), the latter office growing fast and expected to have 40 staff engineers soon.

"American Sammy is preparing itself to become a major force in the coin-op industry," execs stated. If they've been a bit "quiet" about all this preparation, well, they're not so quiet any more. As company prexy Mike Yamamoto explained, in the gardening metaphors so popular in East-West dialog: "The seeds of the future must be planted today, so that we can reap the bountiful harvest of tomorrow!"

Watch for some exciting new titles from American Sammy later this summer.

Midway's Magic Touch

firm creates separate identity in "House of WMS" with zany pins & videos

Old and distinguished. New and improved. Both tags accurately describe Midway Manufacturing Co. (Chicago, Ill.), one of the industry's leading game manufacturers. Midway's sales and marketing VP Steve Blattspieler says the firm is running lean and mean these days . . . and, he says, they're going to keep coming up with distinctive, profitable products which deserve the venerable old/magically new Midway name.

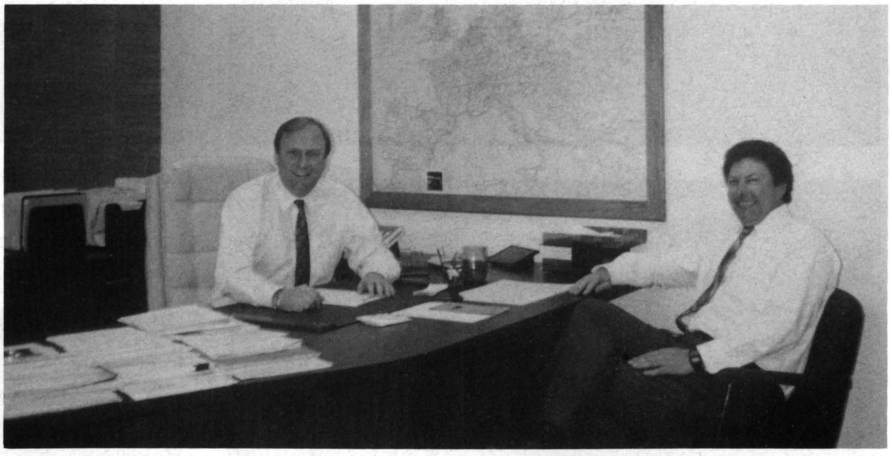
"We're targeting the street operator with reliable, long-earning games that will stay on location," Steve stated. "And we're targeting the player with games which offer an extra dash of imagination, a generous dose of humor, lots of eye appeal and a real creative spark."

Good value for operators and players alike is readily apparent in Midway's current product spread. Latest items include the hilarious two-player dedicated video upright *Pigskin;* the versatile and appealing video kit *Tri-Sports;* and the classic pinball *Pool Sharks,* which is aimed straight at the tavern stop. All three games, seen on this month's cover, deserve to find spots on the operator's route.

MIDWAY MAGIC

As for Midway itself, the firm has evolved through several different incarnations in the past 15 years (see sidebar). When Bally Midway was purchased by WMS Industries in 1988, some tradesters speculated that Midway might eventually "disappear" as a separate entity, folded into the pinball powerhouse called Williams Electronics.

Not so. WMS execs promised at the time of purchase that Midway



Midway's Sales & Marketing VP Steve Blattspieler and National Sales Manager Bob Lentz.

Bally? Midway? Bally/Midway? Quality, By Any Other Name, Would Smell as Sweet

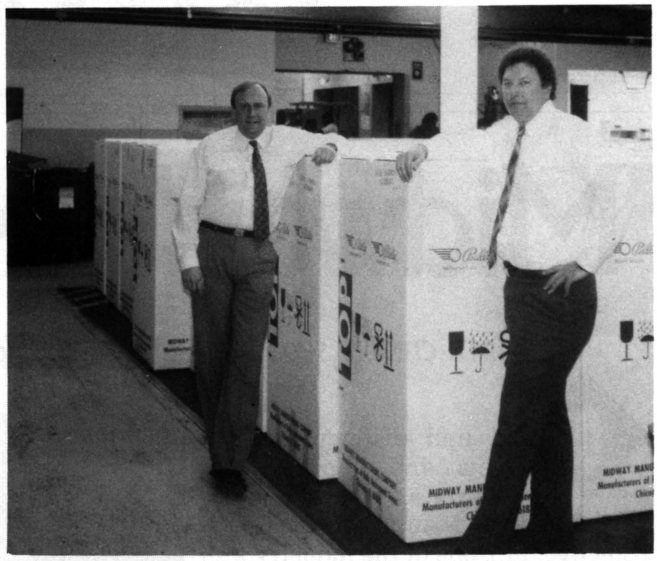
Midway Manufacturing Co. (a subsidiary of WMS Industries and the sister firm of Williams Electronics) has traveled a long and distinguished road to its latest appearance on *RePlay's* cover. In the late 1970s and early 1980s, Bally Midway manufactured (under license from Japanese firms) the three top-selling video games of all time: *Space Invaders, Pac-Man* and *Ms. Pac-Man.* Bally Midway also ushered in the first solid state pinballs, crafting classics which still command affection, respect and (in many locations) quarters. Foremost among these were *8 Ball* and *8-Ball Deluxe.*

In 1988, Bally Corp. decided to concentrate on its slot machines, lottery business, resort hotels and exercise equipment interests. Departing from the video and pinball industry, the firm sold the last of its once-mighty chain of amusement coin machine distributorships to H. Betti Industries. Sale of the Aladdin's Castle arcade chain to Wesray would eventually follow. As for Midway Manufacturing, Bally Corp. sold this crucial part of its coin-op business to WMS Industries. Included in the sale was Midway's cabinet manufacturing plant (Lenc-Smith), plus all other manufacturing assets.

Today, the two companies are collectively known as Williams/Bally-Midway. The formidable Bally Corp. (based in New York and Las Vegas) retains use of the "Bally" name as a company title; Midway uses "Bally" as the name of their pinball product line. This situation has left some tradesters a bit confused about proper use of the firm's various names and logos. To set the record straight, the company itself is "Midway Manufacturing Co." They make two lines of product: Midway video games and Bally pinballs.

But whichever monicker is used, the names "Bally" and "Midway" stand for reliable products, creative gameplay and genuine value.







Folks hard at work in the factory on the firm's latest pinball, **Pool Sharks.** *While Midway and Williams do share the same manufacturing facility, they maintain separate production lines. They also have standardized parts between the two manufacturing lines.*



would remain an independent, "reasonably autonomous" division within the corporate umbrella . . . and they have kept that promise. Today, Midway Manufacturing Co. is a separate division at WMS — and they're planning to maintain it as such. "There's an intense but friendly rivalry between Midway and Williams," smiled Steve Blattspieler. "Williams is our biggest competitor, and they're tough!"

Make no mistake: Midway is thriving under its own name, and under its own steam. "Midway has a separate design group," explained Steve. "We have a separate marketing arm, separate art teams and — I firmly believe — a separate and distinctively different style and feel to our games. We even have separate production lines, although we do share common manufacturing with Williams in the same facility. There's also a commonality in spare parts," added Steve, "which is an absolute plus for the operator. We made this decision to standardize parts between the two firms, for the benefit of the industry. *Elvira* was the transition point where we stopped making separate Midway components."

In their friendly competition with "the folks down the hall," the talented team at "Midway 1990" produces some of the most innovative and entertaining pins and video games in the industry. They've got a special touch all their own — call it "Midway magic." Recent hits include such respected titles as their flipper *Elvira and the Party Monsters.* It was voted "Best Game of the AMOA Show" by operators last September: quite a feat for a pinball game, in this video-dominated industry. In the video category, another recent Midway winner was the funny, fast-paced (and high-charting) game *Arch Rivals,* which featured a unique twist on the basketball theme.

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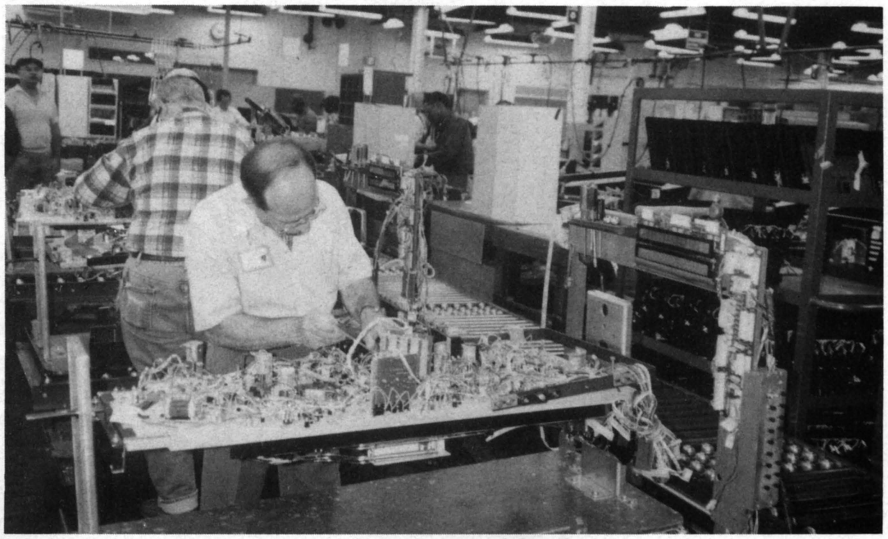


facturer which doesn't have a home game operation," noted Midway Sales Manager Bob Lentz. "All of our energy and effort is directed to serving the coin machine operator. It's what we do best and that's where our dedication is."

PIGSKIN

The distinctive "Midway magic" is obvious in *Pigskin,* a new video which creatively combines football, mayhem and humor. "The same design team that did *Arch Rivals* and made it so good and so funny, took the identical approach to football — and then some," stated Blattspieler. "Gameplay on *Pigskin* is like football or rugby, but it's set in a prehistoric time and you control Viking-type characters who are serious thugs. They use all sorts of cartoon-like weapons, with no holds barred, to win the game."

The nutty flavor of the game is announced on the attract screen, which says: "Before football, before rugby, before Bubonic Plague . . . there was 'Pigskin.'" A tag line on the header informs players that the game features "Ancient *Arch Rivals* on a *Rampage." (Pigskin's* design team created both of those earlier hits.)

Weapons used by players include spears, battle axes, clubs with spikes, etc. These are picked up from a monk in a cave which doubles as a weapons shop and locker room. The football combat takes place in two basic settings: a countryside scene with trees, ditches, rivers, hills, etc., or a gruesome castle dungeon. Even the settings add to the hilarity: players may fall into holes in the ground (they scream all the way down the bottomless pit), confront fires in unusual places, etc.

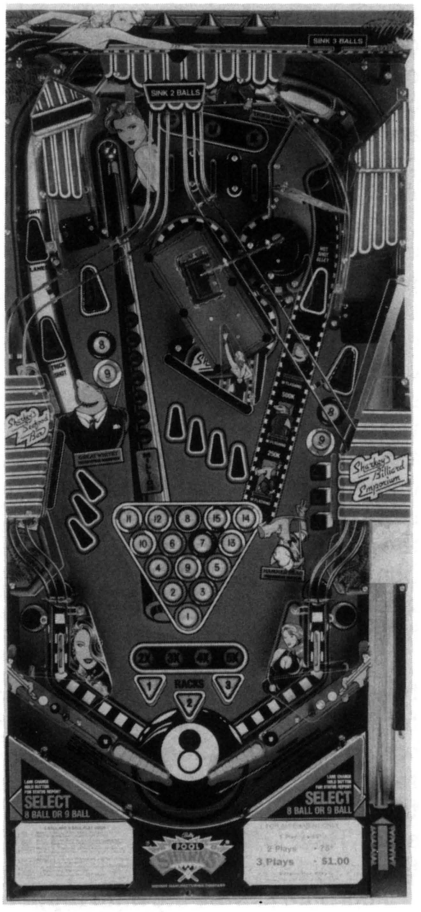
And here's a really far-out, funny feature: one of the buttons is for "attitude adjustment." Hitting this button can fire up your team or send them into a huddle for a chewing-out by the coach. Using this button in combination with other controls can also dictate defensive or offensive strategies including scattering, zone defense, man-to-man coverage, kicking, passing, etc. Finally, having a "bad attitude" is an attitude adjustment feature!

A complete game includes four periods, just like regular American football. As in *Arch Rivals,* the player controls a single character; the other 'team-mates" are computer-controlled. When played in the two-player mode, each player is on an opposing team. Two categories of play make for a wide range of challenge: the "pro" category (six levels of difficulty) and the regular category (five levels).

Initial vend is priced at 25¢ with another quarter to continue. A buy-in feature enables a second player to join the fun at any time. At the end of the game, players will see "game stats" including points for length of possession, ball score, and so on.

Clearly, a lot of creativity went into this one, and a lot of laughs and excitement will come out of it. As Sales Manager Bob Lentz summed up, "It's just got fun written all over the game."





Pool Sharks — a look at the game and (above) the playfield. *The game is ideal for street stops, says the firm, with its pool theme and 8- or 9-ball play. The game is shipping now throughout the U.S. — see your dealer.*

By the way, if you want to run tournaments and contests, *Pigskin* is an ideal machine for on-site promotions. Promotional materials available through authorized Midway distributors will include jerseys, a handbook of rules, and other items. (More information on this will appear in our next issue.) But operators should be advised that many of the same programs which successfully supported *Arch Rivals* (contact local newspapers, t-shirts, etc.) will be repeated, refined and expanded for *Pigskin*.

A very limited number of *Pigskin* sample units will be released in June. Midway will enter the traditional WMS "summer shutdown" in July; orders will be taken for production start-up in August. As you can see, this means the trade has all summer to observe test results (that's confidence in your product, boys!). It also means actual manufacturing will begin with perfect timing for the start of the pro football season.

POOL SHARKS

"If you're talking about a pinball game which is a solid bar- or street-piece, *Pool Sharks* has got to be it," said Steve Blattspieler. "It's a back-to-basics pinball game with all the bells and whistles including ramps, sensational artwork, and creative interplay of lights, sound and point values."

Added Bob Lentz: "Operators will appreciate the state of the art reliability and diagnostics. We're confident that players will develop a solid affinity to this piece, too. Like the earlier classic Bally pins, *8-Ball* and *8-Ball Deluxe*, players may never want to let you take it out of the location!"

Saying that *Pool Sharks* boasts "strong tavern appeal" is absolutely right: what could be more perfect for the tavern than pool? "You can actually 'play' 8-ball or 9-ball on this game," Bob explained. "In 8-ball, you hit certain targets to complete the rack. In 9-ball, you drop the targets in sequence, just as you sink the balls in sequence on a real pool table."

Players choose which variation to play, by activating the flipper buttons immediately after inserting their coins. Depending on their selection, a large 8-ball or 9-ball will flash on the backglass, and a voice will say, "Play 8-ball" or "Play 9-ball."

After the game begins, the artwork of the pool balls in the center of the playfield will light up individually, to indicate which balls have been sunk. Also, when the player

hits the drop targets and they go down, the audio programming duplicates the distinctive "click" sound of a cueball hitting a pool ball, followed by the "thump" of the ball dropping into the pocket. If it sounds like fun, that's because it is!

Special playing challenges include a skill shot off the plunger, which can sink up to three balls in the rack. Gameplay has been worked out to direct the player's shots to a variety of places on the playfield, in an entertaining sequence, to keep the game interesting. Also, various skill shots and trick shots offer 2-million, 3-million and 4-million point rewards. No multi-ball is included in the game, but that's part of the deliberate return to "classic" pinball gameplay . . . which should appeal to street stops and tavern locations.

Play pricing is one game for 50¢, two games for 75¢ or three games for $1. All Midway games go out this way now. The factory says operators are happy to be able to point to the price sticker on the machine and say, "Hey, I didn't do it — it came that way from the factory!"

Pool Sharks was the final flipper creation of Midway designer Tony Kraemer. As we reported in last month's issue, Tony was killed in an auto-pedestrian accident April 8, after a long and distinguished career in pinball design.

"We were devastated to lose Tony," noted Steve Blattspieler. "He left us with a super game that will keep his memory alive for a long, long time. *Pool Sharks* is a fitting tribute to Tony's skill and dedication to coin-op. After his many years of creating hits and innovations, it may be his very best game ever."



Samples of *Pool Sharks* began shipping to the U.S. market in early May; production models are shipping now and can be seen at your distributor's showroom.

TRI-SPORTS

Tri-Sports, which started shipping earlier this year, is a video conversion for vertical monitor games. Players may choose to play pool, go bowling or putt away at a miniature golf course. It's for four players (taking turns).

You may not have heard much about this one, but Midway believes it's a "sleeper" . . . one of those quiet little numbers which, one day, might be recognized by the trade as a real winner.

"*Tri-Sports* may not earn oodles of money right away, or all at once," acknowledged Steve Blattspieler. "But it does earn a respectable amount of money — forever!" (You can probably think of another sports-themed video game or two which enjoys the same distinction.)

The pool mode is called "Pool Shark" (obviously the folks at Midway like this title). It allows straight pool, rotation and 9-ball. The bowling mode is called "Power Strike" and includes regulation, flash and triple strike. "Mini-Deluxe Golf" lends new twists to that classic pastime, including lots of fun angles, simple but challenging obstacles, and very realistic movement and deflection of the ball.

A word to those who haven't actually seen it or played it: *Tri-Sports* really is fun, guys. Full color graphics, trackball controls and some nifty touches in obstacles and challenges make it a true game of skill.

Need we add that this one could also have special appeal for the ladies, since it's non-violent and may be played at the player's own pace? It's certainly an ideal all-around tavern workhorse, and would deserve a tryout in many a gameroom, as well.

THE MAGICIANS

If Midway's got a magic touch, perhaps it's because their "magicians" have a keen sense of what this industry is all about: fun. If you find yourself eyeing a video game or pinball with a sly sense of humor . . . with outrageous or slightly goofy graphics . . . and with a solid spot on your weekly earnings print-out . . . chances are good it's from Midway. Keep your eye on this Chicago team for more top-earning "magic" in the future!

"Do something unusual today . . . pay a bill."
— Anonymous contributor



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Midway's Blattspieler on Pinball Today

by STEVE BLATTSPIELER

I think there's a nice, stable market for pinball right now. Pinball — along with jukeboxes and pool tables — built this business into what it is today. 1990 is the 60th anniversary of the modern-day pinball game, and I'm delighted to say flippers are getting lots of positive attention from our industry and from American society as a whole. Along with that, coin machine operators are rediscovering that pinball is a classic amusement piece which will always reward their investment of time and money, many times over.

If pinball has a downside today, it isn't to be found in the games themselves, which are fun, innovative and reliable. Nor can you fault the players, who are falling in love with flippers all over again. No, our major challenge today is the attitude of too many operators, who still think in terms of buying "the" pinball game of a given season. Frankly, that attitude is outdated. These operators need to consider expanding the flipper part of their business . . . maybe taking out their three weakest videos, and replacing them with a single good pinball game. I'm willing to bet that a good, solid pinball can easily out-earn the three weak videos. And when you consider the long-term earning power and high resale value of good flipper games, why not put your dollars where they'll repay you the best?

In the meantime, it's encouraging to see that good pinball operators have realized pinballs are not all alike. Some flippers are ideal for certain sets of players or certain types of locations. Other flipper games are better suited to entirely different groups or sites. The operators who realize this, select a range of pins to please their different market niches. They place their different flippers carefully . . . and they're rewarded with high earnings and great ROI.



Midway Manufacturing's VP of Sales & Marketing Steve Blattspieler with the firm's latest pinball, Pool Sharks, *from this month's cover.*

At Midway Manufacturing, we're trying to make our pinball games more user-friendly, less complex and easier to maintain. At the same time, we want to give our flippers the pizzazz which really entertains players. It's a difficult task to combine these goals, but I think we're succeeding. Last fall, when operators voted to give the "Best Game of the AMOA Show" award to Elvira, *it told us operators agree. And our sales reflect that vote of confidence.*

Sure, the coin-op amusements business lives with a cyclical market. We'll always have our ups and downs. But whatever the current state of the industry may be, pinball enjoys a strong and distinguished place in the world of coin-op. Always has, always will!

Aloha Atari

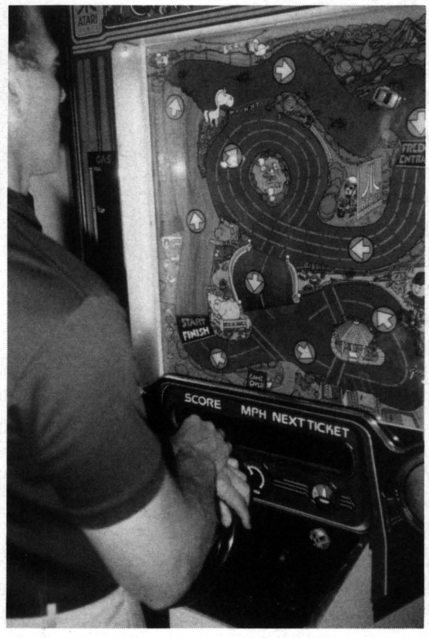
Atari Coin gathers distributors on Maui for their 17th annual confab; bows three new units

As their sales chief Shane Breaks would put it (in his clipped British accent), "No one does it quite like Atari." Apart from their traditional successes in the games department they have another tradition: their annual distributor meetings. And if you can believe it, they held their 17th such conclave May 6-10 (yes, 17th!).

The setting was superb: the Four Seasons in Wailea, Maui. The first-class marble palace was only open seven weeks when the Atarians "took charge" and it was a natural spot for them to celebrate successes like *Hard Drivin'* and *Cyberball 2072*. New business, of course, was the ticket and the Atari people bowed two new videos (one's a kit and the other will be shortly) and a very clever "mechanical" redemption piece called *Gumball Rally*.

After they introduced the new products, and gave the dealers a chance to play them, Atari cordoned them off into four groups for round-table sessions. Now, Atari may be one of the preferred lines among dealers, but the distributors took the occasion to really sound off on problems in general that presently affect them (e.g. game testing procedures and the proper time to release new videos).

The meetings were fruitful and, on several occasions, heated. A lot of criticism was directed at the whole video game manufacturing community rather than Atari in particular and it all bottomed out to this: the dealers want thoroughly pre-tested equipment, asking that they themselves participate in the testing procedure. It is an ideal, certainly, but Atari people chairing the panels said they heard the message.



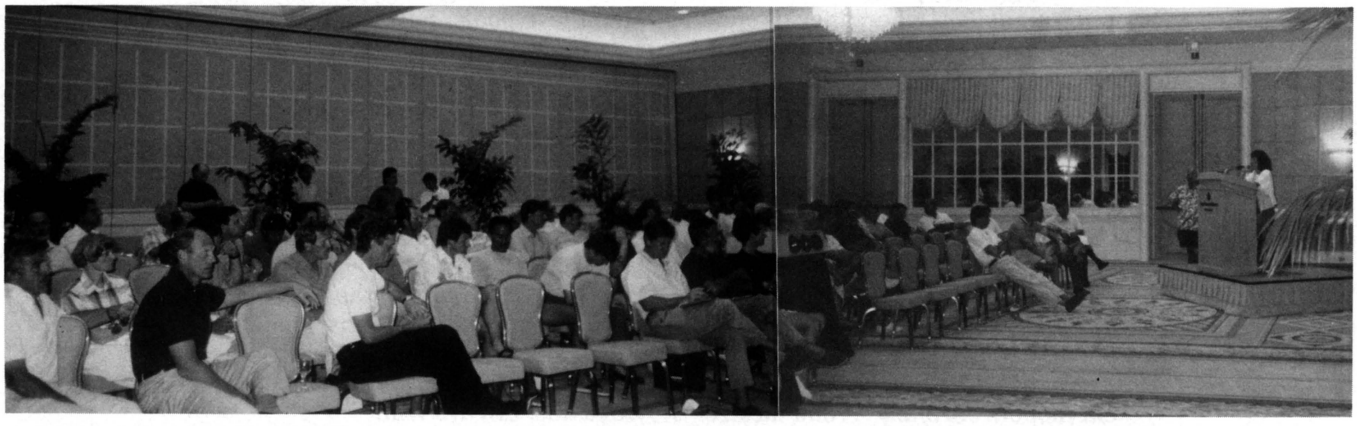
Gumball Rally, *one of Atari's rare non-video products, gets the Peter Betti test. This fun redemption piece could find a solid place.*

On one hand, you learned that operators don't want long-term R.O.I. but prefer quick "flash" in the cash box. Then you learned secular stuff like avoiding the use of an old video for a *Klax* conversion where the colors may not be true. The dealers also seem to want new equipment available for sale prior to Easter (for the summer market) and prior to Thanksgiving (for the Christmas season).

Atari regional rep Jim Newlander cleared his throat and said, "Don't you know that Atari has been in the forefront of new game testing?" Agreement. People looked at each other and knew they were venting the spleen before some of the industry's most conscientious factory people. Still, there are distributors who want "pre-sold" goods before they order them.

NEW PRODUCT

The actual new product "reveal" was done very cleverly. First, Atari people like Frank Cosentino drifted around the crowd before the official meeting began, saying, "Bad news, the machines haven't shown up yet." Many were snookered into the scam (like one dealer from Europe who said, "I came all this way to



International contingent of Atari distributors got the lowdown on prices and equipment availability during the general meeting (that's Mary Fujihara at mike).

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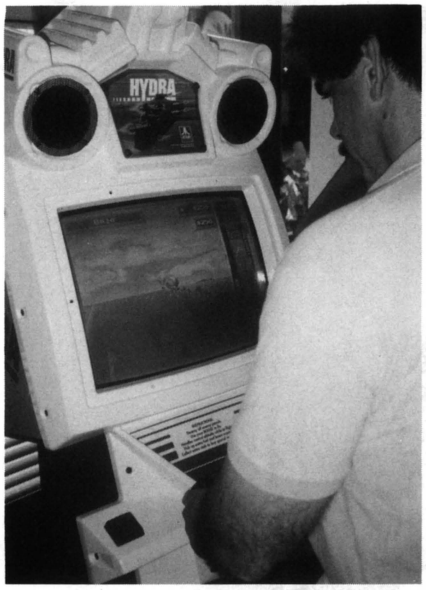
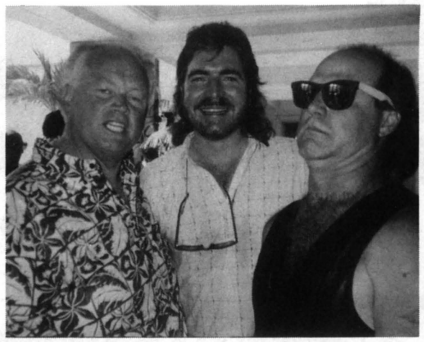


Tony Yula Jr. peppers away at the Hydra *upright. This 19" dedicated glamour-cabinet will be followed by kits that'll also fit 25" units.*

Hawaii and your machines haven't made it!").

When everyone was ushered into the hall and seated, Atari chief Hide Nakajima took to the mike and said, "I don't know where Shane (Breaks) is but I'd just like to thank you for coming, hope you have fun and give us lots of orders."

A film was rolled, showing Shane sipping an umbrella drink and yelling into the phone, "I don't care about problems . . . I want those machines here pronto!" The film showed a cuss named Hydra accepting the job of boating the games over. Then the film abruptly stopped, and the live "Hydra" (played by Atari designer Milt Loper) entered the room saying the task was completed. The doors swing open and there were the new games on the veranda for all to inspect.



Atari sales topper Shane Breaks (left) with Hydra *design chief Dennis Harper and mechanical designer Milt Loper. Milt played the role of "Hydra" during the introductory skit.*

Clever "reveal" and apropos since *Hydra* is one of the new releases. It will come to market mid-June in a dedicated mini-upright futuristic cabinet made of white plastic. It houses a 19" monitor and offers the shooting action theme on water (atop, beneath and in other varied settings).

The controls include a speed pedal, boost buttons to launch the hydracraft into the air and Atari's custom flight controller. Players can select skill levels before beginning. A total of nine missions are offered during which the player must avoid and shoot enemy patrols while picking up fuel and boost crystals along the way.

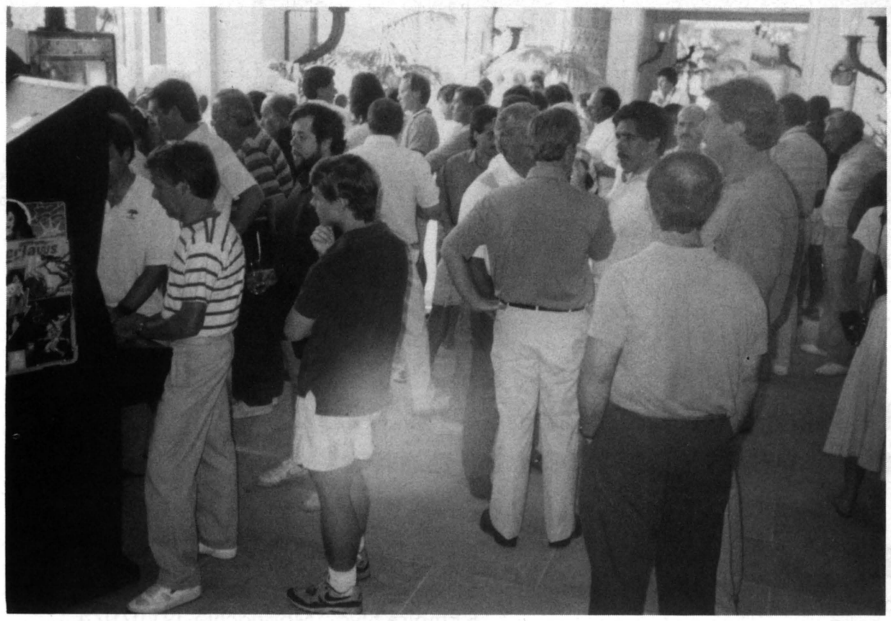


Chris Brady's interrupted in his pursuit of the enemy on Thunder Jaws. *This kit can be put into both 19" and 25" monitor cabinets.*

In the last mission, the player must dispose of a doomsday device before it explodes. *Hydra* has an extravagant end-of-game sequence where the Hydra deposits the bomb into an active volcano where it explodes. Hydra then comes face to face with his arch rival, the Shadow. If the player completes his last mission, the identity of the Shadow is revealed. Quite an aquatic adventure!

Hydra will first come as a dedicated game, and afterward as a kit (check your local Atari dealer). The dedicated items will be of interest to those game centers and street people who like to put eye-appealing new games before their players, and this game is definitely eye-appealing.

Atari's other video, *Thunder Jaws*, is a pure universal kit. By the way, both this one and the *Hydra* kit to come, are compatible with both 19" and 25" monitor games, so conversion is really "universal" (both are horizontally oriented). For example, all cabinet artwork will be available



Distribs pack around the new videos after formal game presentations were completed at the Four Seasons.

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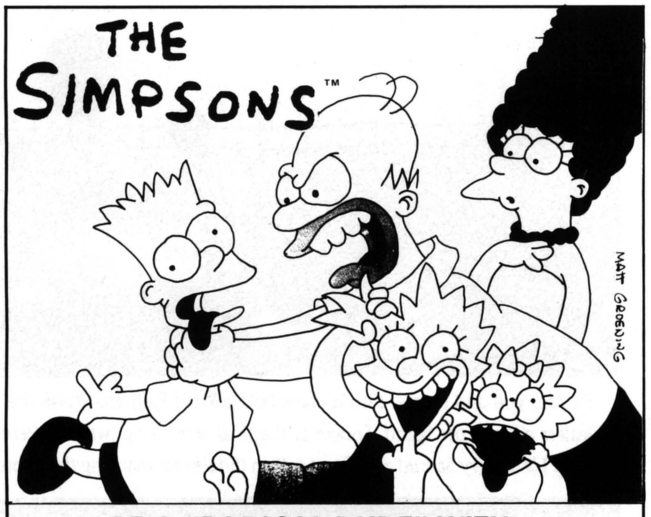

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Atari girls with company supremo Hide Nakajima who helped make the meeting so grand are (from left): Mary Fujihara, Linda Benzler and Jackie Sherman.

to convert both sizes (bezel, header, sides etc.).

Thunder Jaws is a one- or two-player (simultaneous) game coming late in June and strictly as a universal kit. While *Hydra* is a shooter, this is a kick & punch item. Interestingly, the player characters have different fighting moves when on land from those used under water.

This is your classic fire and kick game based on a mission. The insane Madam Q has a plot to destroy the surface of the Earth and leave her underwater city intact. She's got her weird army to help her out. The players are members of an underwater special forces unit and try to destroy Madam's headquarters. And so it goes. According to Atari's game testing people, it goes well in the cash box at both arcade and street sites.

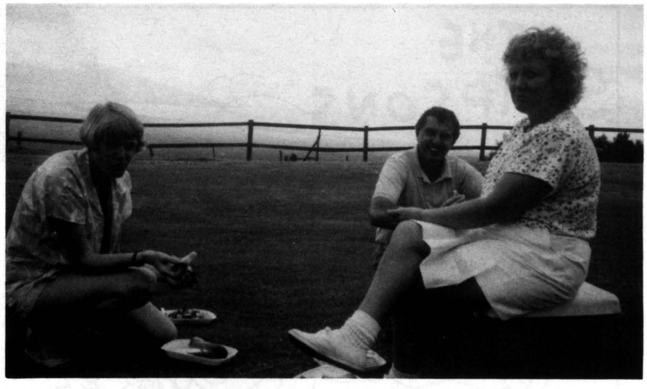
Gumball Rally is something quite unique for Atari. Not a video, *Gumball* is a very interesting "mechanical" type of car game. A miniature toy car rolls around the horizontal playfield track, picking up points until its fuel runs out. Players guide it over checkpoints, etc. to make points that are translated into redemption tickets.

The machine is space-saving, comes with character sounds and a real horn, and a step stool for toddlers is standard. Ticket play will be the key in the States, and although Atari intends to launch the product in Europe on pure-amusement, at least one dealer there will take his with the ticket option anyway.

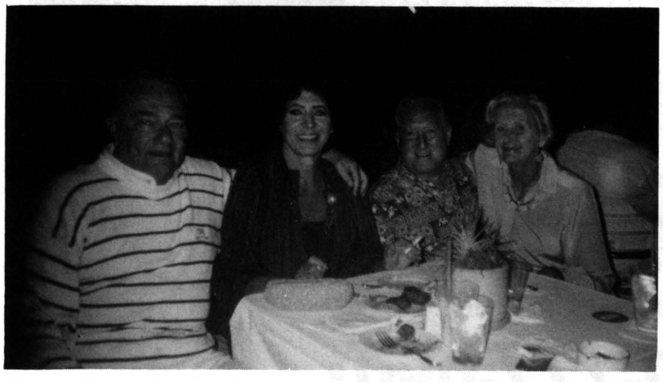
This game can very likely become



The snorkle cruise put many dealers into deep water. Waiting this one out (while enjoying the sun on deck) is Atari Salesman Frank Cosentino.



Besides golf and tennis, the Atarians held a Road Rally that took the dealers all over the island. Shown at the final lunch stop (whew!) were winners Liz & Jerry Stroud and Tippy Adlum (Eddie was snapping the photo).



Pioneer Sales & Service's Joel and Peggy Kleiman (left) enjoyed a surprise visit from Fred and Mari Pollak at the cocktail party. The Nationwide Vending folks were vacationing up in Kanapali and after learning about the Atari fete, drove down to meet their many friends.



Mountain Coin folks (from left to right): Ann Kingston, Alice & Don Waters, Elden, Julie & Gayle Kingston enjoy the comestibles at the party.

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Enjoying the umbrella drinks (from left) are: Atari's Jim Newlander, Rowe's Bob LeBlanc, RePlay's Tippy Adlum (chewing on plant), Jean Newlander & Donna LeBlanc. It was a beautiful evening.

a standard evergreen. Mark Sherman said it's been thoroughly test ed for maintenance durability and we recommend that all operators check this out first chance. *Gumball Rally* may not be for the local bar, but the sky's virtually the limit on this harmless-looking piece at stops where youngsters go. It may not be so harmless in the cash box. This is serious equipment.

THE SOCIAL SIDE

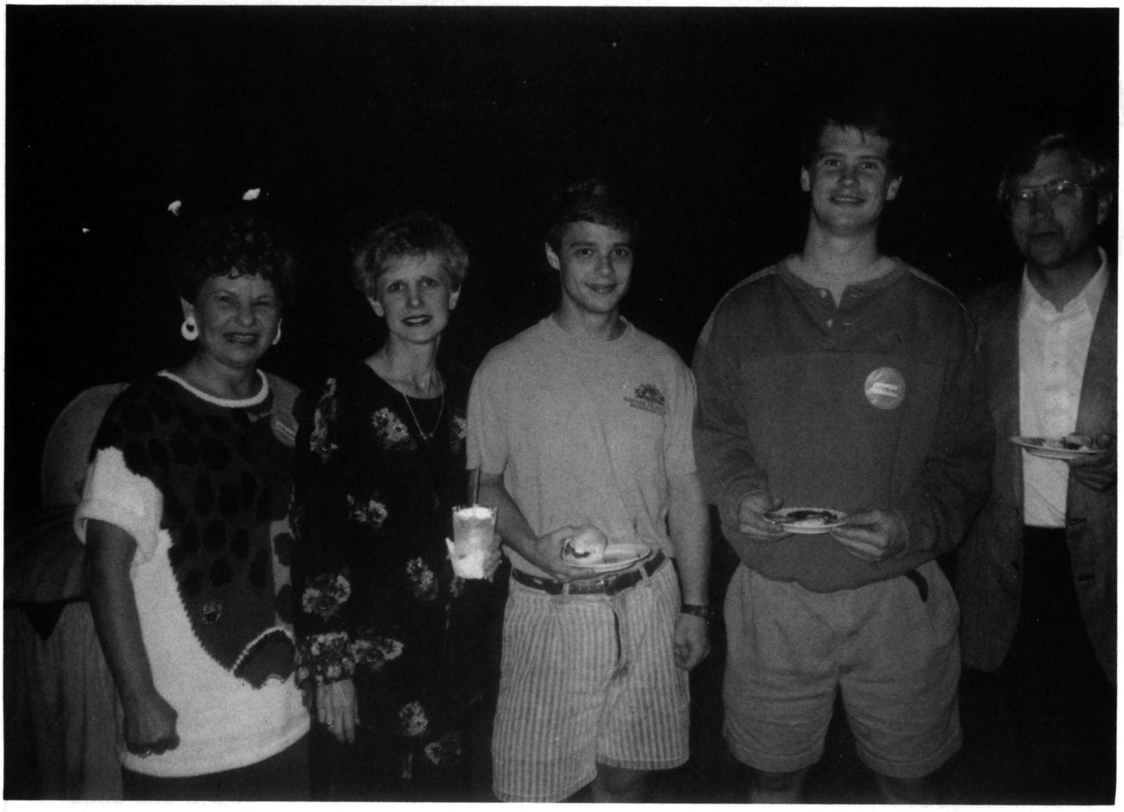
Atari went the whole nine yards to show its appreciation for the work done this past year by its distributors. They sponsored cocktail parties, golf and tennis tournaments, a boat dinner, a snorkle cruise and a sort of informational scavenger hunt around the island of Maui that required renting 17 convertibles (cars, that is). Added to the facilities offered by the Four Seasons, the distributors' eyeblink rate went down a few ticks during the week.

Dave Patterson may be the all-round best golfer in the distributor set these days (he won low net in the tourney), but Marc Haim (Belam) is our top athlete. He not only won low gross on the golf course but was a member of the winning tennis team that included Patterson and Ute Rosenzweig. And, Haim also won the men's tennis tourney (Peter Betti came in second).

Now for the rally. Every one who participated was awarded a special hat for enduring the contest of the century. What was supposed to take maybe three hours ran lots longer as folks got lost in the Maui hills and along the confusing routes (Maui doesn't like to label their streets very much) and generally create highway mayhem looking for the names of stores and monuments.

It all ended on the volcano with a welcome lunch and lots of good cheer where normally well-coiffed distributor ladies looked like something the cat dragged in. The team of Jerry and Liz Stroud (Master Sales, Texas) and Ed and Tippy Adlum *(RePlay)* won top prize and Eddie didn't even cheat this time!

The Maui moment was precious. It's a well-deserved tradition for all, considering the role this gamesmith has played in the history of the amusement machine industry. Kudos to Hans Rosenzweig, Ira Bettelman and Shane Breaks... three who have been to each and every one of these 17 Atari conventions. They provide a bright light in the coin machine business (we're speaking about the meetings, although the three guys are pretty nice too).



Several members of the "next generation" came out to the Maui event. Seen at the opening cocktail party are (from left) Razelle Toranto, Gwen, Jon Jr., Chris & poppa Jon Brady.

Bravo! Encore!

Data East's Phantom of the Opera *flipper is based on a hit play; Atlas Distributors debut game via theatrical fantasy in showroom*

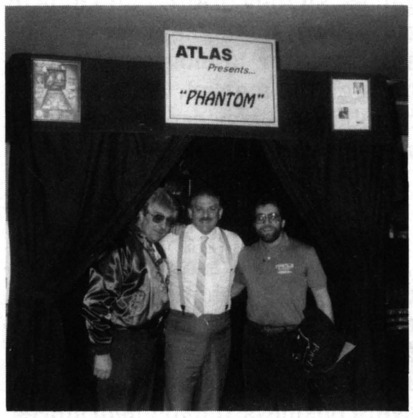
Hush, now, the lights are going down. There's the overture . . . the curtain rises . . . and the audience breaks into applause! Yes, it's the Atlas Distributors' Repertory Company! And the star of our show . . . Data East's *Phantom of the Opera,* gleaming in the spotlights on center stage.

This greasepaint-and-glory story took place repeatedly at the Pittsburgh showroom of Atlas Distributing Co. throughout late April and early May. Every operator who strolled into the dealer's showroom was whisked onto a specially-built stage, complete with a floor-length "theater curtain" and black bunting. When the curtains parted, the operator found himself "auditioning" on the game while additional speakers added a surround-sound effect. Atlas staffers took "glamour photos" of the operators during their moment of glory: company VP Jim Wittler raced out of his office, flashing his 35mm camera and screaming *"Phantom* photo op!" High-scoring players won *Phantom* mugs to take home. Said Service Manager Clarence Smoyer, "Everybody enjoyed our presentation and had a great time at our exhibit."

Impressario of the performance was none other than Wittler, with able stage direction from Assistant Manager Lou Larson. The Atlas troupe originally got "stage-struck" at the Chicago ACME show. They were inspired by designer Joe Kaminkow's dramatic unveiling of Data East's *Phantom* pinball to a special meeting for distributors.

"At the ACME dealer meeting, Joe turned down the lights and began demonstrating the game's sound and light show," recalled Lou. "We were awestruck! We all knew we had witnessed the introduction of a great pinball . . . and we decided we should give this game a suitably dramatic presentation, back in our own showroom."

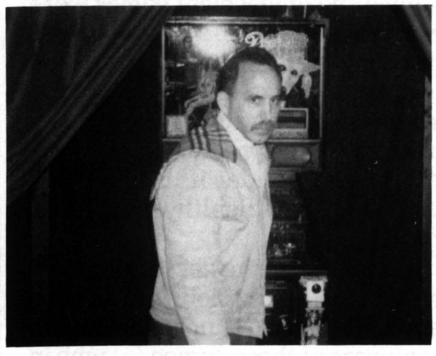
Atlas built its own stage the very next week. The *Phantom* promo was typical of the skill, creativity and good fun that Atlas brings to its pinball sales promotions. This is the kind of distributor that Data East loves to have working for them. As the Atlas crew likes to say, "We've proven over and over that you can distribute coin-op games and have fun doing it!"



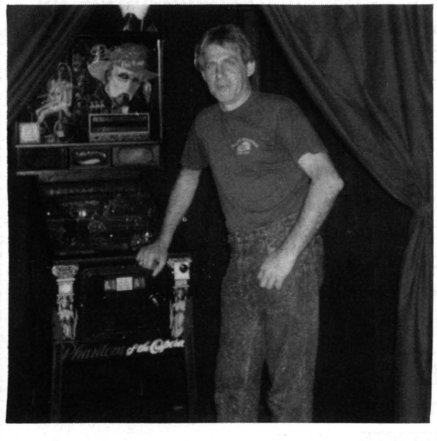


At left, Tony Marino (TCM Vending, Export, Penn.), Atlas Distributing's Lou Larson and Lou Magnolis (P.N.L. Vending, Pittsburgh) at the Phantom *party. In the photo at right is John Wassick of Wassick Novelty (Morgantown) with the Data East flipper. (The Atlas folks really go first class.)*





Left, Carl Stone of Custom Amusement; right, "Buzz" from "Doc" Gradek's Vending (Ambridge).



Ray Schrader of Hartman Music (Pittsburgh).

A Veteran Speaks Out

Are we drowning in too many games? Why are small distribs struggling? Are pokers the operators' panacea? Our industry past, present and future

Louis Boasberg (of the fine old city of New Orleans, La.) has penned guest essays for us, ever since our very first issue nearly 15 years ago. He's an astute observer of the coin-op scene. This time, he frankly describes the various situations faced by all three segments of the industry, in their turn.

This is the first in a three-part series by Mr. Boasberg. Follow-up essays, slated to appear in July and August, will examine some solutions the industry is seeking.

— the editors

MANUFACTURERS: TOO MANY GAMES

According to a close study, over 170 new video games, kits, flipper games and amusement games were released by coin-op manufacturers during 1989. This number is well over an average of three games or kits per week. Tradesters who realized how much product was coming out, had to wonder if this high volume was truly healthy for the industry.

Can even the largest of distributors buy, sell, exploit and absorb enough games to support the manufacturers of these games . . . who in turn have the expense of researching, developing, manufacturing, advertising and selling all this equipment? Can coin-op support this many titles?

This question becomes even more dramatic when you realize that, out of so many different new games released, only two or three titles became real blockbusters that everybody wanted. I'm happy to say there were enough very good kits released in 1989 to save us from extinction . . . but there were also hundreds of fair to "less-than-fair" and perhaps mediocre games and kits seeking buyers.

And you know where that leads. Manufacturers had to have buyers for these sub-standard kits and games, so they offered all kinds of cut prices, deals, sales gimmicks, etc., in order to move said games through the market. As far as distribution was concerned, the results were chaotic.

SMALL DEALERS: SMALL SALES

Please don't think the over-production and chaotic distribution methods described above, are confined to the coin machine business. They seem common today in almost every business: department stores, real estate, finance, building, stocks, bonds, savings and loans, and — in addition — many more businesses and industries seem to have their own troubles.

But the point is, this industry has those troubles today . . . and the smaller distributors are suffering more of the pain than larger ones. The number of small distributors throughout the country is few and far between. It's been estimated that 90% of the games sold in the entire country are sold by fewer than 15 distributors.

Granted, in this day in age, being large in any business may be the only way to be successful. But on the other hand, we must realize that small distributors cannot exist on distributing alone. Small distributors often do not have dense population in their areas. Therefore, they do not have large numbers of operators to comprise their customer base. These operators, in turn, lack masses of prosperous locations in which to place large numbers of machines.

Therefore, the small distributor lacks the "quantity buying power" to exist as pure distributors. They have to operate, or turn to some other business methods, to exist.

The small distributor's troubles don't end there. Because of the sales methods of various manufacturers, small distributors can't compete with their larger colleagues in selling product to operators in their own territory. So, where does the small distributor turn for extra revenue, in addition to operating?

OPERATORS: LOOKING FOR ANSWERS

The net result of the "profit squeeze" described above is that many operators are submitting bills to their legislators and politicians to legalize some type of coin-operated gambling equipment. This is occurring in practically every state, especially those without large populations.

In some cases, the proposed legislation would regulate poker and blackjack games. In other cases, simulated slot machines are the target. But the undeniable fact is that a majority of today's amusement game operators (especially in small-population states) are seeking another way of life. The small operator is seeking a change. He wants to get away from the exorbitant prices he has to pay for new equipment. He wants to get away from the frequent changes demanded by this equipment, because of the short earnings life of same. And he wants to get away from the lack of a market for his used equipment.

With all the ills, trials and tribulations that operators have today, they are seeking something to go along with their phonographs and pool tables to enable that they can make a fair living. Redemption games, claws, diggers — any equipment with merchandise for prizes — may be the answer. But whether gambling *per se* is the answer, is a debatable question which I will cover in a subsequent article.

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Two-Fisted Williams

firm bows video upright Smash TV *and flipper* Roller Games; *pinball king to flex video muscles with five titles in 1990*

Think of Williams Electronics, and you probably think of great pinball. Well, the folks at the distinguished Chicago factory want to expand on that perception: they want you to think of great pinball *and* great video games. Williams' current product spread includes a hot video game, *Smash TV*, and their second pinball of 1990, *Roller Games*. At presstime, both items appeared well on their way to hit status.

The simultaneous release of these two products, said Williams, marks the beginning of a stepped-up pace for this high-profile American firm. They plan to become just as strong in video, as they are in pinball. (Williams plans to release four more video titles this year.) The factory's unbroken "pinball dynasty" of top-quality, top-earning flipper games will also continue, vowed company execs.

In short, the message from Williams Electronics is quite simple. In the words of Sales/Marketing VP Marty Glazman, "We are now, and we intend to remain, a full-service company for three major categories of coin-op amusement product: flippers, videos and novelties."





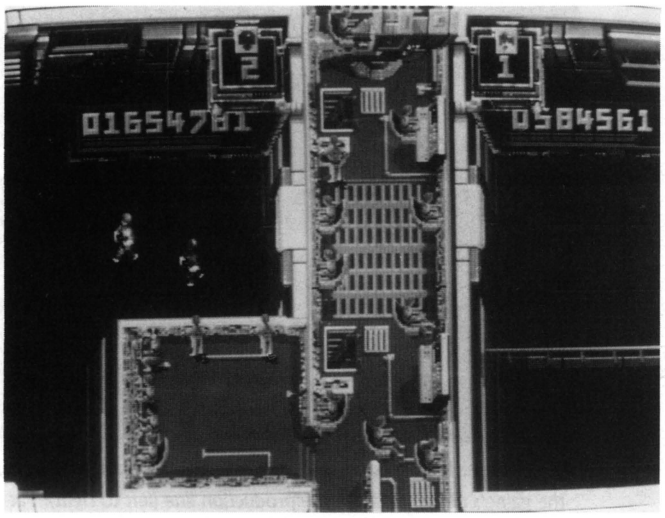
With their "baby" are the Smash TV *core design team: lead designer Mark Turmell (left top), John Tobias (left bottom), Eugene Jarvis (right back) and Tim Coman.*

SMASH TV

By now you've probably heard about *Smash TV* from your distributor or fellow operators. Some time back, when word got out that Williams was preparing to unveil its new video, the excitement began. Test results are hot, said the rumors. Then, in mid-April, the curtains came off at the FAVA trade show in Florida . . . and the scramble began. "The earnings have really been phenomenal," said Marketing Director Roger Sharpe. "Earnings are also steady," noted Sales Manager Lesley Ross. "We've passed that point where weak games level off," she said. "In fact, *Smash TV* is so strong that as it stays longer on location, earnings are actually increasing."

Smash TV is a two-player (cooperative, simultaneous) game. It puts you into a futuristic, sci-fi TV game show where the hero's mission is to go through a deadly TV game show . . . and try to survive! You can win fantastic prizes, but you also must battle wave after wave of menacing robots, mutants and other sci-fi baddies. The hero battles his way through progressively harder "arenas" (TV studios) in a maze-like layout. Settings include the "money room," the "prize room," etc. The soundtrack features cheering crowds and a smarmy emcee ("Big money, big prizes!" he crows).

"It's easy and fun," Marty Glazman said. "Players get boxed into seemingly impossible situations, then find an intriguing way out. You get a different experience when you play at different times, because the



A screen shot from Williams' new Smash TV *video. The game is a 2-player and puts you into a futuristic, sci-fi TV game show. Williams execs say test reports have been "phenomenal."*

player can choose different paths through the game. Each path reveals new discoveries and new challenges. Doing all the rooms in a single game is the ultimate challenge."

Smash TV uses dual-joystick controls: one stick fires in any direction, the other moves the hero in any direction. "It's easy to play, but it's not exactly what people are used to, so there's a learning curve," Glazman noted. "Collections start well, and then go up as players learn how to manipulate the character and shoot at the same time."

Play pricing is 25¢ to play, and 25¢ to continue (in the U.S). In Canada (where they have a dollar coin), it's set on 50¢ to play and 50¢ to continue. Earnings reports are excellent and at presstime, dealers were calling up to demand shipments, said execs.

Production is happening now. All distributors were delivered samples in early May and orders began around then. A strong promotion is being offered to support the game, too: jackets, t-shirts and sweatshirts with the game's name and logo are available. Operators can get information about these materials and purchase them through their distributors, or phone Alice Metrow at Williams (312/267-2240). "A strong promotional package is something we very much believe in, to give the operator more tools to generate more revenue," explained Marketing Director Roger Sharpe.

VIDEO AMBITIONS

Why is Williams getting into the video market, at this time when the market is described as "soft" by many manufacturers? "That's easy to answer," smiled Glazman. "Quality will sell. It all comes down to creative product and what we've had for a year is look-alike, mediocre games. Good, exciting product does sell and does collect."

Williams speaks from experience on this. The firm flexed powerful video muscles a decade ago with major hits like *Joust, Robotron* and *Defender*. Its 1988-89 hit *Narc* showed that Williams still has what it takes to produce top-earning video blockbusters.

Capitalizing on the success of *Narc,* Williams split up the members of that game's design team into five new teams. Each of these new teams is working on different videos. *Smash TV* is the first result of this aggressive new video development program. And, as stated, the other four teams will be heard from later this year, with one game each. In case you haven't gotten the message, Williams is very, very serious about video.

Regarding the love-hate attitude that some operators express toward video these days, Glazman had some common-sense advice. "I'd remind everybody that we're in the amusement business — not just the video game business. Not just the pinball business. Being in the coin-op amusement business means you have to look at good video product, good pinball product, good novelty product . . . and in today's market, you also have to look at good redemption product. Williams' goal is to provide

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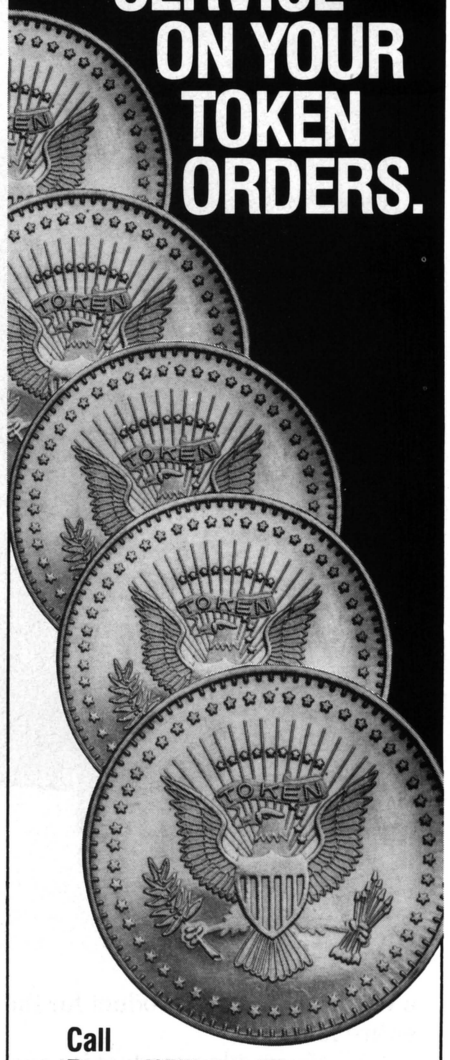

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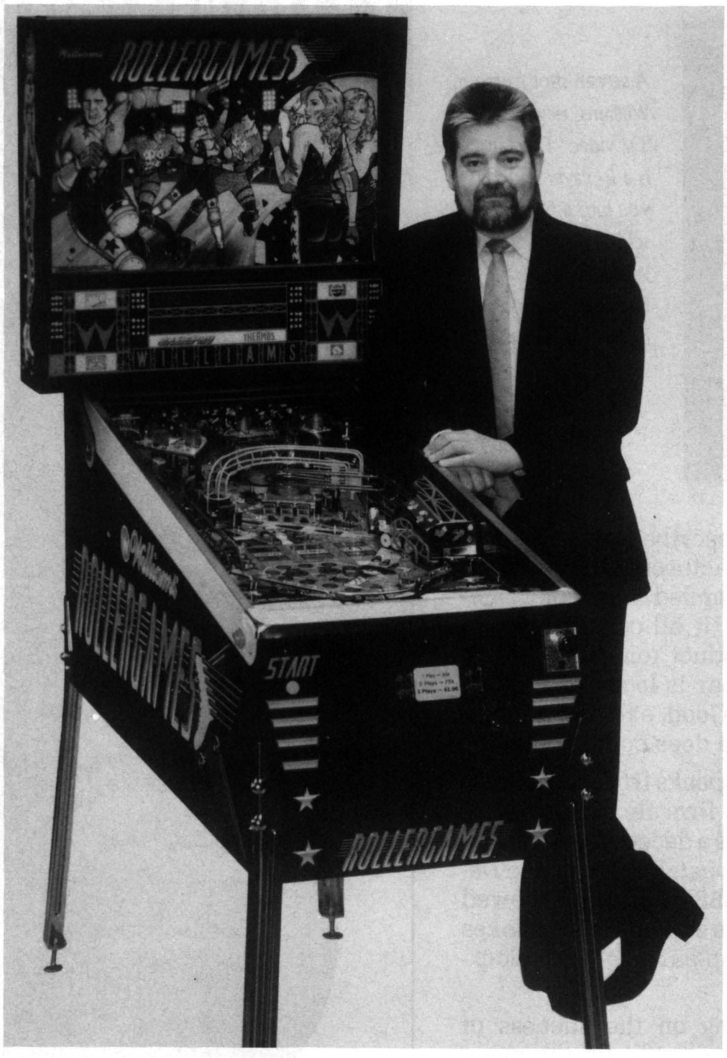

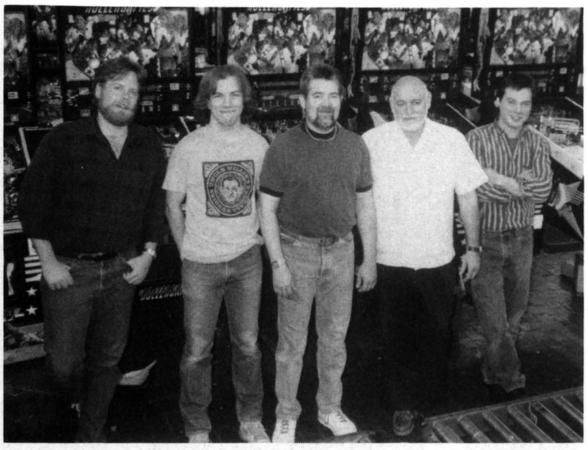

At left, Steve Ritchie poses with the Roller Games *pinball. Above, the game's design team on the production line (left to right): Pat McMahon, Mark Penacho, Steve Ritchie, Carl Biagi and Dan Forden. Below, Williams' Sales Manager Leslie Ross and VP of Sales & Marketing Marty Glazman in the factory.*



a wide spectrum of product for the entire market."

"All of our video product is geared for one market only: the street," added Roger Sharpe. "That's right," agreed Marty. "Obviously if it works for the home market in a year or 18 months, that's fine, we'll take advantage of that. But look at the controls on this game: it may be tough to translate to the home. But we didn't design this game with home sales in mind. We're committed to providing exciting product for the coin machine operator."

ROLLER GAMES

The same credo, the same dedication to quality, is of course Williams' hallmark in the pinball arena. The firm's newest flipper game *Roller Games* is themed around a popular syndicated TV show of the same name. Like the TV show, the pinball features the idea of all-girl



teams racing around a confined arena/track on roller skates (with some zany wrestling moves and cat-fighting thrown in).

"This game is an example of how pinballs today give the players an easy-to-understand storyline and situation," Lesley Ross explained. "*Roller Games* offers many of the same experiences on the pinball playfield, that are associated with the actual sport."

For example? "One special effect," Roger Sharpe grinned, "is called the 'Deep Freeze Magna-Flip,' a trade-marked feature which is the ultimate control for the player." Here's how it works: a ball-popper at the top of the playfield ejects the ball, which is placed on the top-of-playfield flipper . . . and *held there* by a magnet. The game goes through some dazzling gyrations with several seconds of lights and sound, and a voice prompt says: *"Don't flip . . . don't flip . . . FLIP!"* It's a dynamite feature that guarantees a perfect shot for novice and pro player alike.

Another realistic feature taken from the actual sport is called "Roller Motion." And plenty of high-scoring features (such as "Sudden Death") encourage players to compete against each other and against

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their own previous performance.

Obviously, all of these goodies lead to higher earnings. Overall, the game is a three-ball, multi-ball dazzler with "all the bells and whistles" including music, sound effects and speech prompts that are beautifully integrated into gameplay. Play pricing is 50¢ for one game, 75¢ for two games, and three games for a dollar. Domestic units are in production as you read this.

PINBALL TODAY

Williams' pinball division in recent years has marched down a "shining path" with highly-themed games emphasizing great sound. Unbelievably, each new game seems to top the performance of its predecessor, and continues to expand the marketplace. This recent series of Williams winners began with *High Speed & Pinbot*... continued most recently with *Whirlwind*... and shows no sign of letting up.

"They're accessible, understandable and fun," said Marty Glazman. "They're on the street and they've continued going up and up. People keep telling us, 'Now you've achieved the ultimate. You can't do it again.' Well, guess what? We did! *Roller Games* is just a great game. We're in a cycle where every game we make is a strong, strong winner."

How did the company achieve this dynasty? Partly luck, the folks are quick to say. But they also proudly admit that Williams designers "have a handle on what players want to play. Our designers are the best that anybody has accumulated, and our technical and engineering component is also the best." Sales and resale value reflect this level of excellence, the company said.

The prices aren't cheap, the firm pointed out (without being asked). "If we could make them cheap, we would. But we invested over $6.5 million last year alone on just engineering," stated VP and General Manager Ken Fedesna. "We make them with quality, we make them with innovation, we make them reliable, we make them with high-earning special features, and we make them fun. If that means it costs a little more, but earns more, we'll do that."

How about the feeling by some operators that "there are too many pinballs" on the market today? "We're not feeling that," said Ken. "And the reason is that we refuse to compromise on quality."

That pretty well sums up the philosophy at Williams Electronics. Quality. No compromises. The Williams dynasty is marching on... and all operators in search of high earnings and great ROI are invited to join the parade.

TOP HITS OF JAPAN

from Game Machine magazine, May 15, 1990

TOP 25 VIDEO COCKTAIL

	Model (manufacturer)
1	Mercs (Capcom)
2	Cadash (Taito)
3	Aliens (Konami)
4	M.V.P. (Sega)
5	Rough Racer (Sega)
6	Tetris (Sega)
7	Columns (Sega)
8	Final Fight (Capcom)
9	Success Joe (Taito)
10	Capcom World (Capcom)
11	Camel Try (Taito)
12	Adventure Quiz II (Capcom)
13	Quiz Detective Story (Taito)
14	Two Crude (Data East)
15	World Cup '90 (Tecmo)
16	1941 (Capcom)
17	Super Masters (Sega)
18	Champion Wrestler (Taito)
19	Super Formula (Vid. Sys./Namco)
20	Block Out (Technos)
21	Meta Fox (Seta/Vosco)
22	Major Title (Irem)
23	Bloxeed (Sega)
24	Trio The Punch (Data East)
25	Super Volley Ball (Vid. Sys./Nam.)

TOP 15 UPRIGHTS & COCKPITS

	Model (manufacturer)
1	WGP [deluxe] (Taito)
2	Final Lap [deluxe] (Atari/Namco)
3	Big Run (Jaleco)
4	Beast Busters (SNK)
5	Racing Hero (Sega)
6	Battle Shark (Taito)
7	Line of Fire (Sega)
8	Final Lap [standard] (Namco)
9	Super Monaco GP [del.] (Sega)
10	Hard Drivin' (Atari/Namco)
11	Four Trax (Namco)
12	Operation Thunderbolt (Taito)
13	S.C.I. (Taito)
14	Out Run [deluxe] (Sega)
15	Turbo Out Run (Sega)

TOP 5 FLIPPERS

	Model (manufacturer)
1	Phantom of the Opera (Data East)
2	Elvira (Midway)
3	Monday Night Football (Data E.)
4	Earthshaker (Williams)
5	Cyclone (Williams)

"George Bush often talks of a thousand points of light. I'd like to think that those points of light are coming from the glowing ends of cigars, cigarettes, and pipes across the country and symbolize the cornerstone of this nation — tobacco."

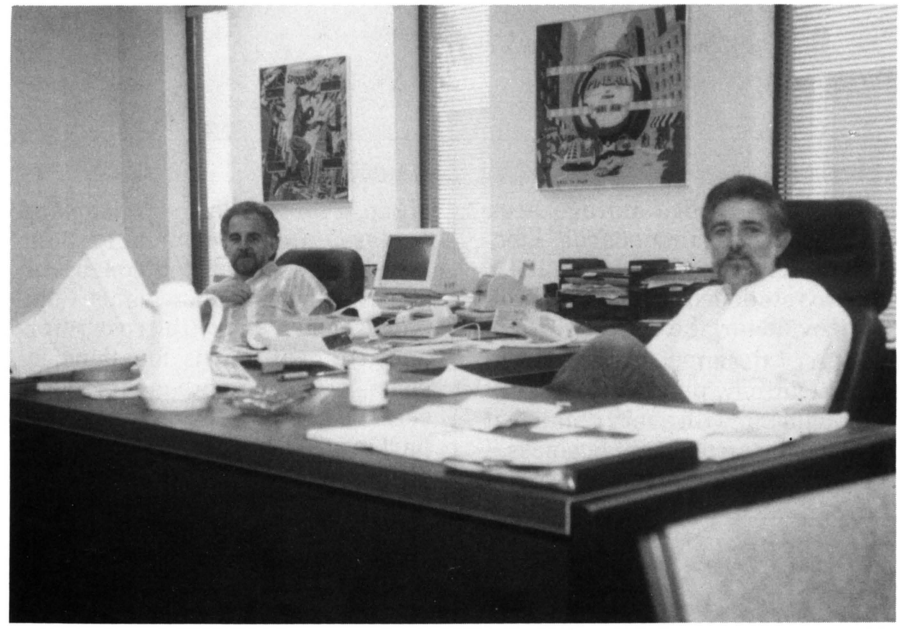
— Ellis Milan, president of the Retail Tobacco Dealers of America, addressing the membership at their annual meeting and tradeshow as quoted in 'Harper's Magazine'

Coin Command Center

Southern California operators Dave & Harry Peck have a mighty nice place to hang their hats

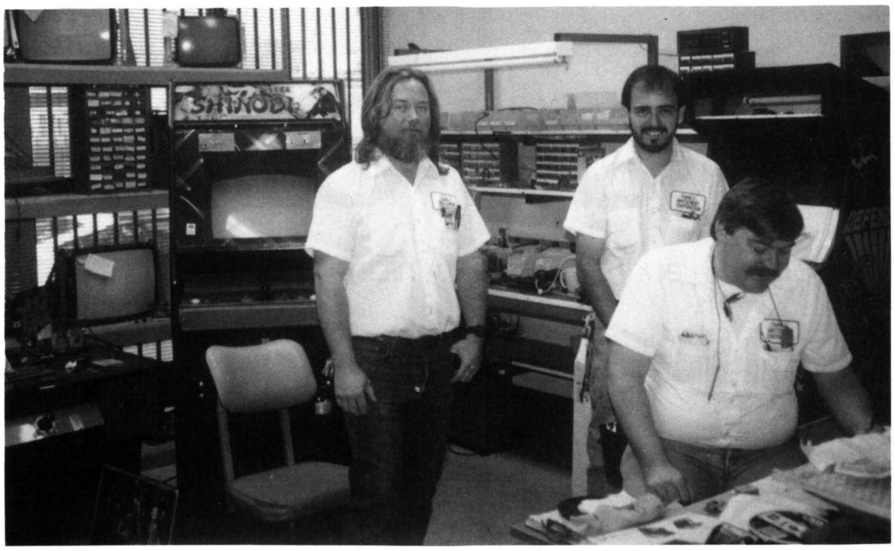
There's no place like home... especially if you designed it yourself. Operators David and Harry Peck know that feeling quite well. Their Family Amusement Corp. (Los Angeles, Calif.) moved into a big, handsome, new building last Nov. 1 and they're loving it. The new place is two stories tall and offers 5,000 sq. ft. of space. Naturally, the Peck brothers are enormously proud of their creation.

"Many distributors don't have parts rooms and service facilities as complete as ours," Dave and Harry Peck said happily. The building also offers a beautiful conference room, a lunch room, loads of office space, a handsome showroom for used equipment sales, a service





Above, David and Harry Peck in their Los Angeles offices. The new facility (at left) was carefully thought out to be just right for their amusement business. Featured are parts rooms, service facilities, a conference room, lunch room, used equipment showroom and lots more.





Above, Office Manager Elsa Martinez glances up from her work at her desk in the new facility. Left, a few of the other members of the Family Amusement family in the service area.

center, and a huge storage area with a loft for game boards. Electronic gates and closed-circuit TV cameras stationed around the building provide terrific security.

"Harry designed it all," David said. "Our new place was carefully thought out with every detail just right for the amusement business."

As for Dave and Harry's upstairs office, it's a real "coin-op command center." Radio communications keep the guys in constant touch with rotation and collection teams. Computers hum away with cross-referenced data on games, locations, income, etc. Two wall-mounted TV screens show live TV views of the parking lot and front entrance. By glancing out of big internal windows in their office, Dave and Harry can survey all activity in their two-level storage bay at a glance.

In short, it's a beautifully organized, totally functional setting for state-of-the-art coin machine operating. "Our employees enjoy working here much more, and so do we," Dave said. "It's much more conducive to a relaxed, productive atmosphere. We've got everything in place and we're ready to grow!"

By the way, Dave and Harry noted that one good friend hasn't dropped by for a visit yet: C.A. Robinson's loveable Hank Tronick. "Hank keeps saying we're his best customers," kidded Harry. "We've been doing business with him for 20 years, but in all that time he hasn't come to see us. In fact, we talk to Hank on the phone 10 or 20 times a day . . . but we're still waiting!" (This is a running joke between them.)

Note to Hank: in case of phone system failure, from 2891 W. Pico, drive east 2 minutes. Turn left onto Vermont Ave. On Vermont, drive north 5 minutes. Immediately after passing 876 North Vermont, turn right onto Burns Street. Pull into first driveway on right. Talk into squawk-box; electronic gate will open. Park anywhere in lot.

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The used game showroom in the beautiful new Family Amusement Center building (Los Angeles).



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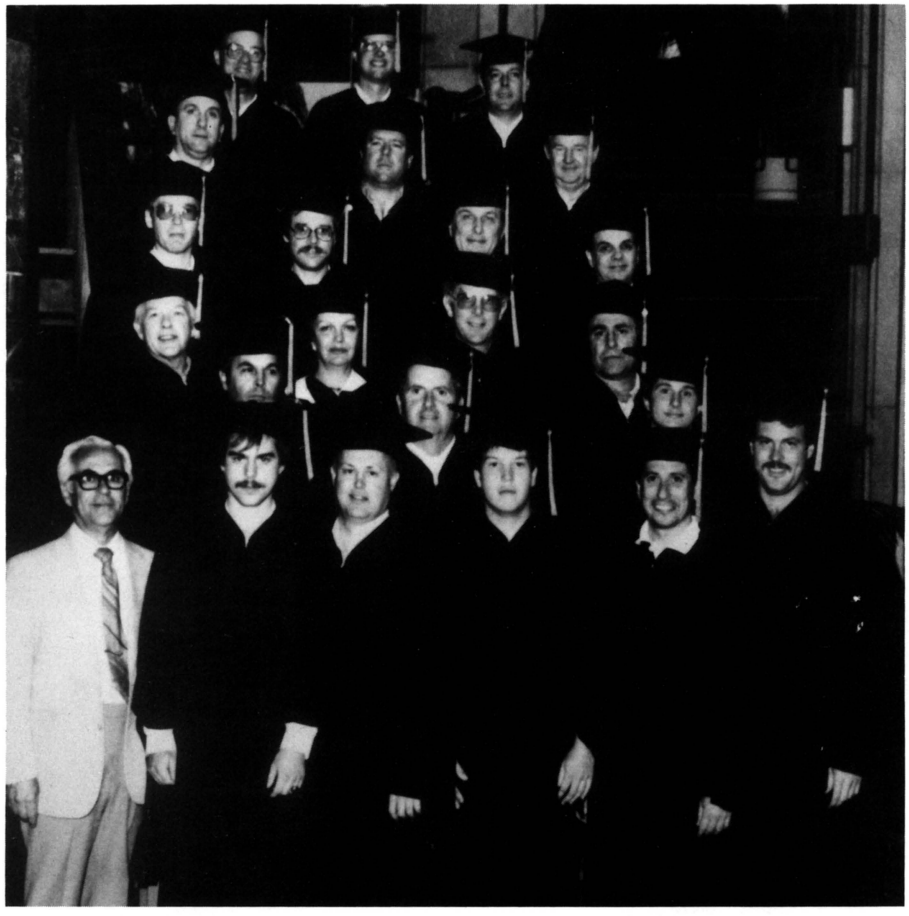

The AMOA Executive Development Program graduates of 1985 proudly pose for a photo following the completion of their two and one-half year program. At bottom left is the program's planner and faculty recruiter Dr. Jerry Sequin (an interview with Dr. Sequin follows). Among the many learned grads, you can spot Randy Chilton, Jim Trucano, Dock Ringo, Manley Lawson, Wally Bohrer, Norm Pink.

Learnin' & Earnin'

AMOA rings Notre Dame schoolbell; operators can learn management skills at famed university

This fall when the school bell rings, a brand new "classroom-full" of AMOA operators will hit the books at Notre Dame's business school. They'll visit the famed South Bend, Indiana university for a series of five long weekends, held in spring and fall over a period of two and a half years. Their purpose: to learn how to be more professional in managing their coin-op amusement businesses.

This special "course" is called the AMOA Notre Dame Executive Development Program. It's partly based on the college's executive MBA program, but was really designed specifically for amusement operators. The university's respected Dr. Jerry Sequin planned the course, and he has recruited some of the top faculty members — men who have advised U.S. presidents and consulted for the Fortune 500 — to teach the operators who attend.

Topics covered include accounting, budgeting, finance, human resource management, law, marketing, strategic planning and taxes. Classes include lectures, group discussions, case-study type group projects, and practice negotiating sessions. Want to learn how to buy a route — and make a great deal for yourself? This is the place!

Three groups of operators have already completed the Notre Dame "course" and the fourth group of "students" is still going through the program. Operators who have taken the course, rave about it. "I've made a bet that I can double my business in under five years, using principles I learned at Notre Dame," stated operator Frank Seninsky (our columnist).

Want to sign up for the next course? Group Five starts with a two and a half day "mini-semester" held Nov. 17-20. All the sessions take place on the Notre Dame campus. Class size is limited to 40 operators per group, on a first come, first served basis.

Other upcoming sessions for various operator groups who are going through the program, will take place on the following dates. Charter Group 1 refresher meeting: July 14-16, 1990. Group 4, session 4: Nov. 10-12, 1990. Group 4, final session: April 6-8, 1991. Group 5, session 2: April 13-15, 1991.

The AMOA-Notre Dame Executive Development Program is coordinated by AMOA VP Randy Chilton, under the auspices of AMOA's education committee. For more information, contact Randy at 316/262-3538.

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INTERVIEW

The Prof

straight talk from Notre Dame's Jerry Sequin, director of AMOA's Executive Development Program

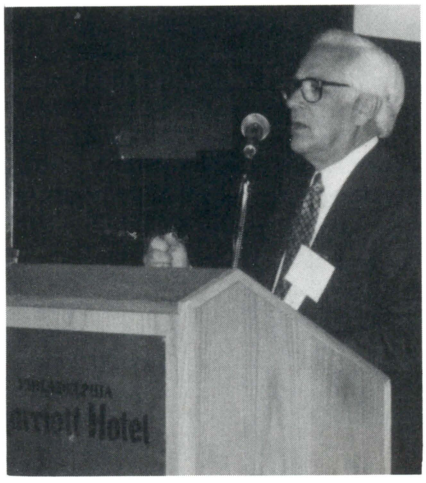
Dr. Jerry Sequin has spent decades at Notre Dame University's College of Business Administration, teaching top business executives their stuff. He has also served as director of the AMOA Notre Dame Executive Development Program for the 18 years since the program's inception. In that capacity, Jerry has recruited the best professors Notre Dame has to offer, to teach operators how to apply advanced management theory and principles to their amusement businesses.

"Jerry Sequin ***is*** *the AMOA Notre Dame program," said admiring AMOA VP Randy Chilton. "He's in high demand by many industries, and we are lucky to receive so much of his time and attention. When he retires from university life, we will miss him dearly. He'll be impossible to replace. Indeed, it's our fondest hope that Jerry will continue to run the AMOA Notre Dame program in his retirement. . . a possibility that has been discussed."*

We spoke to Dr. Sequin — Jerry, to his friends in the industry — about his insights into coin-op. We think you'll agree it makes for lively and fascinating reading, from a perspective we usually don't get!

REPLAY: After many years of working with the coin amusements industry, what overall observations do you have?

SEQUIN: Operators have made significant improvements in their level of professionalism since my involvement in AMOA's educational programs began. In 1972, the industry was very poorly managed (with some notable exceptions). Most operators were mom and pop owners who were very unprofessional. The better operators at that time were perhaps not so well educated as the leaders in other industries, but



Dr. Jerry Sequin

they were streetwise and they did very well financially.

REPLAY: And today?

SEQUIN: The level of operator sophistication has increased dramatically. I teach fast-track executive MBAs here at Notre Dame, and I would put the best

> **'Operators have made significant improvements in their level of professionalism since my involvement in AMOA's educational programs began.'**

of our AMOA members up against any of them. Many of the top operators are as competent as any business school grads being considered for hire by the top corporations.

REPLAY: How many operators are still the "mom and pop" type?

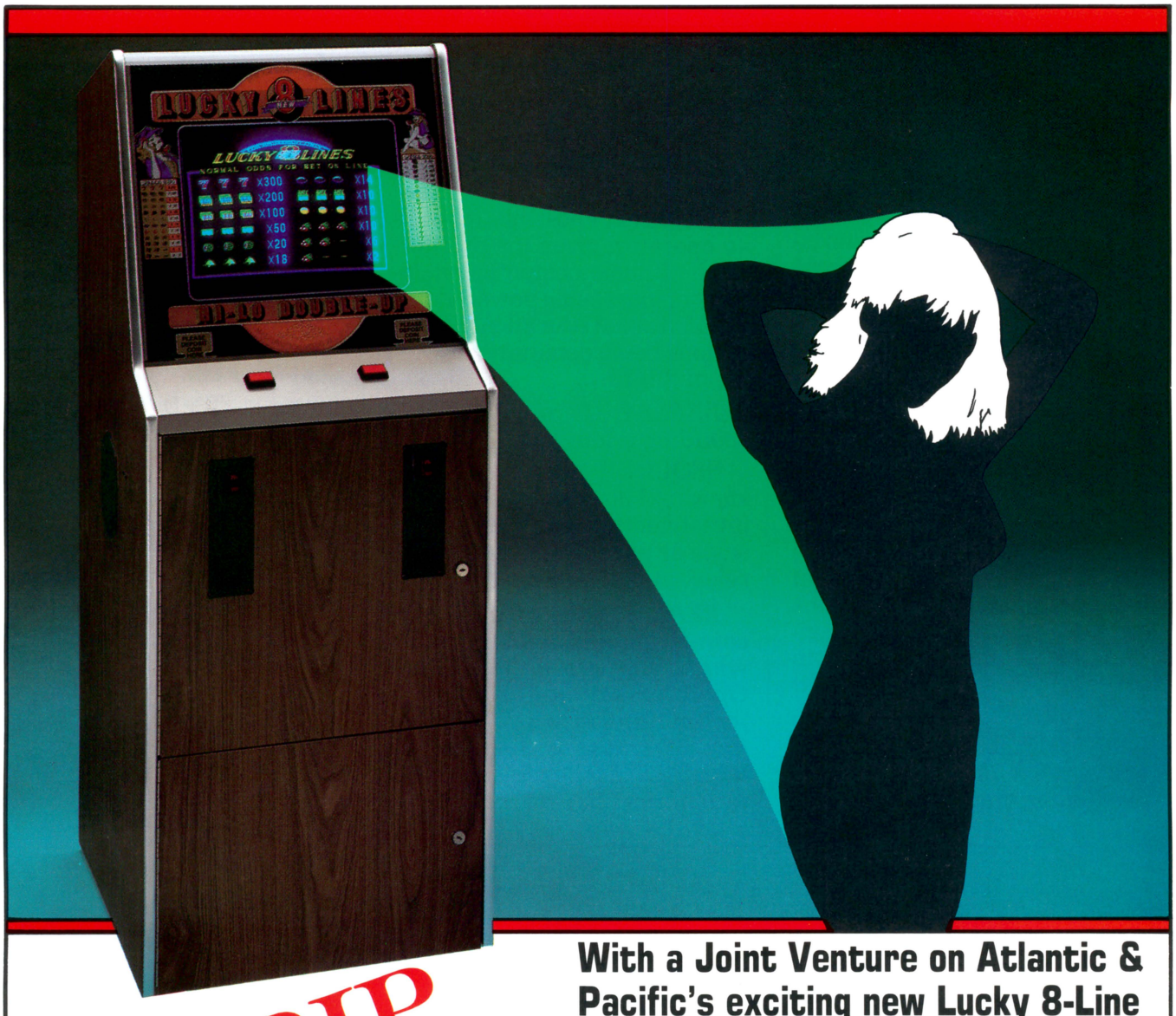
SEQUIN: Plenty. . . and they still face the problems associated with that kind of business, such as low survival rates.

REPLAY: What accounts for their low survival rates?

SEQUIN: A number of things. In the 1950s, one good idea could carry a company for 30 or 40 years. Today, you need a generative idea every 15 years, or you're dead in the water. Another problem with family businesses is succession. How do you provide for continuation, particularly if there's nobody in the family who wants to go into the business? Or what if the founder dies, and there's no provision in the will for someone with appropriate interests and skills to assume responsibility? What if somebody who's only interested in milking the business takes over? What if the most competent person to take over is the daughter who is fifth in line? Unfortunately, this happens a lot.

REPLAY: Let's turn to another level of coin-op's structure: distributors. Distributors play a key role in other U.S. industries, such as the automobile industry. Is there something unique in American history or economic culture that causes this to be so? Or do many American industries use a distribution chain, simply because this country is so large?

SEQUIN: Any marketing textbook will list 40 or more reasons why distributorships in any industry make sense. Imagine what it would cost if General Motors had to own all its distributors!



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And remember that different regions and businesses have different tastes. These are all things which make the American distribution system very functional. I don't think the coin-op industry is very much different from other American industries in this regard.

REPLAY: What do the demographics of today's U.S. market mean for this industry's future growth?

SEQUIN: We all know about the baby boom and the baby bust. We're now entering the baby bust and that signals trouble for the coin-operated amusement industry. Also, marketing trends seem to show people will continue to be more interested in getting their entertainment at home.

REPLAY: As an educator, do you agree with Isaac Asimov's prediction that coin-op entertainment has great potential for educational applications? Do you think such applications are likely?

SEQUIN: It's possible. If I were an operator, given the proliferation of home computer equipment of increasing power, I'd be worried about educational applications being dominated by Apple and IBM.

REPLAY: Is our industry spending enough on R&D?

SEQUIN: I have no way of knowing. I don't know what R&D investments are as a percent of sales or earnings, among other relevant indicators.

REPLAY: Sales of many new coin-op games have been somewhat "flat" in recent times. Operators say they are waiting for manufacturers to provide new themes or technology which will excite players. Manufacturers respond that operators should buy current products, to support R&D and new game creation. How can this dilemma be resolved?

SEQUIN: I don't think it's the responsibility of doctors to buy drugs, so as to support the R&D of drug companies. Similarly, it's not the responsibility of coin machine operators to buy games, simply to support game manufacturers' R&D. The companies must do the R&D themselves first, and as a result of that R&D, they must offer products which are intrinsically valuable. Then operators will buy them.

REPLAY: Operators say many games are too expensive these days. Manufacturers claim the cost is justified by how much it costs to make the games. Who's right?

'The greatest danger (to coin-op) comes from the fact that the market is so volatile. The pace of change, both in new technology and in customer preferences, is extremely rapid. Human taste is really fickle and that's a serious danger.'

SEQUIN: I don't think you relate prices to cost of production. You relate it to supply and demand.

REPLAY: Many individual states are hitting the industry with tax hikes. Could a national anti-tax strategy be helpful in dealing with this problem?

SEQUIN: It would be very difficult for this industry to concoct a national anti-tax defense strategy. I certainly wouldn't want the job!

REPLAY: In your opinion, what is the greatest danger faced by the coin amusements industry today?



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SEQUIN: The greatest danger comes from the fact that the market is so volatile. The pace of change, both in new technology and in customer preferences, is extremely rapid. Human taste is really fickle and that's a serious danger.

REPLAY: How should operators respond to these rapid changes?

SEQUIN: It's very interesting to me how quickly some operators got in and out of particular video games when that market peaked. More recently, the same people did the same thing during the crane boom. While some operators were clamoring to get into cranes, the smart fellows were selling that part of their business. They got out just before it collapsed. That wasn't an accident.

REPLAY: What do you believe is the greatest opportunity the industry faces today?

SEQUIN: I guess the greatest opportunity that I see (and I'm viewing this from an admittedly biased angle) is for operators to acquire more general skills as managers. Every industry I've ever dealt with, introduced itself to me with the statement: "We are a very different business." Once, I asked somebody who said this, "How is your industry different from all the others?" And the answer was: "We have to please our customers, or they don't come back." I agreed that certainly was unique.

> 'Operators can benefit greatly if they develop their business expertise to a level of great professionalism. Some of the really good operators in this business have certainly done that. They are deft negotiators. They know how to value a business, what the important issues are, and how to clear away the unimportant issues very quickly.'

REPLAY: We hope he realized you were being ironic!

SEQUIN: In my opinion, operators can benefit greatly if they develop their business expertise to a level of great professionalism. Some of the really good operators in this business have certainly done that. They are deft negotiators. They know how to value a business, what the important issues are, and how to clear away the unimportant issues very quickly.

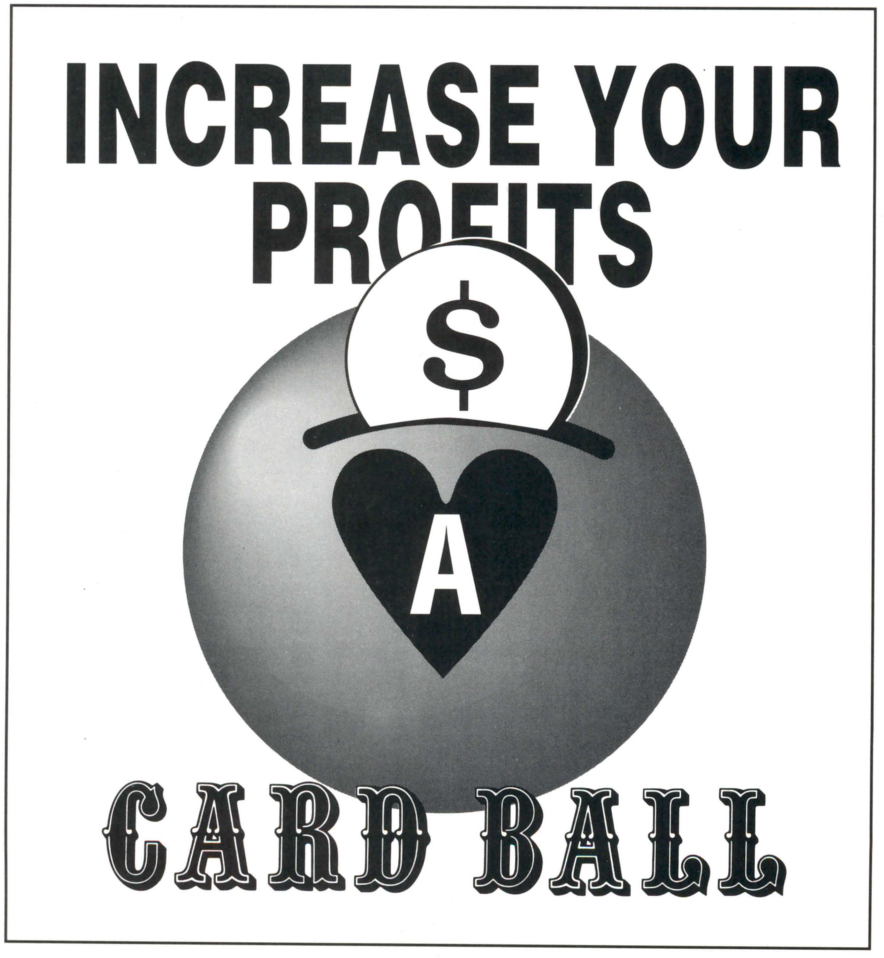
REPLAY: And what are these highly professional operators doing with all their expertise?

SEQUIN: One thing they're doing is buying up the mom and pop operations.

REPLAY: So operators who wish to survive and prosper, would be well advised to become more professional in their business practice. Giving operators a chance to do that has been precisely your mission for all these years as the head of AMOA's Notre Dame Executive Development Program.

SEQUIN: Yes. We give them a highly-accelerated version of the kind of lessons in business management they would get in Harvard Business School. It's the same kind of training that would be applicable to the leaders of the largest corporations in the country.

REPLAY: "But our industry is different from all the rest!" Well, maybe not. Congratulations on your very successful educational program, and thanks for your time and your thoughts!



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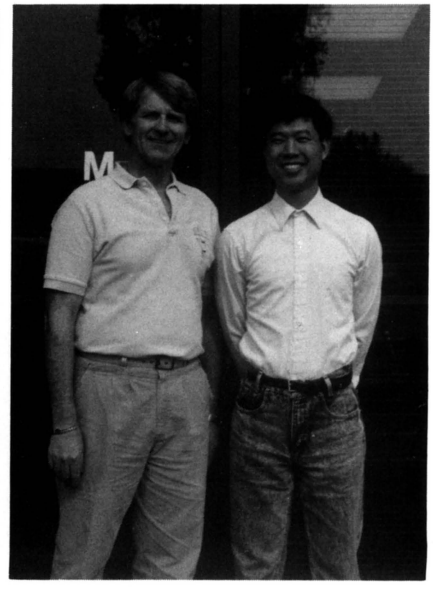
Lock America

Shiao and Minnella offer full line of locks and alarms from their Garden Grove, Calif. HQ; first new service center opens in Baltimore with more on the way starting with Chicago

A rose by any other name might smell as sweet... but what about locks? "Lock America, Inc." is the new name of an "old" company. This situation was created when the three partners who ran the former Baton Hardware Co. and its associated companies (Garden Grove, Calif.) dissolved their partnership last fall. "Lock America will continue to supply you with the same high-quality products and services you have come to expect in the past," company execs assured long-time customers.

And, yes, a lock company by any other name does smell as sweet. Most of the old gang is smelling like a rose at Lock America. Steve "Ming" Shiao (former partner in charge of assembly and manufacturing at Baton) is president of the new firm. Frank Minnella (former topper at Baton Security Sales) is VP. All of the old Baton sales reps, customer service people, the bookkeeping manager and most of the warehouse assembly crew are also plying their trades at Lock America's new address. (New since last August, that is. Address and phones are given at the end of this story.) Steve and Frank advised customers, "all of your customer files are in our offices."



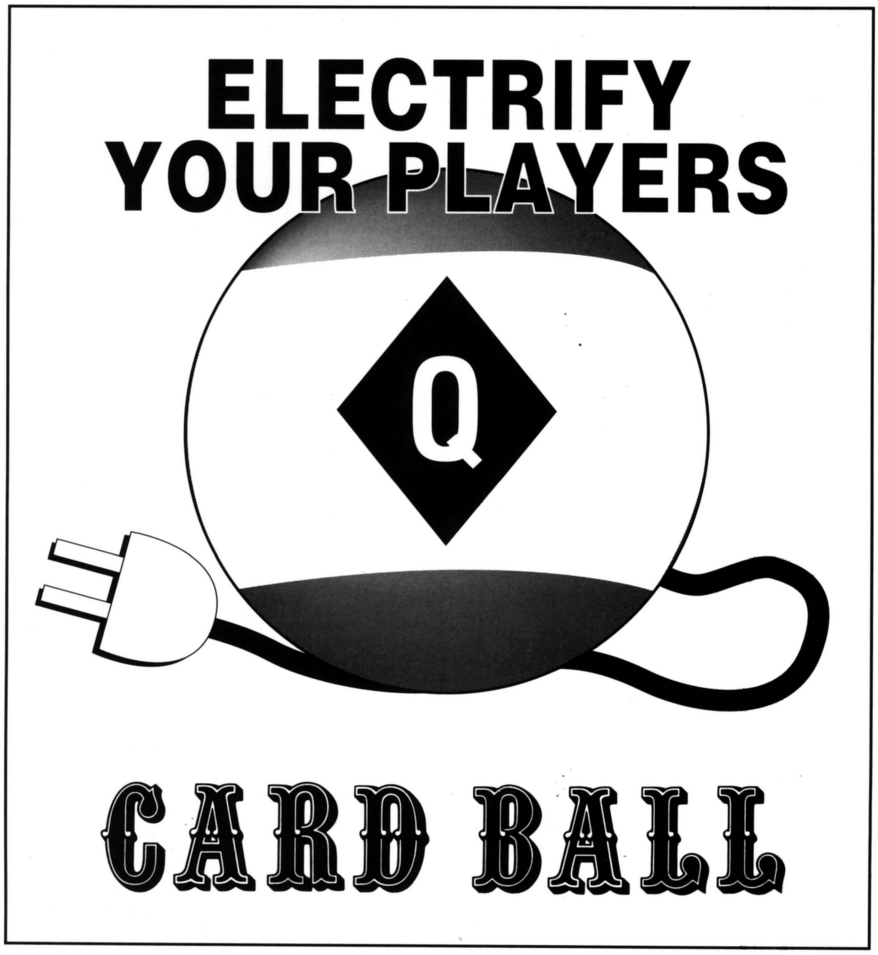
Lock America's Frank Minnella and Steve Shiao.

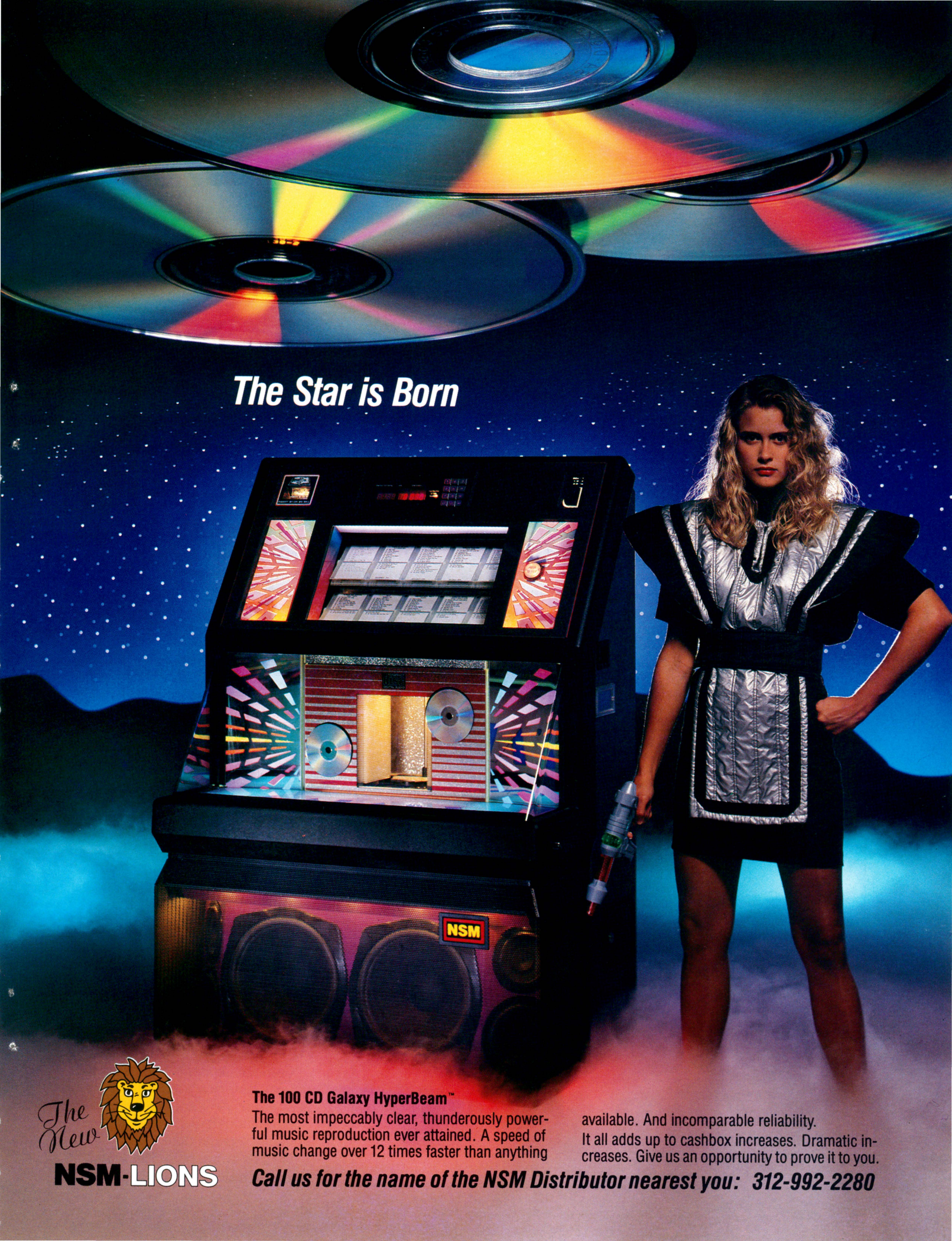
What about the old Baton's third partner? When the original company was dissolved, Mr. Hsu got the original building and the old key patterns. He's operating as a new company called "Baton Lock and Hardware Co., Inc." at the old address, with new phone numbers.

But Lock America walked off with everything else, and they're not looking back. Besides the files and most of the personnel, Lock America also received most of the old Baton inventory and all of the computer hardware, software and furniture. The product line is basically the same, too, although it's made from new tooling.

NEW SERVICE CENTERS

Today, Lock America is charging forward with new products, new suppliers and new facilities. In addition to its Garden Grove, Calif., headquarters, the firm has just set up a new East Coast sales and service center called G & H Enterprises.





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Left, Deborah Sanchez, Customer Service Manager/Latin Market Sales Manager. Right, Laurie Aguirre, Lock America's customer service rep.

This facility is located at 2341 E. Monument St., Baltimore, MD 21205; 301/732-4000. A chap named Harry Harrington is in charge, responsible for doing "everything the factory would do," including issuing key codes and factory pricing, for the mid-Atlantic region. That covers states from Delaware to North Carolina.

A second Lock America service center is currently being established in Chicago. It should be fully operational by September. "Our expansion plans call for having additional service centers in the Northeast, the far Southeast, and the mid-Southwest (probably Texas)," said execs.

LOCKS & ALARMS

Lock America's familiar line of locks and alarms are assembled from new sources which were established last year. "Everything has been totally re-tooled," Frank Minnella said. "About 50% of our line comes from Taiwan. Components are made at four different overseas facilities. We get pin tumblers from one factory, springs from another, and housings from a third. About 30% comes from China. We also have video game security bars which are made in Mexico. All the assembly, along with final packaging, sales and service, is done here in Garden Grove."

In addition to locks and security bars, Lock America makes alarms. One of their choice units is an impact alarm for coin-op machines of all types (bill changers, vending machines, video games, etc.) What makes it different from most alarms systems? Instead of sounding an alarm after somebody succeeds in prying off the door, this unit makes a sound as soon as a vandal begins hitting the machine. "It's designed to stop a break-in, rather than tell you that one has already occurred," said Frank Minnella.

Lock America also stocks four other types of alarms, ranging in price from $24.95 to $99. These offer different volume of alarms, different sound patterns, and different battery packs.

AMUSEMENT SPECIALISTS

Coin amusements makes up 30% of Lock America's market. Vending is another 30% and the remaining 40% includes locks for trucks, warehousing, garage doors, etc.

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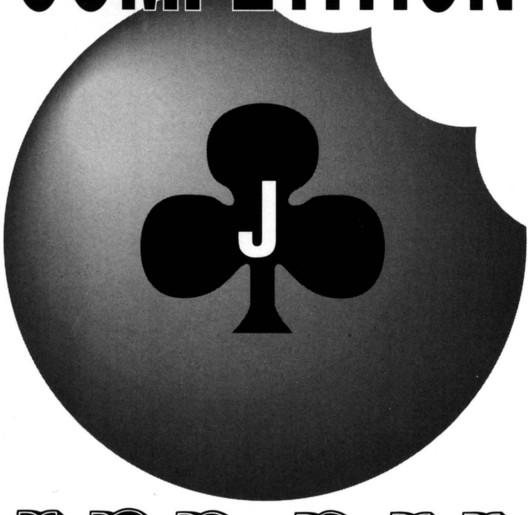

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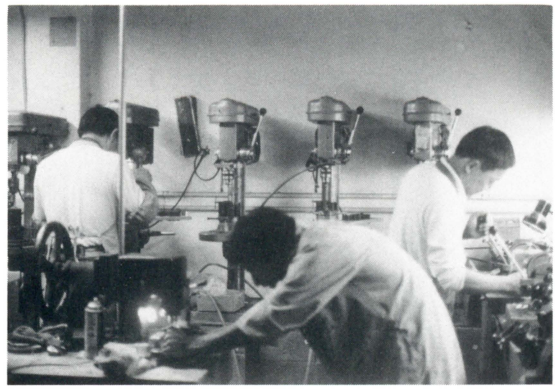
At left, Margaret Chang is hard at work with the firm's bookkeeping while at right, other Lock America employees take care of manufacturing tasks. Below is a look at just some of the locks and alarms in stock.





"In amusements right now, the big thing is what we call the double door bar. It's an over-under bar which protects both doors with a single padlock," Frank explained. In other machine security trends, impact sensors have become very important in the vending industry — particularly since kids started tipping soda machines over, in an attempt to shake cans out of the machines.

To deal with the sensitive issue of internal theft, Lock America uses restricted key codes. Key codes are assigned to each individual operator. "If an operator uses restricted keys which cannot be duplicated at every lock shop, it becomes very obvious when thefts are done by someone inside the company who has a key," Frank said.

AN EXPERIENCED CREW

The name may be different, but as stated earlier, most of the staff is the same. Lock America is justifiably proud of their people. Four full-time sales reps are on the road constantly: Bernie Shapiro, Tony Minnella, Jack Watkins and Jim Donnelly. The Garden Grove-based customer service manager is Debra Sanchez, who does a fine job of keeping customers happy.

"We have very experienced personnel," Lock America execs stated. It's true: the company's leaders have nearly 15 years' experience. Sales reps have been involved for at least four years each. Even the assemblers have been involved for a minimum of three years. Altogether, they are an able, professional team.

If it's got to do with locks and alarms for the amusement machine business, you can find it at Lock America. The address for Lock America, Inc. is 7251 Garden Grove Blvd., Ste. M, Garden Grove, CA 92641; 714/373-2993. The toll-free number in California is 800/262-2866. The toll-free number from elsewhere in the U.S. is 800/422-2866.

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Marvin Roth (64) Dies at Car Wheel

He was "Merf" to his close friends, "Max's son" to some industry old-timers and "the fixture in Wilkes-Barre, Penn." to most. He was a true "bridge" from the pioneering days of the coin machine business as it was then to how it is now.

He owned Roth Novelty Co., distributed and operated and also lent his expertise to the town's development. He was a religious man, a health fanatic and (when suited up and dancing with wife Jane at the few factory functions he attended in recent years), people would look at the tall, debonaire figure and say, "That's Marvin Roth."

He logged something like 50 years of experience in this business during his time. He learned the business from the ground up, had operator customers radiating out of Wilkes-Barre and even had his hand in "manufacturing representation" when he sold Sega cranes. He was most fortunate to have a son like Phil working his businesses, because even a man like Marvin Roth, who exercised and jogged diligently, fell victim to the "distributor's disease"... the heart attack.

On the afternoon of Saturday, May 12, Marvin Roth left the Fox Hill Country Club in Exeter, Penn. in his new Cadillac en route home to Kingston. Around 4:45PM, he apparently had a seizure while driving down River Road. His car crossed over the lane and mildly struck a van owned by Fred Sutliff and then came to rest after hitting a utility pole.

He was pronounced dead that night at Wilkes-Barre General. He was only 64.

According to Roth Novelty's Marketing VP Len Lukas, Marvin was only about a half mile from home when the seizure hit him. While the death of any industry leader gives people pause, the irony of Roth's was that he personified the physical man (he reportedly jogged three to four miles a day and worked out on additional hours).

"He loved this business and loved talking about the old pioneers like Irv Kaye and the rest," said Lukas. "He always talked about these pioneers with a sense of reverence. I think he loved the industry but he loved the people in it more," he added.



Marvin Roth

Marvin was the son of Max Roth. After graduating from the University of Pennsylvania and serving in the Air Force during World War II, he devoted his life to the coin machine industry. Apart from his distributing and route work, Roth enjoyed developing that part of Wilkes-Barre now called Market Street Square. He was quite a developer and was fond of talking about the "saloon" he'd built out of an old railway station (the "saloon" turned out to be one of the most sumptuous drinking emporiums you'll ever see).

He was a "Wurlitzer man" in the old days and in recent times, gave much of the company control over to his capable son Phil. Besides Phil and the wife Jane, Marvin Roth is survived by daughters Deborah and Patricia, a brother, a sister and three grandchildren.

Funeral service took place May 14 at the Rosenberg Funeral Chapel in Wilkes-Barre. Interment followed at the Ohav Zedek Cemetery in Hanover Township. The family sat shiva at their home in Kingston the following week and advised that anyone wishing to make a contribution to Marvin's name should make it either to the American Heart Assn. or to the United Hebrew Institute.

Marvin Roth was a fascinating man, one who shunned many industry events in recent times (his son Phil took charge of that), one who loved home and family and the town where he was born. He is now buried near that town and all in the trade wish him God's peace.

Golden Moments

California staters elect Karas new prexy; honor Hank Tronick at desert convention

CCMA (the California Coin Machine Assn.) held its seventh annual convention May 4-6 at the swank Hyatt Grand Champions Resort in Indian Wells located out in the desert Palm Springs. Like many resorts in that part of the world, the Hyatt was a demonstration of man's ability to turn sand and rock into Eden and everybody appreciated the selection for the annual confab (although some did mention that operator attendance might improve if a future CCMA took place at a hotel easier to reach).

About one hundred trade people registered, around half of whom owned or worked for one of the Golden State's operating companies. The others were either equipment manufacturers, distributor personnel or suppliers of cigarettes or records. And while pleasure was pursued on the golf course, tennis courts and by the Hyatt's fab pool, business matters were discussed as well.

During their general membership meeting, CCMA members elected their new slate of officers which will take charge July 1. New President will be George Karas (Coin Amusement), VP Rich Scherer (Oakland Cigarette Service), Secretary Greg Stephens (Games Unltd.) and Treasurer Tony Parina (Parina Enterprises).

At their very first business session (a breakfast), outgoing CCMA chief Jim Reed (Patton Music) presented popular distribution veteran Hank Tronick with the association's Giant of the Industry Award. The venerable sales veep of C.A. Robinson & Co. in Los Angeles accepted the plaque from Reed, saying, "Now I have to make a speech and I haven't made one since my bar mitzvah" (which was over 60 years ago).



CCMA's outgoing President Jim Reed (left) with Leah Bettelman, "Giant of the Industry" Hank Tronick and Sandy Bettelman just after Hank was presented with the prestigious plaque.

Many thought Hank should make speeches more often, because his acceptance was charming. For example, he said distributor salesmen have to do more than just sell equipment. "We've become doctors, psycho-therapists, marriage counselors, lawyers, financial advisors and whole lots more," said the former Brooklyn, NY teacher.

"I humbly accept this fine honor on behalf of four people who made C.A. Robinson what it is: Ira, Sandy, Leah and my late friend Al Bettelman," he declared to resounding applause. And then like the attentive tradester he is, Hank joined the crowd at the individual business seminars that followed.

Three roundtable discussions, focused on the operator's bottom line, were held concurrently. CCMA's director Dennis Loper separated the crowd into three groups, each of which had a turn to participate in the repeated meetings. One chaired by Premier's Gil Pollock talked about games, a second chaired by upcoming AMOA chief Jim Trucano discussed jukeboxes and the third chaired by Tony Alvarez (S & K Services) aired problems with vending.

A lot was learned in these give-and-take sessions. Music license fees and the problem scoring new 45s capsuled the jukebox meeting. Increased play-pricing was stressed at the games bout (Jim Ham said 50¢ play is terrific, unless the competitor across the street runs on quarters). The vending session stressed cigarette problems, with the re-

ON-THE-BALL

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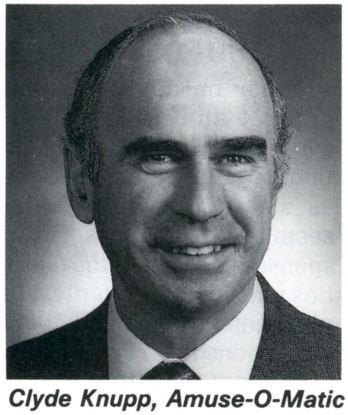
Gene Urso, MCM



Clyde Knupp, Amuse-O-Matic

Q: *How have you promoted 50¢ pinball? And does it make a difference?*

A: "50¢ pinball means more money in the cashbox. Sometimes a location owner shows resistance. But once I show him the cashbox, there are no more problems. If an owner wants better equipment, the reality is he needs to get behind it and support it in every way. And that includes 50¢ play. The 50¢ pins make more money per machine for less play. And that means less maintenance, too."

Gene Urso

A: "When I saw some objection to the first 50¢ pins, I realized I had to get enough out there so there weren't just a few. You have to sell the concept and the payoff of 50¢ play, not just one 50¢ game. 50¢ play is here to stay. So are bigger collections. You won't find anyone objecting to that!"

Clyde F Knupp

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"In three years, if operators don't have their games on 50-cent play, I don't think many of them will be able to afford new videos," said Ken Anderson, gesturing during the session on amusements.

sounding warning from Alvarez: "Get those minor labels onto the machines or it will be the ruin of the cigarette vending business out here!" More meeting specifics:

GAMES

At the games session, Gil Pollock said the chief reason his AAMA association, as well as the AMOA, is shooting for the dollar coin is "the ease and the perceived value of the single coin to the player. It is viewed disposable and will be used far differently than merely by ganging up four quarters." After Jim Ham said the operator "across the street on quarters" can kill any attempt to increase the game vend, Ira Bettelman posed this question: "Won't the very same competitive problem exist even after we get the dollar coin?" Food for thought!

Pollock said that even if dollar coin legislation passes this session in D.C., "we won't see it in circulation for three years. It will help because it will be viewed as a disposable coin like the quarter," he added. "However, I'd like the industry to continue its drive toward 50¢ pinball and video now. We really can't afford to wait for the dollar coin." Leland's Ken Anderson added this thought: "I truly hope operators up the play price because the prices of the games are not coming down. Costs are just too high to design and make these things, and that's the bone truth."

Jerry Monday (Century) said he's got a lot of equipment in amusement parks across the country on half-buck play and it's been no problem for him. Ham said he's got pins on both quarters and 50¢ and actually said the 50¢ games get played more! "But there is heat when you vend at 50¢, although the heat is usually taken by the location," he added. Ira Bettelman injected this: "The game will have to evoke perceived value to get 50¢ just like a clean pool table and a new CD jukebox do." Taito's Rick Rochetti admitted it's a "manufacturer challenge; maybe we can give the player more time for the added vend."

MUSIC

AMOA's Jim Trucano said it's more important than ever for unlicensed jukebox operators to register their boxes. Reasons: the performing rights societies are going to be meaner this time out. Penalties that the societies can levy could add up to $500 per song and word is that commissions to society "salesmen" will give them added reason to cite unlicensed operators.

Trucano ticked off the new license fees. He also said the owner (operator) of the jukebox is liable to harassment from the performing societies rather than the location "even if the jukebox is leased." He did advise that any jukeboxes in clubs with closed memberships don't need licenses.

Elliot Blaine, Chairman of the Music People record one-stop in Emeryville, said there are two problems with singles these days: the fact that many are not made as singles and the added fact that hit 45 singles are sometimes hard to get on a re-order. Blaine, a true veteran of the recording industry, did not look exactly happy about the scarcity of vinyl product right now. "It's not only scarce in singles, it's in albums as well," said the one-stopper.

VENDING

Soda cans need more recycling, said Jim Alvarez, else the California redemption value will go up. Freon gas, used in refrigerated vendors, should be recycled as well, he said, since its emission into the air adds to polution (a machine for this recovery purpose is needed). And, of course, they came to cigarettes.

Stickers on the machines warning minors away is a past necessity. Still, some units don't have them and according to the CCMA, this could be the downfall of this neck of the business. Dennis Loper, however, did cheer the cigarette crowd with this: "According to state law, no local government can ban cigarette machines even if they wanted to." That would be the state's decision.

SOCIAL TOPICS

Other business was conducted publicly and privately during the course of the 1990 CCMA convention, but the social aspect was busy as well. Cigarette manufacturers seem to love this association; they sponsor so many of the cocktail parties and sporting events. For example, their annual golf tournament was sponsored by Lorillard (winning team was Tony Parina, Pete Casas, George Henigman and Gary Nishimura; Joe Perkovich scored closest to the pin, Rich Scherer the longest drive).

An equipment auction (of donated product) took place, money added to the association's treasury. Also adding funds was the convention booklet, chock full of ads and stories and looking like one of the best convention books we've ever seen. Much congratulations to Cindy Powell (C&L Music) for editing the publication. Nice book, nice meeting.

Man of the Year!

Tony Yula Sr. honored by operators from New York State, N.Y. City and New Jersey; area associations hold 2nd successful N.E. Regional tradeshow and convention

Mondial Distributing's Tony Yula Sr. was honored on May 5 as "Man of the Year" in an emotional ceremony with his whole family in attendance. The award came during the second annual Northeast Regional Trade Show (Atlantic City, N.J., May 4-6), which was organized by AMOA operator associations representing New York State and City, and New Jersey.

The honoree's son, Tony Yula Jr., a noted industry figure in his own right, opened the speeches with warm words of praise for his father. Additional kudos at the podium came from AAMA President Gil Pollock, Mondial VP Robert Fesjian and AMOA-NJ President Frank Seninsky. The award was jointly presented by the three regional presidents, including New Jersey's Seninsky, NYSCMA's Ralph Ceraldi and AMOA-NY's Bob Herman.

Special awards were also presented to Mondial's Tony Yula Jr. and Betson Enterprises' Sales Manager Bob Boals, recognizing them for their outstanding support and service to the Northeast Regional.

"It was a proud moment for me personally to see two friends, Tony Sr. and Tony Jr., being honored by the people they have served and helped for so many years," said Seninksy. Tony Yula Sr. was unanimously selected by the three association presidents. "Bob Boals truly deserved the recognition for his tireless efforts for the past two years," the AMOA-NJ president added. "These two gentlemen, Boals and Yula Jr., did an excellent job of raising money needed by the associations to fund their work on behalf of the industry."



"Man of the Year" Tony Yula Sr. of Mondial is presented his plaque by three regional prexies (from left) Bob Herman (AMOA N.Y.), Frank Seninsky (AMOA N.J.) and Ralph Ceraldi (N.Y. State Coin Machine Assn.).

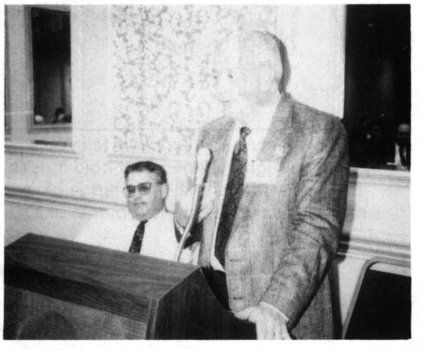
Over 300 tradesters and their families attended the event, which took place at the Trump Regency (Atlantic City, N.J.) from May 4-6. Visitors came from the three areas whose associations organized the event, plus Connecticut, Pennsylvania, Delaware, Maryland, Rhode Island and Massachusetts. The size of the event almost doubled since last year.

Key industry figures from around the nation also attended. These included AMOA President Jack Kerner, AAMA President Gil Pollock, AMOA Truth in Amusement Chairman Phil Benson and many manufacturers and distributors. Atlantic City was widely seen as a superb site for the Regional; tradesters voted to return there for next year's event.

In addition to the awards ceremony, the Northeast Regional featured an extensive trade show (52 booths), plus an informative seminar on video lotteries given by AMOA's Phil Benson and Betson's Bill Treger. A golf tournament and plenty of social and business chatting rounded out the affair.



Kevin Fritz (accepting for Betson's Bob Boals and Mondial's Tony Yula Jr. get "Outstanding Contribution" awards from Frank Seninsky.



Phil Benson (standing), chairman of the AMOA's "Truth in Amusements Committee," and Bill Treger (formerly N.J. ABC Bureau Chief, now with Betson) gave an excellent seminar on video lottery machines.



New York's Sam Morrison with Bozo the Clown and Sue Matterson of the NYSCMA at the 1990 N.E. Regional Convention.

High Voltage Units

what they are, how they work (and break), and how to troubleshoot 'em

by RANDY FROMM

Just about everyone who works with video games knows that the monitor uses some kind of "high voltage" somewhere. Known as the EHT (for "extremely high tension"), the high voltage in a video game monitor can be as high as 25,000 volts DC and is used to drive the picture tube (CRT). This high voltage is generated by (you guessed it) the high voltage unit.

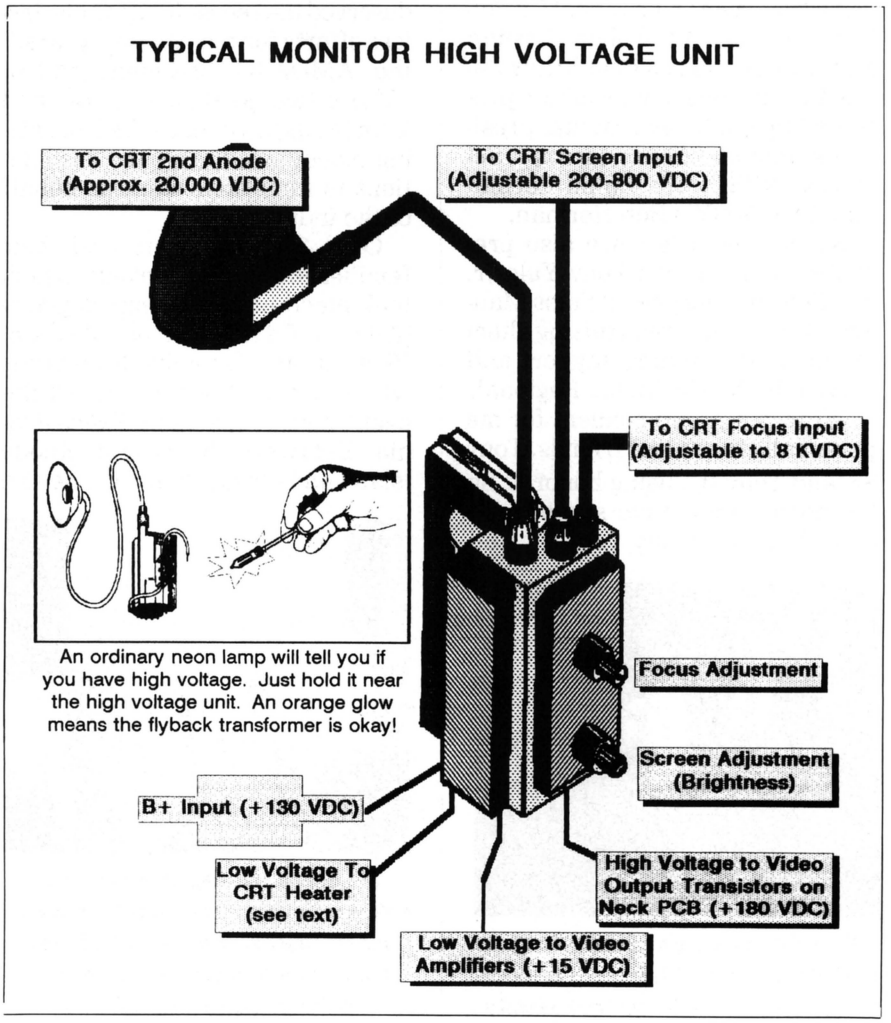
The EHT is just one of five different power sources required by the picture tube. The high voltage unit (EHT unit) provides them all. Besides the EHT, the high voltage unit provides the CRT with a low voltage source to power the heaters, a power supply of around 180 volts to power the electron guns, a "screen" voltage that controls the brightness of the picture and a focus voltage that (not surprisingly) controls the picture tube focus.

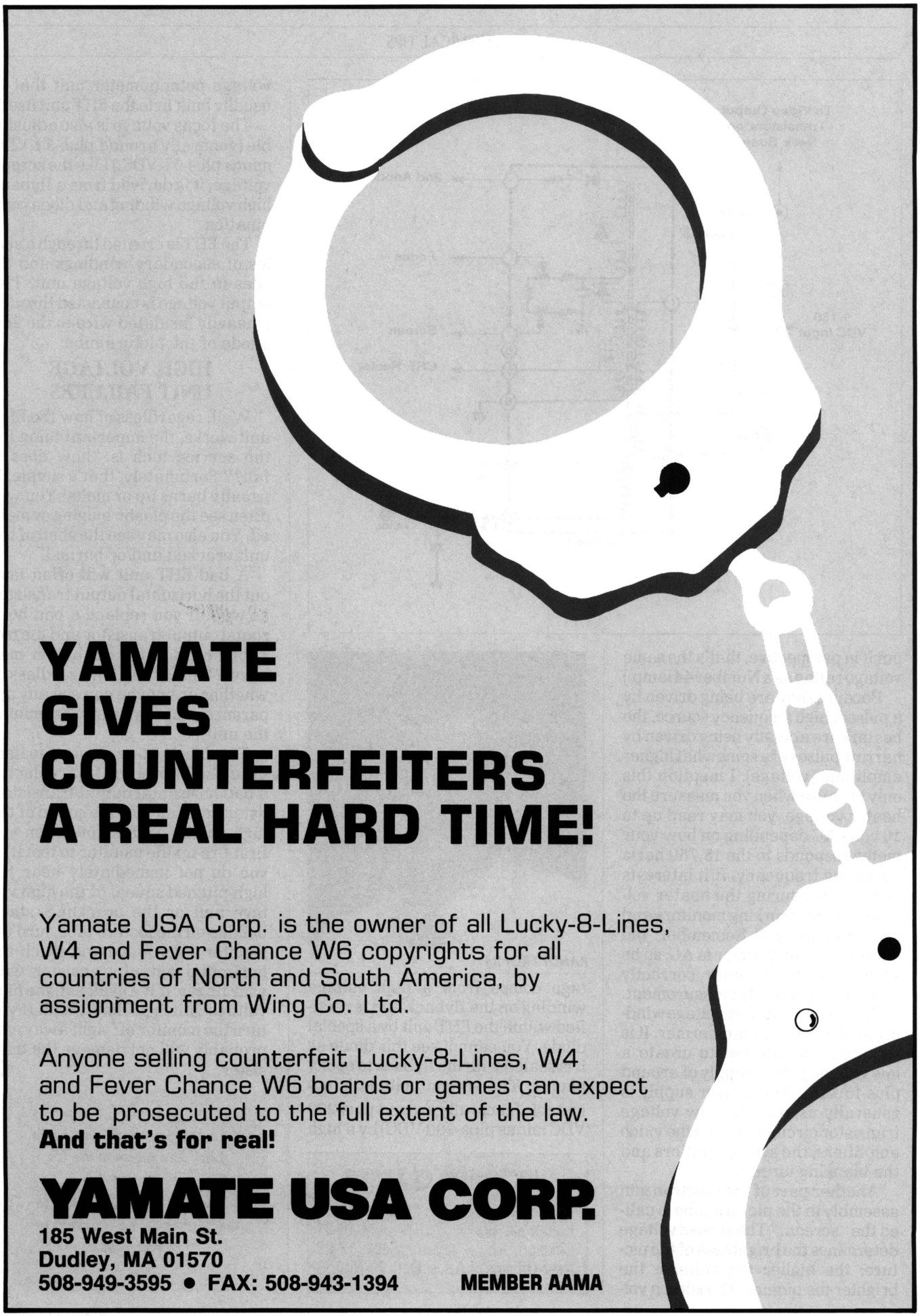
FLYBACK TRANSFORMER

At the heart of the high voltage unit is the "flyback transformer." Like all transformers, the flyback consists of many turns of copper wire wound around a core. Instead of the heavy, laminated iron core that is used in an isolation transformer, the flyback transformer uses a lightweight material called "ferrite." Ferrite is a type of iron-impregnated, ceramic material. We can get away with this lighter core material because the flyback transformer operates at a much higher frequency than the 60 hertz operation of the isolation transformer. The flyback transformer in the high voltage unit is driven at approximately 15,750 hertz. That's more that 260 times faster!

Like many transformers, the flyback has more than one winding. The primary winding (the input winding) is used to drive the transformer. This primary winding is also "tapped" at one point to obtain approximately 180 volts. This high frequency, AC output is then rectified with a diode and filtered with an electrolytic capacitor to obtain a plus-180 VDC power supply. This supply is used to drive the video output transistors on the neck board, which in turn control the electron guns in the CRT.

For the electron guns to work at all, they must be heated. The orange glow you can see in the neck of the picture tube is the "heaters" at work. The heaters are powered by a low voltage winding on the flyback transformer. Just a few turns of wire are all it takes to get enough voltage. The CRT heaters are designed to work on 6.3 VAC RMS (To

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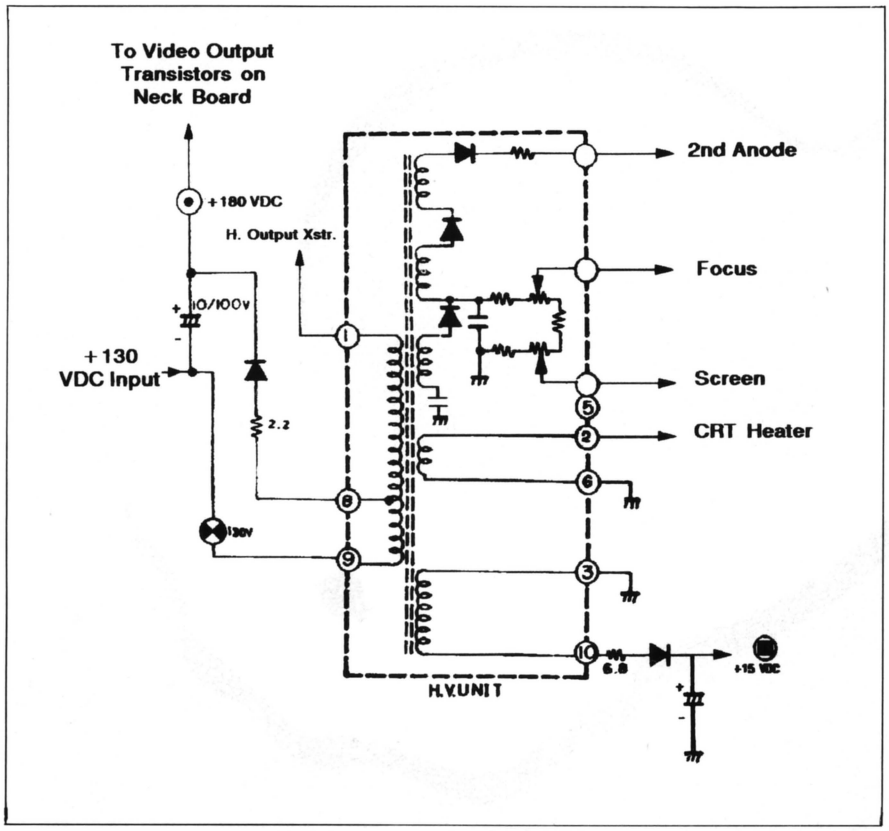
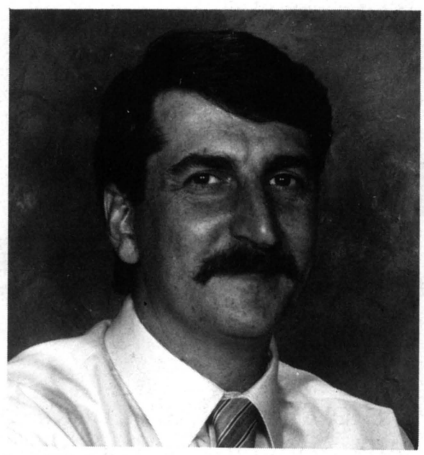


put it in perspective, that's the same voltage rating as a Number 44 lamp.)

Because they are being driven by a pulsed, high frequency source, the heaters are actually being driven by narrow pulses of a somewhat higher amplitude (voltage). I mention this only because when you measure the heater voltage, you may read up to 10 volts AC depending on how your meter responds to the 15,750 hertz operating frequency. If it interests you, try measuring the heater voltage on a few working monitors and see what you get! Remember: the output of a transformer is AC, so be sure to set your meter correctly when you make this measurement.

There is another low voltage winding on the flyback transformer. It is rectified and filtered to create a low voltage power supply of around plus-15 VDC. This power supply is generally used by the low voltage transistor circuits such as the video amplifiers, the sync amplifiers and the blanking circuits.

Another part of the electron gun assembly in the picture tube is called the "screen." The screen voltage determines the brightness of the picture: the higher the voltage, the brighter the picture. The screen voltage comes from a high voltage winding on the flyback and is rectified within the EHT unit by a special diode. You cannot see this diode as it is sealed with the flyback in epoxy plastic. The screen voltage is adjustable (generally around plus-200 VDC minus plus-900 VDC) by a high voltage potentiometer unit that is usually built in to the EHT unit itself.



RANDY FROMM

The focus voltage is also adjustable (generally around plus-3 KVDC minus plus-9 KVDC.) Like the screen voltage, it is derived from a flyback high voltage winding and diode combination.

The EHT is created through a series of secondary windings and diodes in the high voltage unit. The output voltage is connected through a heavily insulated wire to the 2nd anode of the picture tube.

HIGH VOLTAGE UNIT FAILURES

Well, regardless of how the EHT unit works, the important thing for the service tech is "how does it fail?" Fortunately, that's simple. It usually burns up or melts! You will often see the plastic bulging or melted. You also may see the shell of the unit cracked and/or burned.

A bad EHT unit will often take out the horizontal output transistor as well. If you replace a bad horizontal output transistor and the monitor still doesn't work, you may have a bad EHT unit (regardless of whether or not you can see any apparent signs of failure by examining the unit.)

Troubleshooting shortcut to finding a bad EHT unit: after replacing a bad horizontal output transistor, listen carefully for the sound of the high voltage coming on when you first fire up the monitor to test it. If you do not immediately hear the high-pitched squeal of the high voltage unit or the crackling, static buildup on the picture tube, turn the monitor off at once and touch the horizontal output transistor with your finger. If it's at all hot, the high voltage unit is probably bad. If you turn the monitor off right away, you probably will not damage the transistor.

UPCOMING CLASSES

Las Vegas, NV.....June 18-23
Columbia, SC.....July 16-21
Chicago, IL.....Sept. 17-22
New Orleans, LA....Oct. 29-Nov. 3

"I have many friends who live there and they tell me it's very nice."

— Richard Nixon referring to the Watergate as reported in 'Newsweek'

the Big Ticket

by ART WARNER (Coin Concepts, Inc.)

Adjusting Redemption Games for Fair Return to Player & Operator

In my last column, I explained how to establish a point value for our tickets and tokens, and how your ticket value system can influence the nature of your business. This month, I want to discuss how the ticket/token value will apply to the operation of your equipment.

PERCENTAGE OF AWARD

In the operation of redemption games, *percentage of award* — or *payout* — refers to the number of tickets/tokens paid out of the machine, per coin put into the machine. This percentage is calculated over time (and over many players). It is not necessarily a one-to-one ratio.

For instance, a 100% award means that for each coin paid to play the machine, a ticket or token is awarded over a random number of plays, usually 5,000 to 10,000. It does not mean that when each player pays one coin, he or she wins one ticket. *Over time,* if 5,000 coins are paid in, 5,000 tickets/tokens are paid out. So for every ten players, if nine of them do not win any tickets, one player wins 10 tickets. Or if eight of them don't win any tickets, two players win five tickets. And so on. A 200% award, then, is two tickets/tokens for each coin paid to play.

SKILL VS. FORCED WIN

Redemption games can be categorized as either a *skill game* or a *forced win.* Whichever type of game you operate, as the operator you must have the ability to adjust the level of difficulty, frequency of payout and amount of payout. When you are purchasing the equipment, ask the sales representative or manufacturer about the "flexibility" of the machine. Be sure that you can fine-tune the equipment to the needs of your business or location.

Skill games: this type of game relies upon the skill of the player to determine the outcome of the game and subsequent payout. When you purchase a skill game, ask the manufacturer about the win ratio — also called the hit frequency. Ideally, a small win of some sort should occur every three or four plays. The small win is often enough to keep the player at the game. However, a win every game takes away all the challenge and sport of a game, whereas too few wins makes the challenge too difficult, and often causes the players to walk away.

Usually a skill game has been tested by the manufacturer, and they can tell you how an average player will score. They can suggest how to set the machine to provide good, continued interest and income. Adjusting the playing time, number of balls, turns for each game, and the award schedule are just some of the ways you can influence the popularity and success of a machine.

Forced win: this type of game relies upon a combination of skill and chance to determine the outcome of the game and subsequent payout. These games, too, must be adjustable. To tailor a forced win to different locations, you can increase or decrease the award schedule, provide more ways to win, increase or decrease the value of each payout, etc. Again, use the sales representative or manufacturer as a resource in understanding the win ratio of equipment.

SETTING THE PAYOUT

Now you are wondering: how does all this information affect what you do with your machines? The answer is simple: matching the ticket cash value, the payout cash value and the percentage of award can make or break a machine, a bank of machines, your location and your business.

As an example, an operator has established a 2¢ value (per ticket/token), and is operating at a 25% cash value payout (that means ticket *cash value* divided by cash income). On a 25¢ per play machine, it would take 1,000 plays to bring in $250. Based on that income, the machine should pay out $62.50 (in cash value) worth of tickets. At 2¢ per ticket, the machine would have to pay out — or throw — 3,125 tickets. So the number of tickets (3,125) divided by the number of coins (1,000) gives a result of 3.125 tickets per coin, or a percentage of award of 312.5%.

Based on the 2¢ ticket cash value and a 25% cash value payout, a 312% percentage of award (although it sounds high) gives the player and the operator a fair deal. If the machine were set at a 100% or 200% percentage of award, payout would probably be insufficient to generate player interest. At 200% (that's 2,000 tickets paid out on 1,000 coins played), the payout would be only $10 in cash value. The players would soon realize they were not getting a fair deal.

If you are presently operating a redemption game that is not generating the kind of income you had expected, perhaps you should examine your percentage of award. Assuming that the machine is plugged in and running correctly, you may be able to correct its low income by adjusting its percentage of award. If you do your homework when purchasing and placing equipment, it will pay off in the cash box much more quickly!

For now, I would like to thank all the readers who have contacted me at Coin Concepts. Not only do I appreciate the kind comments, but it is also rewarding to know that the column is of interest and value to you. As always, if you have any questions, comments or subjects that you would like me to cover, drop me a line. Until next time, good look in redemption games.

(P.S. — I'm taking the summer off from writing columns, so look for "The Big Ticket" again in September!)



INTERNATIONAL NEWS

by MARY OPENSHAW

The Greening of Ireland

that's green for "money" and green for "go" at well-attended Irish expo

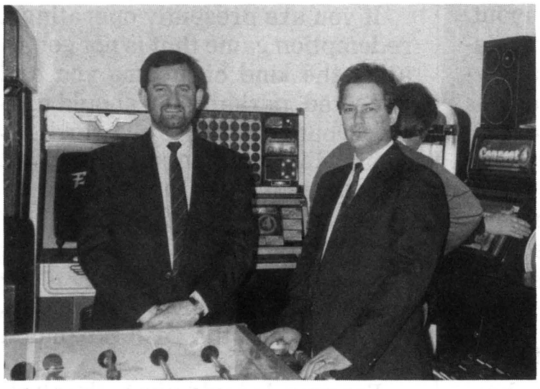
Now here's the kind of thing we wish we could say about every coin machine trade show: attendance was way up. Lots of business was written. Manufacturers and exhibitors went home with smiles on their faces. And operators are feeling optimistic and working hard to improve the industry.

Where's that, Coin-Op Nirvana? No, it's Ireland! The Emerald Isle held its Amus-Expo '90 March 6-7 and it was a major success, both in terms of business and in terms of mood, atmosphere and plain old fun. The Green Isle Hotel in Dublin was the host for this annual event, but the flavor was clearly international. An international crowd buzzed through the aisles, with visitors from the USA, the UK (and even one from Yugoslavia!).

Amusement games, and classics such as pool and soccer, highlighted the show. Music was well represented, and a varied range of parts and supplies were also displayed. Besides Irish firms, several British exhibitors showed their wares. All reported themselves pleased with the show (Ireland offers possibilities and that's appreciated).

Here's a review of major exhibits and trends at Amus-Expo.

Associated Leisure Sales: chiefs Mick Blance and Barry Compton said their excellent display reflected their focus on amusements. They presented amusement-only and "SWP" (skill with prizes) versions of *Connect 4*, a video game especially for Ireland. Gameplay vaguely resembles checkers. Also shown: a *Technoplay Horoscope* (good for operation almost anywhere), a sturdy Garlando soccer table and NSM's striking *Fire* wallbox.



Left, Mick Blanch (left) and Barry Compon represented Associated Leisure Sales. Right, Atari Games' Mike Nevin and Pat Peckham with the Badlands video.



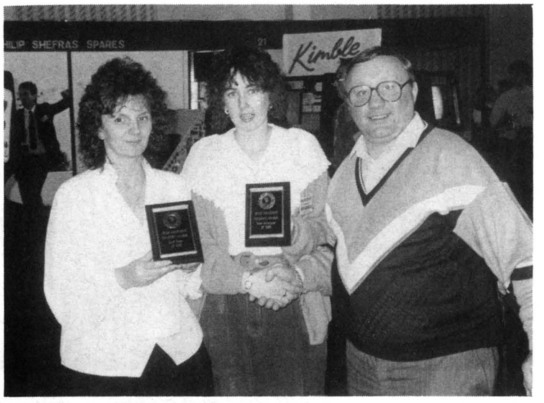


Left, Int'l. Franchise got the award for best pool table (a Superleague model from Hazel Grove. Pictured are Fintan Quinn and Conchepta Hennessey. Right Waterford Video Games won the award for best video cabinet. In the photo are Billy & Ruths Lyons.





Left, Maggi Coin won the award for the best booth. That's Conchepta Hennessey (center) with Sandy Brammer and Joyce Todd. Right, Kimble won two awards (best game development & best card game. In the photo are Anita & Jim McCann with Conchepta Hennessey.



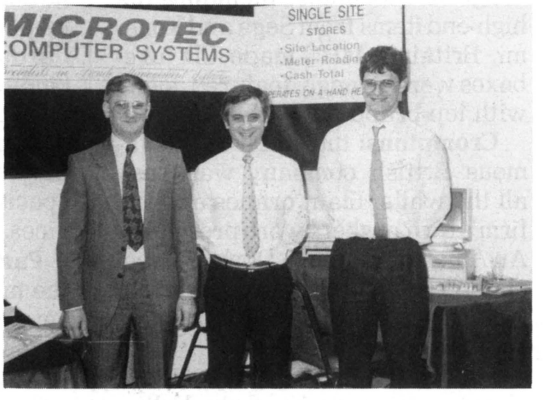


Left, Hoop Shot, *a basketball game imported from Doyle in the U.S. got the best novelty game award. Conchepta Hennessey is pictured with Bernard Wilson (left) and Gordon Robinson. Right, Sky-Con's Mary and Jim Conway with Conway snooker tables.*





Left, JHS's Jon Sander (Ireland's biggest distributing company) receiving the award for best jukebox (the MHG Profile) *. Right, Microtec Computer Systems' Jim & Dermot Hill with assistant.*



Kimble: this Irish firm specializes in all types of card and poker games. Their splendid display of beautifully-designed and -developed games won two Irish Industry Amusement Awards at the show (a record-breaking victory). "Best Game Developer" and "Best Card Game" honors were much appreciated by company toppers Jim McCann and wife Anita. They showed two "AWP" games (amusement with prizes), which may be operated in Northern Ireland, plus various amusement-only titles.

Atari Games Ireland: based in Tipperary, Atari's Irish factory participated in the show for the first time. "We're here to fly the flag," said division chief Mike Nevin. "Our distribution in Ireland is handled by Brent Leisure of UK," he added. Atari featured *Badlands*, which has been purchased by Father Alan Mowles for the Bru Youth Club he runs in Dublin. What Father Alan doesn't know about video games (and about keeping kids off the streets and out of trouble) isn't worth knowing. Also featured: *Klax*, which Mike Nevin said is selling extremely well in Germany.

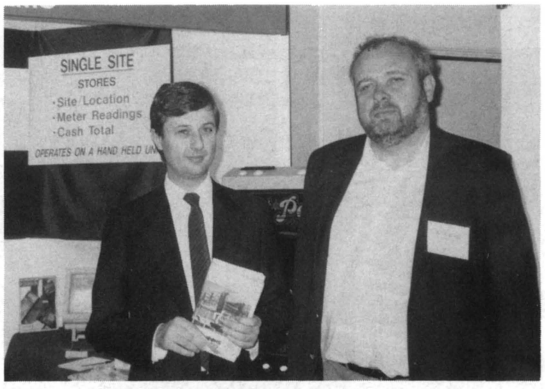
Cork Amusements: this firm showcased its latest, faster-playing version of *Spot the Ball*, a video which they designed and developed. Many improvements and new features were evident.

Adelphi Coin Equipment: this first-time Amus-Expo exhibitor came from the UK (South Wales). "We've been doing quite a lot of business in Ireland, supplying our video games," explained Bernard Mayers and Mike Greenman, "so we thought we should participate in the show. We're very pleased we did. We've done well here and hope to double our trade in Ireland." The firm sells videos (makes its own cabinets and imports boards) and jukeboxes (assembles its own *Rainbow* phonograph). A complete package is offered to customers: the machine itself, installation, and after-sales servicing.

JHS Associates: Ireland's largest equipment supplier (and a major



Left, Alan Crookes of Down Pool Table Services and assistant with U.S. visitors Rosanne & Bill Harris. Right, British visitor Jim COllins (right) with a Yugolsav showgoer.





Electrocoin's Hans Bierrum and Spiros Sparsis.



MHG's Geoff Ward with Abbey Billiards' Pat Quinn.



Bernard Mayers & Mike Greenman of Adelphi Coin.

route operator) presented a wide range of machines, including the high-end items from Sega and Konami. Britain's MHG-made CD jukeboxes were strongly featured, along with top-brand pool tables.

Cromptons: the stand of this famous British company was busy all the while. Elaut cranes and the firm's own pushers were presented. An American import, Doyle & Associates' *Hoop Shot* game, was new to Ireland and proved a real showstopper. It was never idle.

Pool and snooker: plenty of these classics were on hand, including Hazel Grove *Superleague* pool tables (an impressive display by International Franchise); MHG's *Premier* pool tables (shown by Abby Billiards); *Conway* snooker tables (supplied to all Ireland and exported to the Continent by Sky-Con); and a home-grown pool table was displayed by the Ireland-UK transport specialists, Down Pool Table Services.

Parts, supplies & services: among the most talked-about in this category was an "electronic Arcade Manager" from Microtech Computer Systems, a new name in Irish coin-op which is run by brothers Jim and John Hill. Maggi Coin showed coin handling equipment, change machines and a new easy-service joystick. The British firm Eurocoin displayed a selection of locks and parts (they have an agent in Ireland). Philip Shefras Spares (also from the UK) featured Kortex monitors and, as main agents, products from Mars and Coin Controls. Cabinets were shown by Waterford Video Games (a new model takes a 26" screen), plus Olympic Sport & Leisure (BAS brand units).

Music & pins: in addition to jukeboxes mentioned above, Abbey Billiards showed MHG's CD wallboxes and a juke from Rowe. "Missing" from the Irish show were pinballs and darts. Flippers have never taken off in Ireland, while darts await proper promotion (Father Alan says the kids love electronic darts at his Bru Youth Club).

Overall, Amus-Expo '90 proved to be bright, lively and well-attended. It certainly is not Europe's smallest show. Moreover, the show strongly reflected the Irish coin-op industry's optimistic mood. Tradesters here are determined to improve business conditions, despite poor (often unreasonable) legislation in some districts. Fortunately, in Northern

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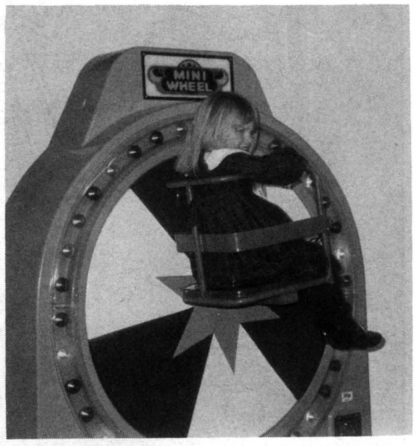

Above, it's sheer delight for young Ashling Dempsey (daughter of the Amus-Expo organizer, as she enjoys a ride on the Mini Wheel. *Left, Father Alan Mowles with some of the members of the Bru Youth Club he runs, who were enthusiastic visitors to the show.*

Ireland at least, the industry does enjoy some very favorable laws indeed. Everyone hopes that this excellent legislation may come eventually to Eire. Meanwhile, the Irish are trying hard — and mean to go on trying — to advance their coin-op industry.

A personal note: as *RePlay* readers may know, I recently moved from Belgium to a new home in Kilkenney, Ireland. As a matter of fact, I had spent only two nights in my new place when I had to leave for this show! But the trip was very worthwhile. A great feature of life in this beautiful land is the relaxed, friendly atmosphere. The world-famous Celtic charm helped make the recent Irish trade show quite pleasant.

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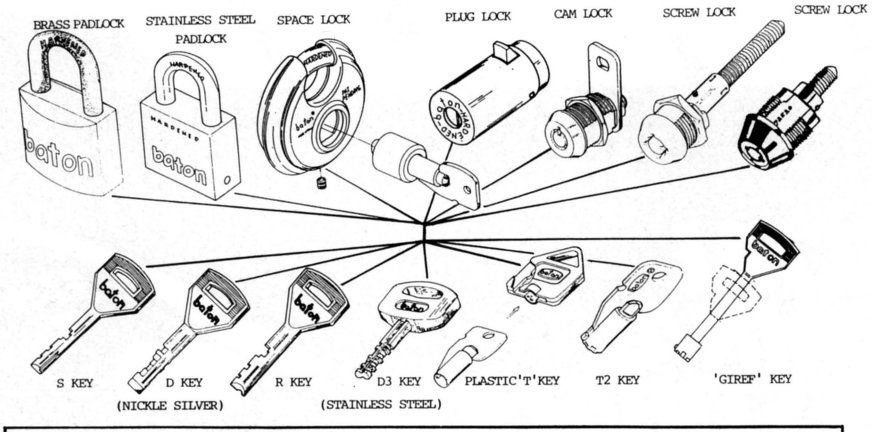

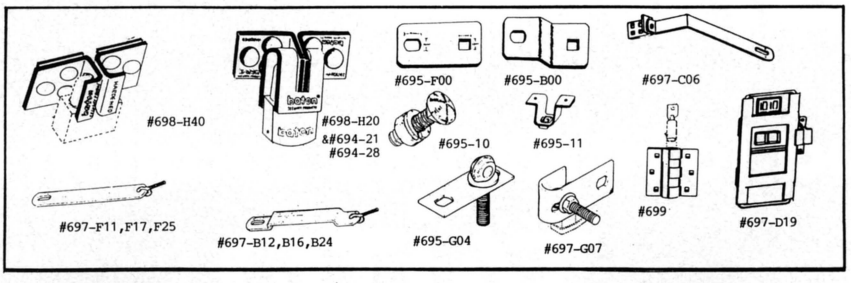

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Jukebox Questions and Opportunities

by JOEL FRIEDMAN
Rowe International

reprinted from the 1990-1991 CCMA Yearbook by permission



Never before has the Jukebox Industry witnessed as great a change in opportunity as that brought about by the invention of compact discs. While the advent of the flat disc over tubes, and the 45 over 78's had impact, the pre-recorded music business was nowhere near the size it is today. As a result, the very nature of the jukebox is changing. Now new technologies have made coin-operated entertainment more exciting and acceptable than ever before.

There are still many questions people in our industry have about handling the change. No matter how obvious the changes of the future may be, none of them happen overnight. Each individual has to gauge for himself the proper pace at which to deal with this new opportunity. Each of us must allocate our spending to maximize our R.O.I. The jukebox has always been a solid investment and we at Rowe feel the opportunities today make the jukebox even a better investment for the operators.

Let me address one of the most important questions - the future of the 45. While we may not have 45's for every song today, there are still some current hits and many oldies available. Unfortunately for the Jukebox Industry, the record industry has had to weigh the cost factors of maintaining production of a configuration whose public market has dwindled to next to nothing, against the return on manufacturing these discs for just the jukebox market. Many of the labels have instituted one-way sales policies in an attempt to bring down the price and maintain production of the 45 but there is no doubt in anyone's mind that the 45 is gradually fading away. Still there are ways to make your vinyl jukebox work for you. First of all, pay more attention to the needs of your location and you will find that many of the 45's in your library are worth rotating back into some of your jukeboxes. Second, check Billboard for the availability of chart singles and purchase up-and-coming hits from your One-stops before the supply runs out. In addition, there is now a revitalized 45 service from RSI, formerly of Billboard and recently purchased by a group led by Wally Bohrer and Dock Ringo to help service the jukebox market with 45 singles. While each operator must determine for himself the best type of jukebox for each location, many vinyl boxes will still work to service the needs of various locations.

There is a large and growing number of locations that can be best served by the abilities of a CD jukebox. In some instances (but growing fewer in number) the best CD box is a combo box because the location wants the CD more for the novelty and sound than for having more capacity. The current CD trend is to the dedicated CD box.

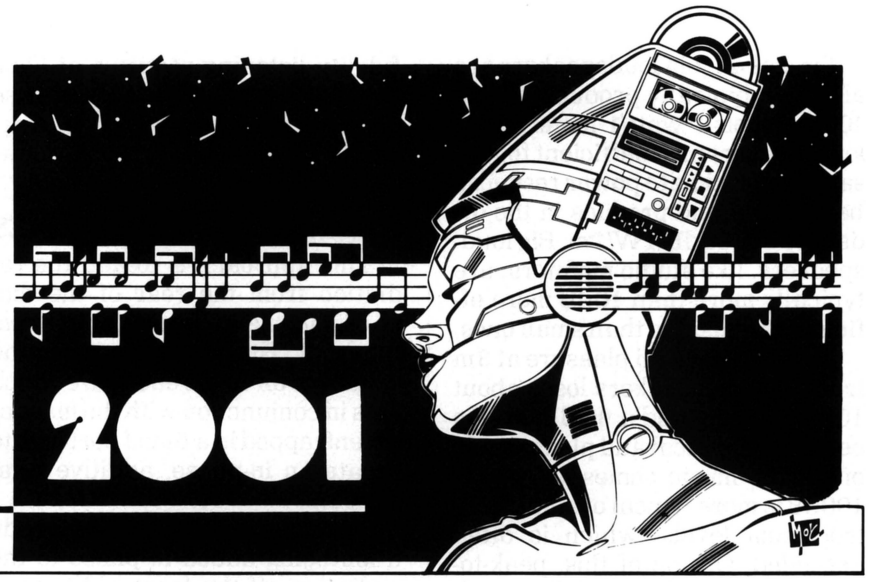
In the case of the Rowe LaserStar CD-100 (we have all seen the improvement in the cash box), it holds up to 100 compact discs with a dynamic approach to marketing the CD album cover. With this many discs in the machine, the operator has to rethink his programming philosophy. His jukebox is no longer just a "hit" machine. It is now capable of delivering hits and other favorites because the orientation is now on the artist, not the song. I go back to the rule we discussed above - the operator has to satisfy the specific needs of the individual location. We at Rowe are saying that the artist is the focus of the programming and the jukebox is primarily an album library. It is very important to note this means lots of attractive songs that will generate strong income. In today's music world, a successful artist has to deliver multi-hits from one album in order to fullfill the record company's expectations. So when you buy the New Kids on the Block CD, or the Paula Abdul or Janet Jackson CD's, you are already buying a disc with as many as 5-6 proven hit songs on it. If an operator keeps his ears tuned to what's happening in the music world, the location requests and One-stop input, you can predict which albums are likely to generate multiple hit songs after the first single is released (Michael Bolton, The B-52's, Taylor Dayne for example). Another consideration of CD album programming is to look at CD's that are not necessarily packed with Top 40 hits, but are recognized by patrons in their 20's and 30's and which have many songs that are likely to be played - sometimes even more so because they were not singles when first released - this is the first time people get to play them on a jukebox! Examples of artists with these type of CD's that come to mind are Steely Dan, Elvis Costello, Jackson Browne, Pink Floyd, The Jefferson Airplane, and many more. Again we go back to the idea that the more the operator knows about the location, the more he can better utilize the versatility of a CD jukebox.

Another suggestion is the use of the many compilation CD's available through your One-stop. Areas where these can be of help - there are many Oldies compiliations being released - Greatest of the 50's, 60's, 70's, etc. They contain a good mix of hits by various artists and groups who may not have put out albums. The record labels have also been releasing a large number of "Greatest Hits" CD's which gives the operator a chance to get the most popular selections from an older artist with many albums to choose from.

Examples of this might be The Eagles, many of the Mowtown acts, Linda Ronstadt, The Doobie Brothers, Elton John, The Rolling Stones, etc. And if one of those acts happens to have a current album, it can make a great programming ploy to position that new album next to a Greatest Hits.

Operators know the success of the jukebox starts with the right jukebox, placement and presentation. Now more than ever, the programming of the jukebox will make the "Cash Box." Merchandising of the CD album cover has created an easy-to-recognize, easy-to-play jukebox.

The jukebox has had a hundred years of tradition. Now, with state of the art technology, we can satisfy the patrons and guarantee a successful and growing future for coin-operated music.



TAKING YOUR MUSIC SERVICES INTO THE 21ST CENTURY

Jukebox Sound System Specs & What They Mean

by Emery Kertesz and Steve Devlin

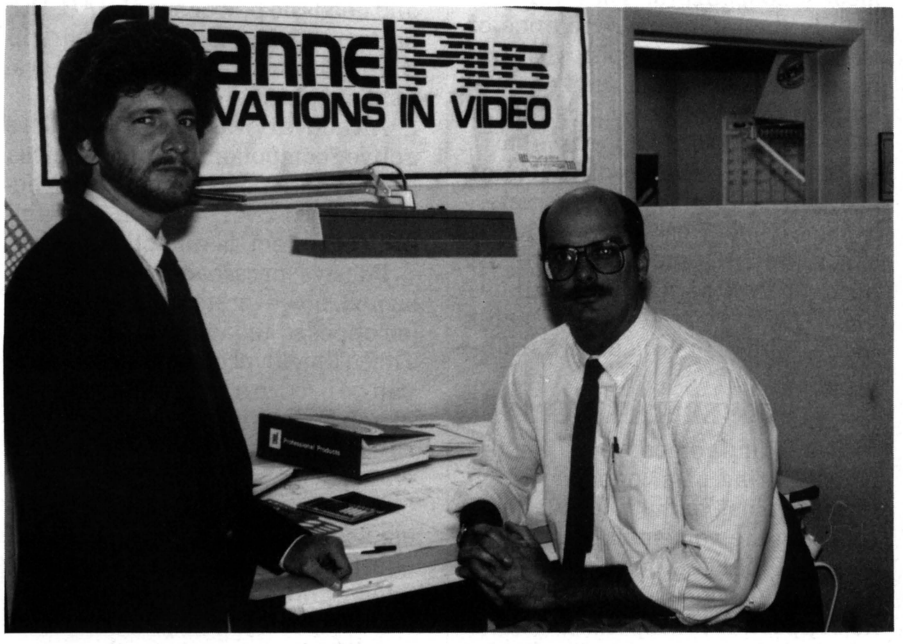
After reviewing the different jukeboxes at the ACME show, there is a very defined move towards improving the sound and power capabilities of the jukebox. In the old days of jukebox sound, 100 watts was considered a lot of power. Now, power in the 300-watt range is commonly available. Almost all of the manufacturers have the utilities to handle background needs.

Rowe has one of the most well-outfitted boxes on the market today; they have available an extension amp interface, microphone input and background music kits. They also do 'TEF' analysis to plot coverage and response of their system. (TEF is the 'time energy frequency' relationship testing and is considered to be the measuring stick for professional sound engineers today. What does a TEF do? Well, it is a computer-based system designed to accurately measure room acoustics, sound systems and audio components. TEF measurements are then used to determine design parameters. TEF functions are based on time delay spectrometry, a measurement method developed by the late Dr. Richard C. Heyser. Frankly, I was a little surprised, but pleased, that the industry was becoming that meticulous.)

NSM has the new *Fire* CD which is very compact, but still packs 200-watts-per-channel of power. Also, the *Galaxy Hyperbeam* has a very large speaker system which is angled to greatly improve local coverage. Seeburg speakers, designed by Pyle Industries (a very good speaker manufacturer) has electronic circuitry to improve stereo imaging. Pioneer has 4" speakers on the sides of their box which improves the overall ambiance; they also have very good frequency response.

The move is on and it is very obvious that manufacturers are trying to provide a product which can stand up in today's market. I have gathered some specifications and technical descriptions so you may do your own evaluation of the production out there.

Next month, look forward to a location success story. This location and the operator have been extremely successful with video music; the earnings have, by far, surpassed anything ever made before.



L.A. East's Steve Devlin and Emery Kertesz in their Hatfield, Penn. offices.

SENSITIVITY & EFFICIENCY

Power and sound pressure level requirements for listening are the old argument of big versus little loudspeakers.

First of all, big loudspeakers are efficient, typically producing 95 to 100 decibels/1 watt/1 meter; little loudspeakers are inefficient for the same approximate power response bandwidth, and produce in the order of 82 to 90dB/1 W/1 m. Big loudspeakers, like studio monitors, are typically more than 10dB more efficient or sensitive than small ones.

Listening for hi-fi pleasure at 3m from the loudspeakers loses about 10dB (re: 1m), and a 90-dB level is certainly a typical and pleasurable one if the music comes out clean; 100dB is more typical of studio control room levels, which is often exceeded. On top of this, peak-to-average levels of 15 to 10dB are realistically available from a tape master, direct-to-disk or digital source. Real life is this way, especially the spectacular and aggressive music that is enjoyed by and produced for the American public.

One watt into an 85dB/1W/1m will give about 75dB at 3m. To listen at 90dB, we need +15dB or 32W average and +20dB more, or 3200W, to handle large peaks. It will not work. To listen at 80dB and expect a peak-to-average of 15dB means we need a 3.2-W average and a 420-W total to handle peaks. The amplifier is still enormous and expensive and may damage the loudspeakers. The fact is that many so-called hi-fi loudspeakers are really misnamed because they cannot handle realistic swings in pressure, only reproduce on-axis (not power) response approaching hi-fi with a 1-W input.

A look at larger loudspeaker systems, such as recording monitors, shows that average sensitivities range from 96 to 100dB/1 W/1 m. At 98dB/1 W/1 m we have 88dB available at 3m and need + 2dB or 1.6W to listen at 90dB, 160W (+ 20dB) to handle peaks. This is definitely a real-world practicality. However, as 100-dB levels are reached, 1600W is required for 20-dB peaks. Most large power amplifiers are limited to 200 to 400W per side in stereo; 1600W may be approached by bridging an amplifier, but the loudspeaker may be damaged. For 100-dB listening levels, a 15-dB peak-to-average will be handled by a 500-W amplifier something more realizable.

A last comment and conclusion here is that the illusion of high-fidelity listening requires at least two items discussed here: response and dynamic range capability, which includes noncompliant, low-distortion peak response.

BASS REFLEX ENCLOSURES

This approach is to add the radiation from the rear of the diaphragm/cone to the radiation from the front. This is done by using the volume of air in the enclosure which acts in conjunction with the mass of air entrapped in a tuned port hole to create an in-phase, additive relationship.

This combination of the rear radiation being added in phase to the radiation off the front of the cone results in almost twice the output for a given excursion of the cone than would be expected if the speaker were mounted in an infinite baffle (infinite baffle is the front of cone being totally isolated from rear).

The phase-inversion or bass-reflex enclosures offer greatly increased bass response with a minimum of structural and tuning work.

LOUDSPEAKER IMPEDANCE RATING

It is important that the loudspeaker impedance be matched to the impedance of the audio amplifier for power efficiency and low distortion. Transistor amplifiers are designed to operate into a speaker load in the range of 4 to 16ohms.

The manufacturer specifies the impedance at 4, 8, or 16ohms for most loudspeakers. That value is mainly the inductive reactance of the voice coil at a specific test frequency of 400Hz. For an 8-ohm reactance at 400Hz, the inductance of the voice coil is 3.2 millihenrys (mH).

The DC resistance of the voice coil, as measured with an ohmmeter, is usually just 1 or 2ohms. In many cases, the AC impedance can be pproximated at about four times he DC resistance. If the ohmmeter reads infinity, the voice coil must be open.

POWER RATING

The manufacturer specifies the power rating of a loudspeaker to guard against feeding too much current into the voice coil. A possible result is that the coil would burn open or the cone would be torn off its support. A loudspeaker takes a relatively large amount of audio signal current. As an example, 20W of power in 4ohms corresponds to a current of 2.24 amperes (A) for the loudspeaker.

Typical power ratings are less than 1W for small speakers to more than 50W. It is important to realize that those are maximum speaker ratings. The amount of sound power the speaker actually produces depends on the amount of signal power supplied by the audio amplifier. A 50-W speaker can be operating with less than 1W at low volume settings.

The speaker and amplifier power ratings should be about the same. A little higher rating for the speaker is acceptable but the speaker must not have a lower rating. A low speaker rating may result in damage to the speaker at high volume. On the other hand, it would not be practical to drive a 50-W speaker with a 1-W amplifier.

CROSSOVER NETWORKS

A crossover network is a device that routes high frequencies to a high-frequency loudspeaker and low frequencies to a low-frequency loudspeaker. If the crossover network is part of a bi-amplified system, it will do its frequency division prior to the power amplifiers. Three-way and four-way crossovers perform the same function but divide the frequencies into more sections.

A passive device uses no active components (tubes, transistors, ICs) and needs no power supply (AC, DC, battery). The crossover network in a typical packaged loudspeaker system is a passive device.

An active device uses one or more active components and requires some type of power supply. An electronic crossover, used in a bi-amplified system, is an active device.

Passive crossovers may be designed, however, to work line-levels (as opposed to loudspeaker levels). These line-level passive crossovers can be used in a bi-amplified system in approximately the same configuration as an electronic crossover, which is an active device.

A bi-amplified system uses an electronic crossover or a line-level passive crossover and separate power amplifiers for the high- and low-frequency loudspeakers. A tri-amplified system is a three-way

loudspeaker system with a three-way electronic crossover and separate power amplifiers for the low-, mid-, and high-frequency loudspeakers. Systems can also be quad-amplified or multi-amplified.

Headroom is the difference, in decibels, between the peak and RMS levels in the program material.

EQUALIZATION

The term equalization refers to compensation for the nonlinear frequency response of phonograph records, magnetic tape, and microphones. The purpose is to provide flat frequency response in the overall process of recording and playback. RC networks are generally used for the equalizing circuits. In performing systems, program equalization may also be used to enhance the sound quality of, for example, a nasal-sounding performer's voice. This use of equalization is very different from the other uses and, in general, it is better to avoid using the same equalizer to both equalize the system and provide enhancement of a performer. In a music system, it can highlight different instruments.

TONE CONTROLS

The relative output at different audio frequencies determines the tone of the reproduced sound. Therefore, the tone can be controlled by varying the frequency response. Treble tone means more response at high audio frequencies, usually above 3000 Hz. Bass sound has more low audio frequencies, from about 300 Hz down. In many cases, bass tone is provided simply by reducing the gain for high frequencies. This method is called treble cut. The relative response emphasizes the bass, but at the expense of high-frequency response.

THD

The useful range of signal levels that pass through the tape recorder is limited at the top by the maximum signal at which all the magnetic tape particles become completely magnetized or saturated, and on the bottom by the amount of noise that remains when the input signal is removed. The residual noise is contributed by a number of sources distributed throughout the record/reproduce process.

The distortion content of the signal from a tape recorder rises so dramatically near tape saturation that the normal operating range must be limited to less-than-maximum levels. For the purpose of specifying and comparing tape recorders, the distortion-free maximum operating level is typically considered to be the output signal level at which the total harmonic distortion (THD), which is dominated by third harmonic and other odd components, reaches 3%. The ratio of the level for 3% THD at medium wavelength to the residual noise is defined as the signal-to-noise ratio or (SNR) of the recorder. (Note that the 3% THD point in a magnetic recording corresponds to a compression of 0.8 dB from an ideal linear transfer characteristic). The magnetic tape should determine both the maximum operating level and the residual noise of the system. For this to be true, the noise and distortion contributed by the heads and electronic circuitry must typically be 10 dB better than the tape-related components. This margin is usually attained for professional recorders using relatively wide tracks and 15 or 30 in./s tape speeds.

JUKEBOX SOUND SYSTEM SPECIFICATIONS

MANUFACTURER	Per Chan. Max. Pwr.	EQ Type	Crossover Size	Sub-Woofer Size	Mid Size	Tweeter Size	Bass Reflex	Freq. Range	Sensi-tivity	THD	Imp.	Chan. Sep	Coverage
ROWE	125	7 Band 1 Filter = 10 dB Cut Filter Active	3-way 500 Hz 5000 Hz	10	6	3 peizo	Yes	46-20k	94	.5%	8	94 dB at amp	30 off axis 5 db loss
ROCK-OLA	140	3-Tone Cut Filter Not Active	2-Way 8000 Hz	12	6	1	Yes	20-20k	n/a	n/a	8	n/a	n/a
SEEBURG	200	3-Way Tone	2-Way 700 1500	12	6x9	2x6	Yes	20-20k	96-1-1	.01% @ 1k	8	100 dB	n/a
PIONEER	150	2-Way Tone Cut Filter +- 10 dB	n/a	10	4/4	2.5	Yes	30-20k	90-1-1	.4%	8	n/a	n/a
NSM	200	2-Way Parametric	n/a	12	4/6	3	Yes	20-20K	n/a	.003 @ 1K	n/a	96 Db	n/a
WURLITZER	125	3-Way Tone	3-Way	15	6	4	Yes	n/a	n/a	n/a	n/a	n/a	n/a
SOUND LEISURE ENGLAND	60	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
MHG ENGLAND	75	3-Way	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
JUKE ROCK SYSTEMS - CANADA	150	3-Way	15	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a

HOTHITS PLAY LIST

Top 45s and compact discs on jukeboxes as rated by operators & programmers. ★ = significant crossover activity.

POP

1. **NOTHING COMPARES 2 U,** *Sinead O'Connor, Ensign/Chrysalis 23488*
★ 2. **BLACK VELVET,** *Alannah Myles, Atlantic 88742*
3. **ALL I WANT TO DO IS MAKE LOVE TO YOU,** *Heart, Capitol 44507*
★ 4. **I WANNA BE RICH,** *Calloway, Solar/Epic 74005*
5. **DO YOU REMEMBER?,** *Phil Collins, Atlantic 87955*
★ 6. **VOGUE,** *Madonna, Sire/Warner Bros. 19863*
7. **CHILDREN OF THE NIGHT,** *Richard Marx, EMI 50288*
8. **HOW CAN WE BE LOVERS,** *Michael Bolton, Columbia 73318*
★ 9. **OPPOSITES ATTRACT,** *Paula Abdul (duet with The Wild Pair), Virgin 99158*
10. **WHAT IT TAKES,** *Aerosmith, Geffen 19944*

C/W

1. **WALKIN' AWAY,** *Clint Black, RCA 2520*
2. **DUMAS WALKER,** *The Kentucky Headhunters, Mercury 876536*
3. **HERE IN THE REAL WORLD,** *Alan Jackson, Arista 9928*
4. **I'VE CRIED MY LAST TEAR FOR YOU,** *Ricky Van Shelton, Columbia 73263*
5. **PASS IT ON DOWN,** *Alabama, RCA 2519*
6. **GUARDIAN ANGELS,** *The Judds, Curb/RCA 9120*
7. **WALKING SHOES,** *Tanya Tucker, Captiol 44520*
8. **I'M OVER YOU,** *Keith Whitley, RCA 9122*
9. **BLACK VELVET,** *Alannah Myles, Atlantic 88742*
10. **BLACK COFFEE,** *Lacy J. Dalton, Capitol 79962*

R&B

★ 1. **WHIP APPEAL,** *Babyface, Solar/Epic 74007*
★ 2. **ALRIGHT,** *Janet Jackson, A&M 1479*
★ 3. **ALL AROUND THE WORLD,** *Lisa Stansfield, Arista 9928*
★ 4. **VOGUE,** *Madonna, Sire/Warner Bros. 19863*
5. **HOLD ON,** *En Vogue, Atlantic 87984*
★ 6. **TOMORROW (A BETTER YOU. . .),** *Quincy Jones w/T. Campbell, Qwest/W.B. 19881*
★ 7. **RUB YOU THE RIGHT WAY,** *Johnny Gill, Motown 2045*
★ 8. **NICETY,** *Michel'le, Ruthless/Atlantic 98980*
★ 9. **I WANNA BE RICH,** *Calloway, Solar/Epic 74005*
10. **THE BLUES,** *Tony! Toni! Tone!, Wing/Polydor 873994*

CDs

I DO NOT WANT WHAT I HAVEN'T GOT, *Sinead O'Connor, Ensign/Chrysalis 21759*
FOREVER YOUR GIRL, *Paula Abdul, Virgin 90943*
BRIGADE, *Heart, Capitol 91820*
NICK OF TIME, *Bonnie Raitt, Capitol 44366*
PRETTY WOMAN SOUNDTRACK, *EMI 93492*
SOUL PROVIDER, *Michael Bolton, Columbia 45012*
. . . BUT SERIOUSLY, *Phil Collins, Atlantic 82050*
COSMIC THING, *B-52's, Reprise 25854*
FULL MOON FEVER, *Tom Petty, MCA 6253*
PUMP, *Aerosmith, Geffen 24254*

HOTHITS BEST NEW

New singles rated chart-bound by our reporters. ★ = significant crossover activity.

POP

LOVE IS
Alannah Myles - Atlantic 87945

STEP BY STEP
New Kids On The Block - Columbia 73343

I'LL BE YOUR SHELTER
Taylor Dayne - Arista 2005

★ ***TURTLE POWER***
Partners in Kryme - SBK 07325

WHEN I'M BACK ON MY FEET AGAIN
Michael Bolton - Columbia 73342

★ ***NICETY***
Michel'le - Ruthless/Atco 98980

CRADLE OF LOVE (from "Ford Fairlane")
Billy Idol - Chrysalis 23509

DOUBLEBACK (from "Back To The Future Part III")
ZZ Top - Warner Bros. 19812

CLUB AT THE END OF THE STREET
Elton John MCA 53818

★ ***OOH LA LA (I CAN'T GET OVER YOU)***
Perfect Gentlemen - Columbia 73211

★ ***RUB YOU THE RIGHT WAY***
Johnny Gill - Motown 2045

HEARTBEAT
Seduction - Vendetta/A&M 1473

THE POWER
Snap - Arista 2013

★ ***TOMORROW (A BETTER YOU, A BETTER ME)***
Quincy Jones with Tevin Campbell - Qwest/Warner Bros. 19881

CW

WALK ON
Reba McEntire - MCA 79009

HILLBILLY ROCK
Marty Stuart - MCA 79001

WHITE LIMOZEEN
Dolly Parton - Columbia 73341

HE WALKED ON WATER
Randy Travis - Warner Bros. 29878

DANCY'S DREAM
Restless Heart - RCA 2503

GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN'
Hank Williams Jr. - Warner/Curb 19872

ON DOWN THE LINE
Patty Loveless - MCA 79004

IF YOU COULD ONLY SEE ME NOW
T. Graham Brown - Capitol 44534

ISLAND
Eddy Raven - Capitol 79997

THE DANCE
Garth Brooks - Capitol 79024

IN ANOTHER LIFETIME
The Desert Rose Band - MCA/Curb 53804

PUTTIN' THE DARK BACK INTO THE NIGHT
Sawyer Brown - Capitol/Curb 79040

PERFECT
Baillie And The Boys - RCA 2500

I GO TO PIECES
Southern Pacific - Warner Bros. 19860

R&B

★ ***TURTLE POWER***
Partners In Kryme - SBK 19710

SHE AIN'T WORTH IT
Glenn Medeiros featuring Bobby Brown - MCA 53831

★ ***OOH LA LA (I CAN'T GET OVER YOU)***
Perfect Gentlemen - Columbia 73211

DON'T WANNA FALL IN LOVE
Jane Child - Warner Bros. 19933

WHAT GOES AROUND
Regina Belle - Columbia 73201

GOOD LOVE
Klymaxx - MCA 79012

MY HEART BEATS FOR YOU
The Newtrons - MCA 53773

I'D LIKE TO GET TO KNOW YOU
Jermaine Jackson - Arista 2029

LOVE IS LIKE AN ITCHING IN MY HEART
The Good Girls - Motown 2013

MERCY MERCY ME (THE ECOLOGY)
Milira - Apollo/Mowtown - 2038

LOVE HIGH
Jeff Redd - Uptown 79028

LIFT EVERY VOICE AND SING
Melba Moore & Friends - Capitol 44500

DO IT (ONE MORE TIME)
Midnight Star - Solar/Epic 74602

YOU CAN'T DENY IT
Lisa Stansfield - Arista 2024

NEW PRODUCTS

Leland's WORLD SOCCER FINALS



World Soccer Finals is a dedicated four-player (simultaneous) video game with 25" monitor and stereo sound. As with previous Leland sports-themed videos, much creativity has gone into making it as exciting and realistic as possible.

Theme: international soccer.

Gameplay: this one starts with a great attract mode which should really pull the players in. You see a world soccer ball rotating in open 3D over the national flags of 24 countries. A title screen closes over this, followed by a display of top club high scores, credits and a demo of gameplay.

Players can play solo, with a partner, or against a team of one or two. After coin-up, you input your initials and birthdate (game keeps running register of your personal stats and "salary," based on your play — a feature which sure encourages repeat play). Or, you can bypass this screen to get straight into the action.

You choose the country you want to represent from a roster of 16 flags, pick your uniform colors in the locker room, decide on a field strategy to best optimize your team's abilities, look at your personal stats and field ranking . . . and then you're off!

The whistle blows. It's your ball, and you move downfield with the same tactics used in real play: passing, chipping, booting, power kicks, bicycle kicks, dribbling, heading, etc. The defense is covering you every second. Careful about kicking out of bounds, or the other guys will have the ball. As you near the goal, the crowd's cheers grow deafening . . . and when the ball scores, a wild celebration erupts!

Playing defense, the action doesn't let up. Try to steal the ball or force the opponents to make an error. Take down an opposing player (finesse is fine, but guts pays off, too.) When the opposition gets the ball near your goal line, some of the most exciting play occurs when you guard the goal with a computer-assisted goalie.

For more information, ask your authorized distributor; or for referral it's The Leland Corp., 1841 Friendship Dr., El Cajon, CA 92020; 619/562-7000.

COLUMNS from Sega

Columns is a new puzzle-type video game kit for horizontal monitors (upright or cocktail). It may be played by one player or by two players taking turns.

Theme: form sequences of colored jewels.

Gameplay: players can select easy, medium or hard levels. Object of the game is to move jewels around onscreen (they come in six different colors) to form a same-color sequence of three or more. By moving the joystick and tapping the single push-button, you can form horizontal rows, vertical columns or diagonal lines. Once you do this, the jewels magically disappear from the screen. The remaining gems drop into the vacated squares, ready for action. If it so happens this new arrangement randomly forms a new color sequence, the new sequence also disappears and players are credited with more points as the drop-and-rearrange action continues. Scoring is based on the number of jewels that disappear in the sequence, current difficulty level, and speed of dropping jewels into place.

For more information, ask your authorized distributor; or for referral it's Sega Enterprises, Inc. (USA), P.O. Box 610550, San Jose, CA 95161-0550; 408/435-0201.

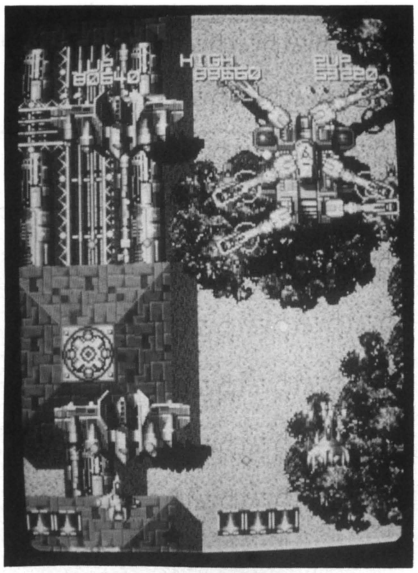
Konami's LIGHTNING MASTERS



Lightning Masters is a two-player interactive conversion kit for vertical monitor video games. Player controls are an 8-way joystick and two buttons (shooting and special weapon).

Theme: aerospace jet fighters defend the Free World.

Gameplay: nine stages of action are required to rid the Earth of the enemy menace. If you complete the



mission, the game repeats with more difficulty.

Your jet is on screen, shown from a top-down view, as air-to-air, air-to-ground and air-to-sea combat takes place. Combat takes you over enemy-held terrain including islands, snow-covered landscapes, oceans and deserts. You dodge barrages of hostile fire while shooting and planes, tanks, sensors, subs and other enemy weapons. Simultaneously, you're grabbing power-up "vulcan bullets," spread bullets, automatic fire cyber weapons, etc. The most powerful weapons are the "particle beam" and the "dragon laser." They can terminate every enemy on the screen. It's non-stop sci-fi aerial action.

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.

New from Mr. Vend

Low-cost, reliable products with steady, ultra-long-term earnings are the specialty of Mr. Vend. Much of their line, including impulse games, electronic scales and colorful bulk venders, feature actual recorded speech (no robot-like synthesized sound), no moving parts, and quick-change versatility from one game or character to another. English or Spanish speech and graphics are available for everything in the Mr. Vend line.

Deluxe Talking Match Maker is an impulse game that really grabs attention with 58 LEDs and flashing



lights. A recorded human voice is produced by microchip. Funny graphics and a ratings chart (the "Flashing Match Maker") add to the appeal.

Blimpo Junior is a talking bulk vender which vends toys, gum, candy and draws the customer with the same catchy, recorded voice used by the firm's 'Blimpo the Clown' model.

Fun Station is a uniquely versatile floor display which can combine Mr. Vend impulse games and bulk venders in eight different configurations. The twin-pedestal base may be topped with two impulse games, or with two bulk venders. Additional impulse games and/or bulk venders may be mounted two and four units at a time between the pedestals and/or on the outsides of the pedestals. Combining the different venders and games with the many different placement combinations yields an almost infinite variety to help keep customers interested over long periods of time.

For more information, contact Mr. Vend, 9588 Topanga Canyon Blvd., Chatsworth, CA 91311; 818/718-6061.

"You don't rate pool tables on your chart but if you did, they'd score a 10 + with us for the last six months."
— from a Players' Choice reporting operator

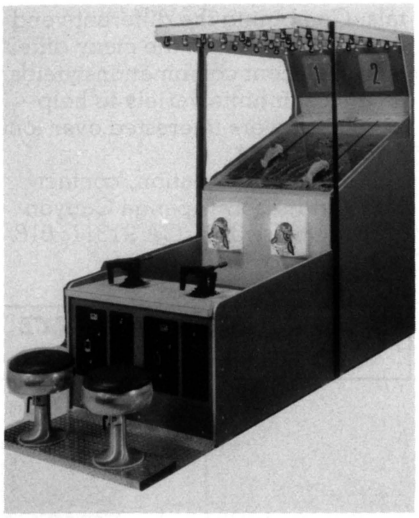
TRUCK RACE & WATER RACE from Vari-Tech



Vari-Tech now adds some attractive race games to its fine redemption line-up. **Truck Race** is a two-player redemption game based on three-level roll-a-ball scoring. One player can play against the clock, or two players may compete against each other. Object is to roll a series of balls into randomly-lighted holes which represent different gears. Which holes are lit changes as gameplay continues, and if you score, a colorful model truck on the the upper playfield advances toward the goal. Players are thrilled as the gears grind and engines roar.

Water Race lets one or two players shoot water guns to shoot moving targets. Skillful shooting causes the player's character, a cute dolphin, to advance up the slanted upper playfield. Again, one player can play against the clock or two may compete with each other.

Both games feature very attractive artwork that's sure to appeal to players of all ages. Cabinet for the truck game is a hot magenta, while the dolphin game features bright blue. "As the redemption market continues to grow, these classic games are proving to be winners," said the firm.



For more information, ask your distributor or Vari-Tech, International Sales Dept., 4520 Spartan Industrial Dr. SW, Grandville, MI 49468; 800/245-2737 or 616/538-4088.

Plateau's SILVER STRUGGLE



Silver Struggle is a new one-player redemption game.

Theme: skillfully tilt playfield to slide a coin over sensors.

Gameplay: the playfield has 15 sensor targets. Eight of them will light up when gameplay begins; players use an "airplane"-type control stick to tilt the playfield to as to make the coin slide to cover the lighted sensor.

The game has eight reward levels, one for each lighted sensor. On coin-up, tickets are "allocated" to each reward level, but if not won, are accumulated until the player reaches that reward level on subsequent plays. Said the firm: "This feature creates player interest with the potential to win more tickets than any other redemption piece on location!"

Features: melamine laminate-covered, particle board cabinet; multi-colored, pinball-type lighted backglass; flashing rope lights; over/under coin door; ticket magazine holds 10,000 tickets; Deltronics ticket dispenser; several operator-controlled dip switches allow features to be location-tailored.

For more information, ask your distributor or Plateau Inc., 1 Plateau Lane, Tracy City, TN 37387; 615/592-2000 or 800/228-8987.

New Pool Tables from UBI



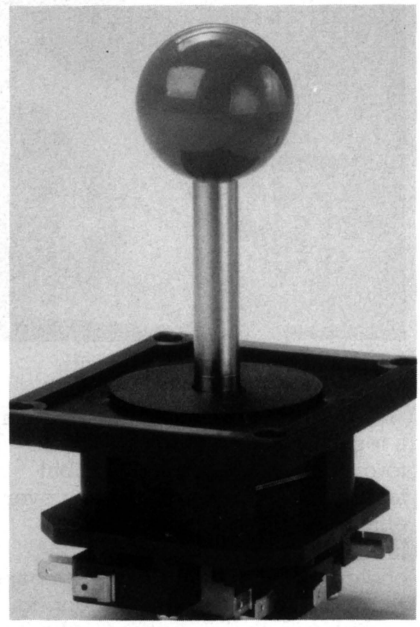
Pool specialists UBI have added two handsome new tables to their line. The **Series E** features electronic time/rack play. Features are set with dipswitches and front panel buttons (which you can see in the close-up picture shown here). All settings are shown on the alpha-numeric LCD display and include automatic rack/time play and price adjustments, different time and rack modes, "Deli" mode (indicates who's next to play), adjustable low battery warning, a comprehensive bookkeeping reading, and much, much more.

Series T is a simpler version of the above, featuring rack play only. Pricing is adjustable from 25¢ to $2. Features include dual coin mech, mechanical/coin counting meter only, and side drawer access to electronics.

Both of these two new tables are available with an optional $1/$5 bill acceptor with stacker. Both operate on low current.

For more information, ask your distributor or UBI, Inc., 51 Progress St., Union, NJ 07083; 800/526-0080 or fax 201-686-1518.

Wico's Adjustable Shaft Joystick



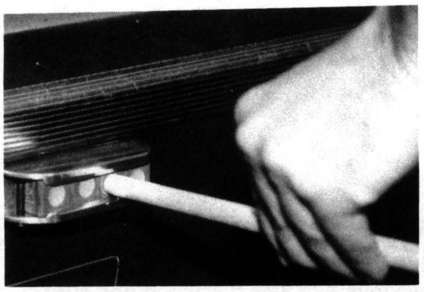
8-way adjustable shaft joysticks are now available from Wico. This unique product, with microswitches, features two shaft lengths in one. You have the advantage of using either a long 5½" or a short 5" length, simply by removing the sleeve and placing the "E" clip in the desired position. It features a short throw design for faster action and can be used on metal or wood panels. The Wico stock number is 15-4167-00.

For more information, contact Wico Distribution Corp., 6400 W. Gross Point Rd., Niles, IL 60648-4567; phones are 312/647-7500, or call toll-free at 800/323-0765 (U.S.) or 800/426-9426 (Ill.).

"MR. CUE"

"Mr. Cue" is a nifty little chalk bar for pool tables. This metal bracket-type device has no moving parts. It mounts right on the side of the pool table and allows players to insert the tip of their cue sticks into the chalk. The bar holds four chalk blocks between a small upper and lower "shelf."

Because the players can't handle or drop the chalk, operators don't wind up with chalk getting hung up



in the ball pockets. . . which, as many know, results in jammed tables, broken slates, lost table time and costly service calls.

The inexpensive product is simple to load and install. It also saves a lot of chalk! The inventor, Tim's Amusement, says the feature will reduce chalk use by as much as 90%. That claim makes some sense, because the device would prevent players from constantly chalking up for the heck of it, or as a nervous habit. The device also prevents people from misplacing the chalk blocks all the time. It's also handy for players, who always know exactly where to find the chalk. Patent pending.

For more information, contact Tim's Amusement Co., Rte. 1, Box 247, Gray Court, SC 29645; 803/575-2800.

Airsled's Machine Movers

By the time we printed the Airsled, Inc. product notice in May's issue, the firm's product line had expanded and certain prices had changed, so here's the current, correct information. Airsled has one appliance mover and two types of vending machine movers which use a unique air beam system to lift heavy loads. . . much like a hovercraft on a small scale! Details are as follows.

The brand new **Vendafloat** is designed to move vending machines that are on 4, 5 or 6" legs. Prices start at a little over $700. The **Sodafloat** is designed to move beverage vending machines which basically sit on the floor with ½" to ¾" clearance. Prices start around $670.

Both of the above devices allow a single person to lift and move up to 1,400 lbs. with ease.

The lower prices mentioned last month applies to the firm's **Appliance Mover,** which moves household appliances like washers, dryers, refrigerators, ranges, etc. up to 600 lbs. Prices start at about $300 with a single airbeam. The most popular version with dual airbeams starts around $400.

Systems can be custom made to move loads up to three tons. Airsled devices are patented and sold worldwide.

For more information, contact Aaron Silverman at Airsled Inc., 408-B Meco Dr., Wilmington, DE 19804; 302/996-5417 or 800/247-7533 (which is 800/AIR-SLED).

"'Whirlwind' has convinced me to get more into pinball and to get 50-cent play (3/$1.00). Competition won't do it, but I believe it will pay off in the long run if I bet them to the hits."
— a Players' Choice reporter

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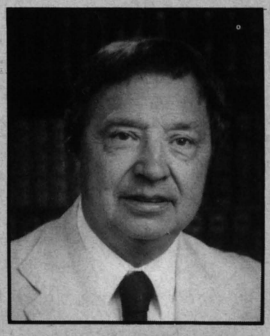
Coming Summer 1990
from Data East Pinball

GRAPEVINE



BARTLET'S QUOTATIONS 1990 — by Bob Rondeau
Having been with Bally over 30 years, you can't call me a "floater." However, my last three years there took me from one coast to the other, which gave me a unique opportunity to work and talk with industry folks from all over. Bally allowed my wife Bev to travel with me and I told everyone she didn't get paid but got to sleep with me instead. When I said this in Texas, they passed the hat for her.

During those travelin' years, I found out the people in our industry are all the same great folks, except they talk differently. I heard so many unique local idioms, sayings, phrases, country talk and the like when chatting with locals on the showroom floor, the loading dock, over the parts counter, at operators meetings, etc., I decided to catalog a few for the benefit of the "illiterate" among us who may get a kick reading them. I don't know if *Bartlet's* is interested in taking them down, but it's a slice of Americana nevertheless.

Observations on location owners: "He's toughter than a stewed owl." "He's twelve cookies short of a dozen." "He's been around longer than dirt." "He has short arms and long pockets." "He's tighter than a wet boot." "He's slipperier than a pocket full of custard." "Their cooking is so bad it's enough to gag a maggot." "He's squawking like a hen layin' a square egg." "I would rather watch her walk than eat fried chicken." "They don't send donkeys to school because no one likes a smart ass."

Get the drift? Okay, here are some describing the locations: "The place smells like a monkey cage on the Fourth of July." "It was so dark I had to light a second match to see that the first one was lit." "This place smells like it wants to be left alone." "It's not worth the spit to wet a postage stamp."

Now for some epithets used to describe certain new machines: "It's hotter than honeymoon sheets." "Looks as fine as a new scraped carrot." "If you want to know, ask old numbnuts over thar." Plus these describing competitors: "He's got a good line, but the clothespin fell off." And for two cooperative competitors: "They're as thick as hair on a hog."

How do you tell a salesman you don't like his deal? Try these: "Go fry some ice." "Take a long walk off a short pier." "You have a hole in your screen door." "I have a tie that's not as loud as you." "You're so slow you couldn't catch a cold." "We're not on borrowing terms." Finally, when asked about your health, one of these may apply: "I feel so low I could jump off a dime." "I'm pleased as a dog wagging two tails." "I was born tired and suffered a relapse." Or "I've got the green apple nasties."

There are lots more, but *RePlay* isn't a *Sears* catalog. I also learned that "car boots" are tires, that "chips" are french fries, that Colorado Kool-Air is Coors beer, that a "hatchen jacket" is a maternity dress and that this industry is made up of the finest folks in the world. Ya'll take care now. Bob.

international

CONDOLENCES — Rokuro (Mr. T) Tanaka, international sales rep for Arachnid these past two and a half years, passed away April 26 at the age of 47. Apparently he underwent surgery and died at home a week and a half later. Tanaka, according to his friend Bernie Powers, was a dynamic individual who spoke maybe a dozen languages. May he rest in peace.

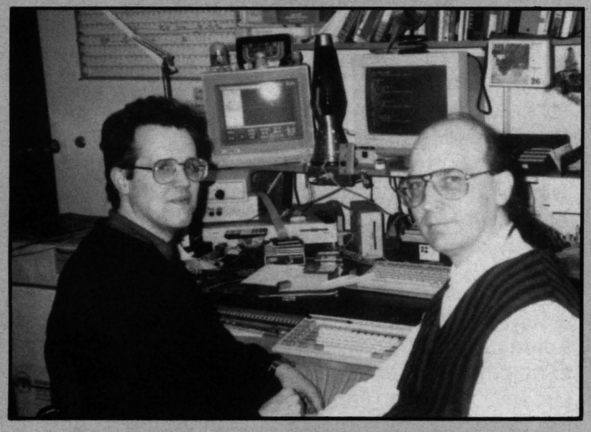
MOSCOW CASINOS? — More than a dozen groups — including Bally Gaming Corp. — have launched joint venture attempts to install several thousands of individual slot machines (usually 35 or less per location) and full casinos in the Soviet Union. This was reported April 15 by *Gambling Times.* Despite the new USSR policy of "perestroika," these two bold ventures face big problems: converting the Soviet ruble, and end-running the stodgy Soviet bureaucracy. Hmm, isn't Mikhail Gorbachev having the same problems?

SPACE AVAILABLE NOW for FER, the Spanish Amusement Trade Show set for Oct. 3-5 in Barcelona. For the first time, they're calling it an "international" show and of course, visitors and exhibitors from around the world are welcome. You can fax them for info at (93) 218-5850.

GERMAN WILDCATS — No, we don't mean kitties that meow with a Berlin accent. We're talking about NSM (Bingen, West Germany) distributing products by America's Wildcat Chemical Co. (Ft. Worth, Tex.). First shipments should arrive over there on June 5. Areas to be covered: "this year West Germany, next year much of Europe!" By the way, this new step up to global stature arrives on Wildcat's 20th anny in the amusement and gaming industries. Wildcat already had a good reputation for quality through much of Europe, but the firm's Joe Peters acknowledged the tremendous effort made by NSM's Jochen Meincke to get this teamwork rolling.

midwest

NAMA NEWS — The vending association will hold its annual National Educational Conference Aug. 15-18 at the Ambassador West in Chicago. Informative trade seminars will help vending operators learn about many aspects of running a successful vending business. Also, NAMA announced that a fascinating 48-page paperback *A Concise History of Vending* by G. Richard Schreiber, NAMA's president emeritus, is back in print. First published in 1961, it now contains a new "Afterword" by the author. NAMA members can get it for $8 and non-members pay $15. No charge for postage and handling. Send your check or money order to NAMA, 20 N. Wacker Dr., #3500, Chicago, IL 60606-2102, attn. Gale Granbery.



David Thiel, Director of Interactive Sound, and Tim Skelly, Art Director of Incredible Technologies, gave a three-hour demo on the fun of video games to about 300 execs and university profs.

THAT NEW-TIME RELIGION of video fun was recently preached to an enthusiastic crowd of 300 company execs and university professors. At the "pulpit" were Dave Theil and Tim Skelly, two wizards from Chicago's youngest vidgame maker, Incredible Technologies. They gave a mesmerizing three-hour, hands-on demonstration of the power of video game art and sound to CHI-90, a Seattle-based conference on computer-human interface. "If the computers people use at their jobs were set up more like games," art director Tim Skelly explained, "people wouldn't have nearly as much trouble learning how to use them. People like to play games because they like the comfortable feeling when 1. they know what they're supposed to do; 2. the game helps them figure out how to do it; 3. the game tailors the level of challenge to the player." Makes sense. One delightful demonstration used audience participation to prove a point. Dave and Tim had the audience pass a 48" beachball back and forth, "concert-style" around the auditorium. The first time, everyone passed it around quietly. The second time, sound director David Theil accompanied all the tosses, catches and drops with appropriate sound effects: bangs, crashes and explosions produced by a computer. The crowd

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Roads?

Where we're going we don't need roads!

Coming Summer 1990
from Data East Pinball

went wild as IT proved that synchronized, computer-generated sounds make human activity more fun. What a great way to show the "mainstream" business world how coin-op amusements fits into their program!

northwest

FUNDS FOR FUN R&D — Nintendo Japan will contribute $3 million to start a new fund at the Massachusetts Institute of Technology. The fund will pay for Dr. Seymour Papert's research into how children learn while they play. Papert, inventor of the LOGO computer language, says traditional teaching methods are out of touch with today's kids. He develops hi-tech learning tools that "look and feel more like Nintendo games than school books." Nice to see that Nintendo is beginning to help exploit the educational opportunities of interactive video!

northeast



JOHN MARGOLD can't totally relax, even when he takes a vacation. The Betson redemption chief took his wife and kids down to Orlando for a visit to Disneyland and the MGM Studio theme park, but also checked out quite a few Florida arcades. Seen here are his daughter Allison (age 10) and son Matthew (8) playing Betson's *Big Choice* crane at Atari's Commander Ragtime arcade. John termed this the "standout arcade in the Orlando area." But don't worry, John's kids also got to play non-Betson games. John says Matthew loved *Wacky Gators, Big Mouth, Skee-Ball, Four-Trax* and *TMNT*. Allison stuck to redemption games (must be in the blood).

CORRECTION — Frank Seninsky's management group will not be part of the balance of this summer's *Star*Tech Journal* technical training seminars, the *Journal's* Neil Calore announced.

STILL ON TRACK — *Star*Tech Journal's* upcoming two-day technical training sessions are still set for Vegas, Portland, Denver, Houston, Omaha, Bloomington, Phoenix, Dallas and Livonia from now through September. You can get exact dates in last month's issue of this magazine, or use the phone given below. By the way, the latest Star*Tech seminars (March 31, Birmingham Vending and the April 21, New England Coin-Op) were hailed as great successes. In fact, 96% of the students rated the program as "excellent." One operator called the *Journal* to say, "My tech came back from your seminar with such confidence that his shirt buttons were bustin'!" Contact Neil Calore at 609/662-1080 for details.

THE SIMPSONS! If you haven't heard of this wacky TV family, you must not watch TV. Or read newspapers. Or listen to the radio. Or see kids in t-shirts and sweatshirts. The Simpson family is featured in a Sunday night prime-time half hour cartoon and it's the latest craze in pop culture. Bonita Marie International has got full-color, licensed 3" pins featuring Bart and the entire Simpson family, ready to stock in your cranes (boxed in the proven Peanut capsule or rotary dishes), or in redemption centers (displayed in a complete display rack). Orders come with a free 11x8" color poster of the Simpsons to display on the back mirror of your crane. By the way, Bonita's licensed "Teenage Mutant Ninja Turtles" pendants are also selling now. Call the firm at 201/349-1994 or 800/272-6375. The Simpsons and Teenage Mutant Ninja Turtles are trademarked names.

BEST BUDDIES — The Music Video Assn. (MVA) recently raised nearly $10,000 for the Best Buddies of America, a non-profit charity organization dedicated to helping the mentally retarded participate in "mainstream" American life. A&M Records won first prize in the drawing, which meant any child they sponsored could have his choice of prizes: an expense-paid six-night Hawaii trip, or a Rowe video jukebox. Second-place winner Amanda Crane was eligible for the remaining prize. Immediately after the drawing, MVA prexy Mike Reinert notified winners by phone from MVA's New York offices. He termed the chance to help the group "tremendously gratifying" and encouraged others "to help Best Buddies in any way they can."

THE LUCKY 8 LINE SAGA — Yamate USA, the "point" company marketing the *Lucky 8 Line* in America, has been suing Atlantic & Pacific Amusement Corp. for copyright infringement. In a press release from A&P, their Myron Sugarman stated his contention that the game was actually in the public domain (Myron makes them as well). Said the release:

"In a pre-trial hearing of a suit brought by Yamate, Judge Harold A. Ackerman of the U.S. District Court for New Jersey ruled that the plaintiff had failed to demonstrate at least a reasonable likelihood of success if the suit were to go to trial. In view of that fact, Judge Ackerman refused to issue either a preliminary injunction or the impoundment order that Yamate had also requested. The key issue centered on when *Lucky 8 Line* was actually created and first offered for sale, since a game only becomes public domain if it's sold without copyright for at least five years. Yamate claimed that the game was only sold from

1985, but, according to Ackerman, A&P presented 'weighty evidence that the *Lucky 8 Line* video game was published in 1983 six years before the issuance of the registration.' This weighty evidence included more than 15 affidavits from distributors stating that they had bought, sold and operated *Lucky 8 Line* games in 1983."

A complete transcript of the hearing can be obtained by contacting: Myron Sugarman, Atlantic & Pacific, 1428 No. Broad St., Hillside, NJ 07205; 201/926-0700.

southeast

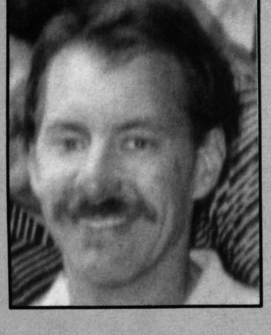
MORE NIX ON CIGS — The U.S. Environmental Protection Agency will soon declare second-hand smoke as a "known carcinogen" and say that around 3,000 Americans have died as a result of "passive smoking," it was reported at presstime.

southwest



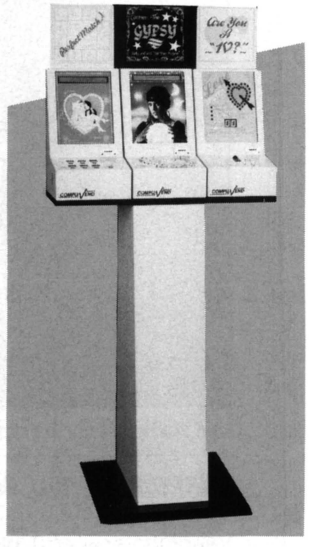
Cliff Bengis, Dave Goldfarb & son Michael, Betson Pacific's Sal DeBruno, Ken Colburn and Steve Nelson at the open house.

BETSON PHOENIX held a fine post-ACME open house on March 29 at their place on N. Black Canyon Highway. Branch manager Sal DeBruno proudly reported that around 200 tradesters attended. As you can see from the smiles in this candid snapshot, they had a good time!



BILL VAN ANDA is new to the sales department at Coast to Coast Amusement Game Distributors (Roseville, Calif.). Creator of the Intermark coin-op table tennis game, Bill's been a small but experienced operator of his own Alpine Gameshare route in Reno, Nev. He's also got lots of sales experience and will be a fine addition to the dealer. The firm's Ben Santucci heartily welcomed Bill to the team in mid-May. Phone for Coast to Coast is 800/752-9879.

Invest in the BEST



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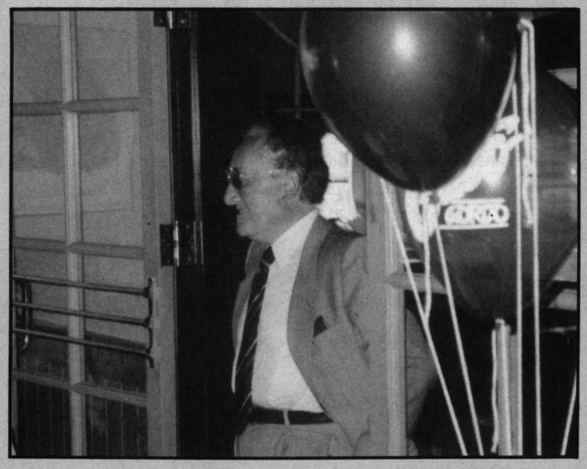
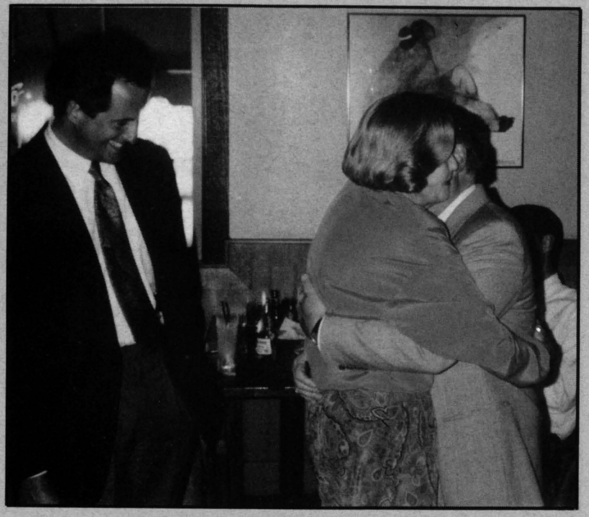


Fred Pollak entering his surprise party — and boy was he surprised!

SURPRISE! FRED POLLOCK'S B-DAY — This esteemed trade veteran, who in 1983 founded Nationwide Vending Services (Upland, Calif.) and who serves as its chairman, secretly expected to have a ho-hum 70th birthday when the calendar came to May 1. But his lovely wife Mari, son F.J., and many friends and colleagues had other plans. Fred explained afterward: "Mari threw a surprise party for me at El Gata Gordo, a restaurant next to our offices. I was completely surprised! We had all of our employees (some 60 or more), and executives from Coca-Cola USA in Atlanta. They helped put this surprise over on me. My wife Mari, of course, completely fooled me. My son F.J. escorted me to the party, using some ruse that involved the Coca-Cola people. It was a wonderful party and I enjoyed it immensely." Shortly afterward, Fred and Mari flew on to Hawaii, where they ran into industry friends at the Atari dealer affair on Maui (including *RePlay's* Eddie and Tippy Adlum). Fred and Mari continued on to Waikiki Beach for another week and finished up their trip with a two-day jaunt to San Francisco. "We had a great time," Fred smiled. "I loved every bit of my first and only vacation since founding the company!" Happy birthday to a grand fellow. Fred, you are a true institution in the world of coin-op!



Son FJ smiles as Fred & wife Mari share a "we got you!" hug.



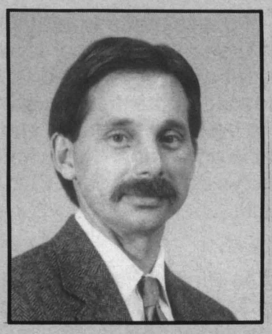
Above, employees, friends & colleagues wish Fred a "happy b-day" while below, daughter Marisa clowns around with Dad.



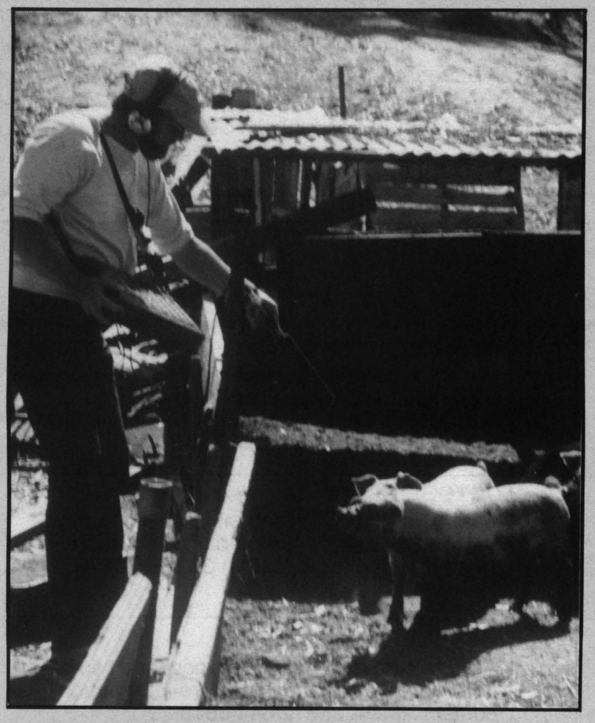


Above, (left to right) Becky Goblish, Coca-Cola's Jerry Speck and Richard Neilsen (both from Atlanta), Nationwide's Dan & Diane Brown. Below a group of employees at the fun surprise party.



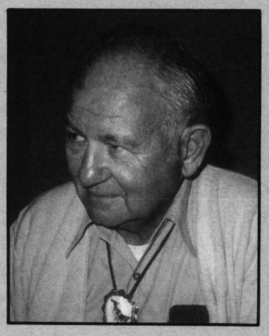


RICK McDOWELL has been promoted to Customer Service Supervisor at Atari Games. The 16-year company vet will now oversee daily activities of that department, including parts order processing, kit assembly, parts inventory management, shipping and receiving. He'll also work much more with distributors and operators in this new post. Rick says he's committed to keeping Atari's reputation as a top quality service group. Congratulations!

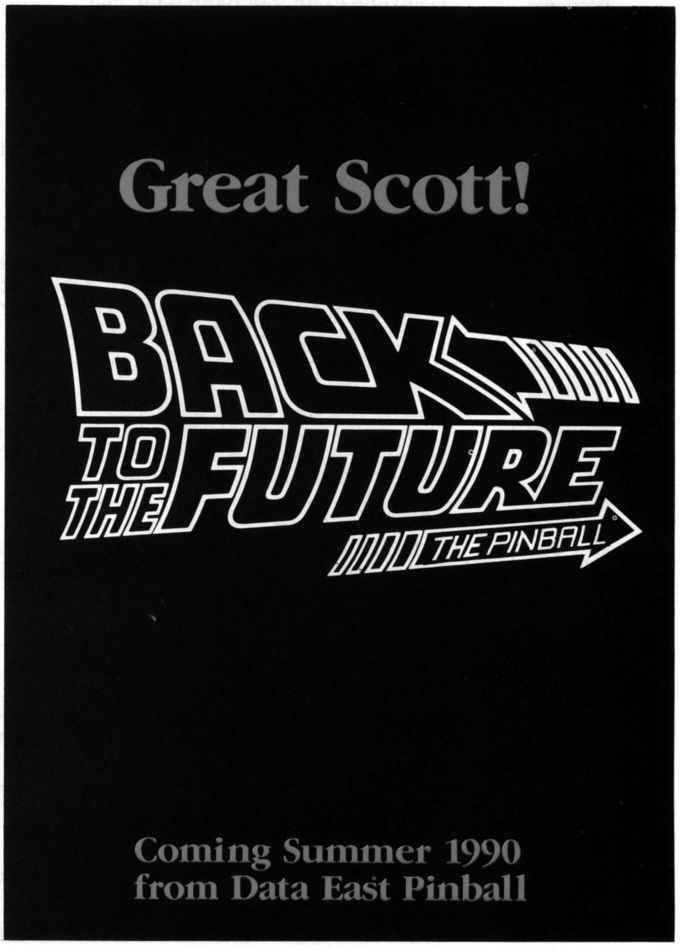


SOOOOOOO-EEEEEE! For those industry folks who've been wonderin' what's goin' on with Leland's *Pig Out* video, the firm advises us that their R&D staff is hard at work studying pigs from every angle! Their people recently made a trip to local "Bigg's Pigs" pig farm to record actual squeals, grunts, oinks and "other questionable noises" that these delightful animals produce. Says the firm, "In order to maintain game security, we have threatened our sound engineer not to reveal the methods used to obtain these sounds. Believe us folks, a few pigs may have lost their dignity, but none were harmed or injured in the process. . . However, if you want to discuss our employees, that's another matter!" While they continue to hone their hog-calling skills, Leland's got a neat four-player dedicated soccer game, *World Soccer Finals* (see our "New Products" section for details). Check it out at a Leland dealer near you!

MEGA META! I-Vics' LeRoy Hancuff called recently to fill us in on the goings-on at this Northern California game company. He happily reports that sales of their *Meta Fox* kit are up and that the game's reputation as a solid-earner continues to build. And, on the new game front, the firm has a horizontal kit called *Super Pool,* which started shipping mid-May. LeRoy says it's an exceptional pool game ("it's the most accurate I've ever seen"), featuring 6-, 8- and 9-ball play. "It's a super bar/tavern piece," says the sales exec. For more info on either game, contact I-Vics at 1900 Wyatt Dr., Ste. 3, Santa Clara, CA 95054; 408/492-1296.



ERNIE DOUB JR. passed away May 5 from a heart attack and stroke. He was 68. For the past eight years, Ernie had been a small operator (PatErn Video Ventures) along with his wife Pat and son Ed. Ernie became an operator subsequent to his retirement from teaching public school in Alta Loma, Calif. The father, wife and son team referred to themselves as the "Three Musketeers" of local operating. Friends described Ernie as a "fabulous guy, a real grassroots operator whose entire family worked in the business." Ernie built up his route from scratch and "put his heart into everything 110%," recalled his friend Dave Jackson of Pachinko Palace, who sold the couple their



first two games. "Ernie was a giver, not a taker . . . an old-fashioned idealist," Dave added. Our condolences to Ernie's family and friends. He will be missed.

APPOINTMENT — Bob Martin, an 11-year veteran at Automatic Products, has joined C.A. Robinson's San Francisco office in vending sales. It's quite a catch, since Bob is well known to vending operators in the Western region.

BACK IN THE SADDLE — When he retired from running the Texas branch of Jack's Amusements last year, distributor Mel Harp said he'd probably get restless after a while and find something to keep him busy, maybe on a part-time basis. Maybe sell insurance, he said. Well, the industry is too deeply into Mel's blood for any such venture. He's accepted an offer from friend and former employer Bob Jordon to be general manager of Jordon Equipment Co., Inc. in Lubbock (806/747-5287). Bob and Mel will buy and sell new and used coin-op amusements and venders of all makes. Mel commented with a smile, "I guess that's what it's like when they say, you just can't keep an old fire horse away from the fire. Unlike the poet who just wanted to live in a house by the side of the road where the race of man goes by, I find that I want to be out in that road and be part of the race of man that is going by." Mel, whether on the road or beside it, you've definitely got a touch of the poet in you! Best of luck.

NEW HEADQUARTERS The Pinball Palace has now moved to a building adjacent to their previous site. They're at 3148 E. La Palma, Units A&B, Anaheim, CA 92806. Phone is 714/632-3881. This outfit is a rather substantial jobber of new and used pinball and video games. They say they've got Orange County's largest service department "taking care of all operator needs, including conversions." President John Ridgway and his service chief boast 23 years' industry experience between them; the firm says it's built up long-term customer relationships based on sensitivity to operator needs, including in-house and externally-sourced financing.

DATEBOOK

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.

JUNE 22
Open meeting for all interested to discuss Los Angeles tax hikes affecting the industry. Jointly sponsored by operators and by Betson Pacific, at Betson's L.A. offices (213/388-9338).

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 17-19
AMOT (Tennessee) General Membership Meeting & Trade Show, Stouffer Nashville Hotel. For more information, contact Jan Green at 901/521-1234 or 601/371-1000.

AUGUST 17-18
AMOV 32nd Annual Convention & Trade Show, Cavalier Hotel, Virginia Beach, Va. For more info, contact Charles Rowland at 804/262-9283.

SEPTEMBER 13-16
NCCOA Annual Convention & Trade Show, Charlotte Marriott Executive Park Hotel, Charlotte. For more information, contact Bobby or Cindy Earp at 919/584-4833.

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 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.

NOVEMBER 14-17
IAAPA (Parks) Show, Convention Center, Washington, D.C. For more info, call 703/671-5800.

SOME PEOPLE WANT TO PUT YOU OUT OF BUSINESS!

LEGISLATION & REGULATIONS. Sometimes they are good. Sometimes they are not. That's where AMOA's government relations activities play a key role. AMOA monitors legislation and regulations affecting the coin-operated amusement, music & vending industry. From dollar coin legislation and jukebox licensing to taxation and copyright issues, *AMOA represents you.* From a government affairs liaison based in Washington, D.C., to AMOA's annual "Government Affairs Conference," AMOA gives you the scoop, allows you to get involved–and gives you and the industry a voice on issues that affect your business.

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AMOA

Amusement & Music Operators Association

Dough's A-Poppin'

'Pop-A-Ball' is "tops with ops" at arcades & family fun centers; exclusively from Coastal Amusement Distributors redemption specialists

"*Pop-A-Ball* is one of the top redemption games in some of the country's major arcade chains right now," stated Leonard Dean, president of Coastal Amusement Distributors (Lakewood, N.J.). Arcade owners agree. Mike Patz of Jolly Time Arcades confirmed: "It's a very strong piece which earns steadily. And to my mind, it is a necessary piece for the redemption-minded arcade." An endorsement like that makes it easy to understand why Coastal Amusement Distributors is so pleased to be the exclusive national distributor for *Pop-A-Ball*, which is manufactured by SMS.

What makes *Pop-A-Ball* so much fun? In this random-action game, balls are popped into the air and land in any of 25 holes on the playfield. The player selects which balls he wants to keep for highest value, ejects the rest, then "re-pops" for some new balls. The object is to get balls into certain holes for high point value. The more points you win, the more tickets are vended.

"Many 'hits' for each player are built into the game," Len Dean explained. "Players like it because anyone can play it; anyone can win; and they enjoy the colorful action of the balls on the playfield, along with all the entertaining lights and sounds. It's factory set to vend at least two tickets per quarter. Operators may decide to increase the ticket vend and percentages, but SMS's built-in parameters ensure that it's going to dispense a good amount of tickets!"

As noted, this is not a skill game, but of course that's perfectly acceptable in many areas, Dean explained. And where random-action games are frowned upon, "*Roosta Shoota* on the other hand, is a 100% skill game," Dean smiled. "In areas where *Pop-A-Ball* can't be operated,



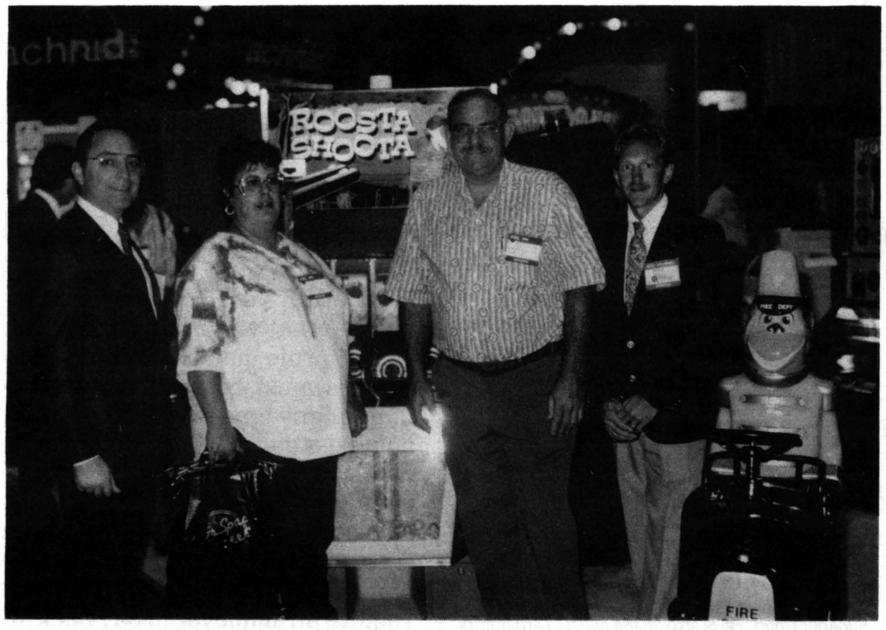
Roosta Shoota can. Players are attracted to this colorful, upright gun game with the funny rooster character and the randomly-lit bullseyes on the back of the playfield. As players start hitting the targets, tickets stream out of the header in a long, continuous ribbon, moving past the player to the floor."

When it comes to redemption, Len Dean knows whereof he speaks. This Garden State native literally grew up with the famed redemption arcades of the New Jersey Shore. (You might say the redemption concept comes as naturally to him as a day at the beach.) After 17 years in this business, Dean truly understands what makes a good redemption game.

"Good redemption design ideas have to meet certain criteria," he explained. "You can't just take a gaming-type piece, put a ticket vender on it and say, now it's a redemption unit. If you do, people will look at it and comment that they don't understand what redemption means. Redemption means family appeal, it means letting the players participate in affecting the outcome of the game. It means learning about merchandising and seeing those smiles on the players' faces when they win prizes. Most of all, it means games that earn steadily on location for many years."

Dean's Coastal Amusement Distributors is a redemption specialist, riding the crest of the American redemption wave. "American arcades have realized they have to balance pure amusement games with redemption games which offer family appeal," Dean explained. "We've already seen the large chains move to full-line redemption, giving it equal emphasis with videos and pins. Redemption is steadily filtering down to the middle-sized and smaller operators, most of whom are now expanding beyond a single redemption piece on site. Based on this trend," Dean stated confidently, "we're predicting that most U.S. arcades will gradually be transformed into full-line redemption centers with a wide variety of ball-in-the-hole games, shooting games, pushers, rotaries, ski alleys, race games — the whole spectrum of redemption equipment."

Beyond the rising U.S. redemption trend, redemption is now spreading over the globe, Dean notes. "It's a steadily widening market," he smiled. "It's becoming a world-wide phenomenon, and Coastal is 'out front' in this area, too.



Coastal Amusement Distributors' Len Dean (left) and Bob Keelyn (right) with Alabama operators Fran & Fred Lange at last fall's AMOA Expo with Roosta Shoota.

We're getting into new areas that nobody's touched before, such as *Pop-A-Ball and Pokerroll,* both by SMS. We're doing exceptionally well in Britain, and we're also developing growing markets in Scandinavia, Mexico, Taiwan, Canada and others."

> *"Redemption is what I do. I sell quality redemption games that are good for the entire family. I'll be selling new redemption games at the next national trade show. . . and several years from now, I'll still be selling redemption games, because they're family games that earn for years."*
>
> *— Len Dean, President of Coastal Amusement Distributors*

Coastal was formed in the spring of 1988, and as you can tell, the company has already carved out a prominent place for itself on the industry totem pole. Coastal imports and nationally distributes a wide variety of top-flight redemption product, as well as representing key U.S.-made lines. Altogether, Coastal represents over 30 manufacturers.

Among their best exclusives are certain British-made (Harry Levy) items such as the coin pushers *Merlin's Magic, Showboat* and *Riverboat.* The *Roosta Shoota* is also from Levy. Coastal also represent England's Whittaker Bros., which largely makes kiddie rides.

Beyond these exclusives and imports, Coastal carries a full line of new and used games, kits, cranes, novelties, kiddie rides, pokers, coin handling equipment and redemption merchandise packages. Coastal exports much gaming equipment and offers full service, parts and support. Look for Coastal's profile in the redemption arena to grow higher with each passing month. President Leonard Dean and sales pro Bob Keeyln are firmly committed to this market. . . and they plan to help the industry grow to its full potential.

"Redemption is what I do," Dean said simply. "I sell quality redemption games that are good for the entire family. I'll be selling new redemption games at the next national trade show. . . and several years from now, I'll still be selling redemption games! Why? Because I'm not interested in equipment that makes money only for a short while. At Coastal, we specialize in long-term equipment that can earn money for operators for years and years. Redemption has always been our specialty. . . and it always will be."



For more information, contact Len Dean or Bob Keeyln at Coastal Amusement Distributors, 601 Prospect St., Lakewood, NJ 08701; 201/905-6662. Fax is 201-363-6329. ◆R

Whether you're near or far from retirement, you can get an estimate of your social security benefits by calling 800/234-5772 and request form SSA-7004. You should get your estimate about three weeks after you mail the form back.

Those Legal Questions

by LAURENCE MERRITT & DAVID HAGEN

Answers to Questions of Law & Business We're Most Frequently Asked

Many readers phone us from time to time, seeking quick answers to their questions. Our clients call us regularly with quick questions as well. In this article, we will address some of the questions which are most commonly asked by operators.

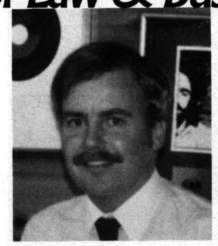
Is an oral agreement valid? The short answer to this question is yes. However, there are a number of difficulties with oral agreements. First, because the agreement has not been committed to writing, it can be very difficult to prove what the terms of the agreement were. Both parties to the oral agreement may have very different opinions as to what the terms of the agreement were.

Second, many states have enacted some version of the "Statute of Frauds." This legal doctrine essentially states that certain types of oral agreements will not be enforced by the courts. Agreements involving real estate and agreements which last for more than one year are typically required by the Statute of Frauds to be in writing. If you have any doubt as to the applicability of the Statute of Frauds to a particular oral agreement, consult your local attorney. (By the way, there is sometimes a way around the Statute of Frauds. Most state laws provide that if an oral agreement has been fully performed by one party, it will be enforced.)

Whose signature should I get on the location agreement? If the location is a sole proprietorship, you need to have the individual who is the sole proprietor sign the location agreement. If the location is owned by a partnership, it is usually sufficient to have one of the partners sign. (Be sure that the individual signing the agreement designates that he or she is indeed a partner.)

If the location is owned by a corporation, it is usually sufficient to have a corporate officer sign. (Once again, be sure they indicate their corporate status when they sign the agreement.) Obviously, it's always best to have the corporation's president sign, but in most cases you will be fairly well protected if the VP, secretary or treasurer signs for the corporation.

One additional note: be sure that the name is printed underneath the signature. Many times, a signature is scribbled and it is difficult, years later, to determine the name of the person who signed the agreement.





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.

Can I be held liable for acts of my employees? The short answer to this question is yes. Under the long-established theory of "Respondent Superior," an employer is generally responsible for the acts of the employee, ***if*** the acts were done within the scope of business. Accordingly, if you have an employee making collections in his own car and the brakes fail, injuring some third party, you may be sued by that third party. That's why it is imperative that operators carry adequate insurance to cover themselves for these types of risks.

Do I have to pay my employees time-and-a-half for overtime? Again, the answer to this question is generally yes. However, the law varies greatly from state to state. In California, non-professional employees must be paid time-and-a-half for any time worked over eight hours per day or 40 hours per week. Employers who fail to do this could open themselves up to significant exposure, especially if it is not done for a period of several years. Usually, the state labor commission will require an employer to pay back all overtime which was not paid. If you have any doubts on this question, consult your local attorney.

Which is the best entity from which to operate a business? As a general rule, a corporation is the entity of preference. As most of our readers know, the shareholders of the corporation are generally not liable for any corporate debts. This insulates the shareholders from any personal liability relating to the operation of the business (unless, of course, the corporate entity is not treated properly or personal guarantees are signed by the shareholders). Corporations are a bit more expensive to set up and maintain. However, we believe that they are the most flexible form of business entity and certainly provide individuals with the most protection.

What is the least desirable form of entity from which to operate a business? Without a doubt, a partnership is the least desirable business entity. In a partnership, each of the partners is completely responsible for any obligations of the partnership. This means that your partner could create tremendous liabilities for you, without your knowledge! This is the reason why we discourage partnerships whenever possible.

In the future, we would like to devote periodic columns to answering questions sent in by our readers. If you have any issue you would like to discuss, just give us a call or write!

Tournament Highlights

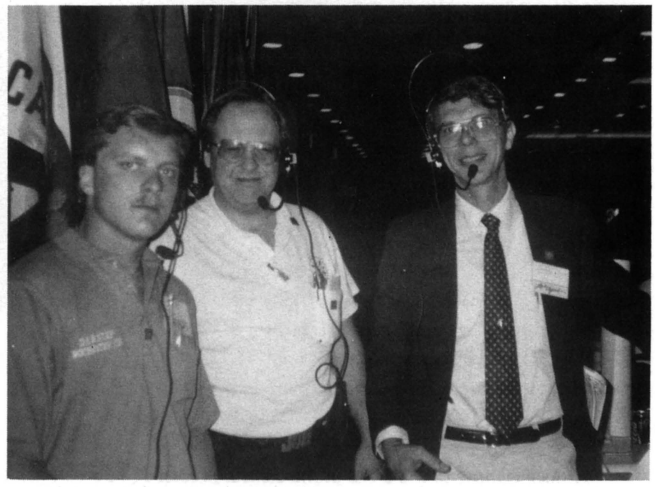
Dart Topper

AMOA dart finals draw 1,500+ to Las Vegas; Conway's NDA on role; Peppard's coming

Under the forbidding name of the International Team Championships of Electronic Darting, AMOA's NDA dart association held its money finals May 2-5 at the Sahara in Las Vegas. Under the control of NDA's Executive Director Joe Conway and Tournament Director Kirk McKennon, the four-day sporting event attracted just over 1,500 people (of which nearly 1,000 were members of teams, four each, or alternates).

The total cash purse ran $39,700. In addition, over 200 trophies were awarded. That was grand, but equally grand was the participation of Arachnid this year. This ace maker of electronic dart boards joined the NDA movement last May which made this year's event and Arachnid/Merit/Valley equipment combine.

A total of 165 boards were set up in the Sahara's ballroom, all in alphabetical order by factory brand. All games required four teammates, but were divided into divisions from Masters through Ladies with several skill levels beneath. Mixed (sex) bouts were run as well.



Three who made the 1990 NDA go: (from left) floor assistant Mike Hawkins, NDA supremo Joe Conway, Tournament Director Kirk McKennon on the platform at the Las Vegas Sahara hotel.

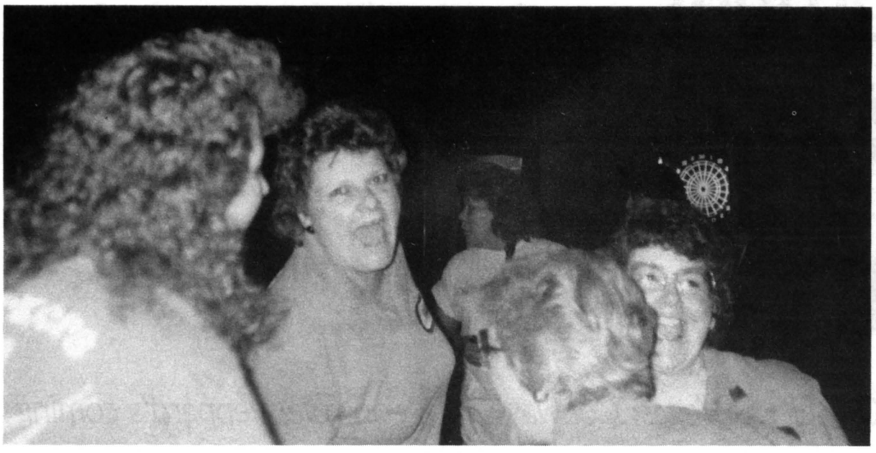


Outgoing NDA prexy Tony Urso (l) takes a break with Mireille Chevalier (C.T.S.) & Mike Hawkins.

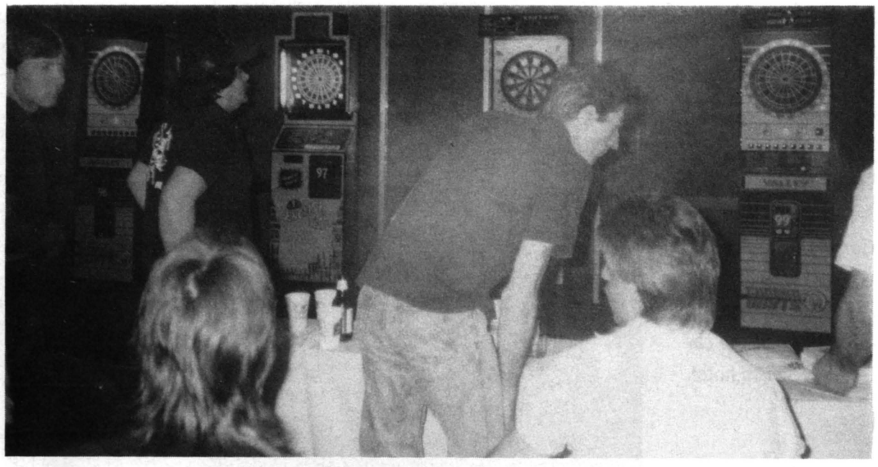
The team from Keller's Lake Bar in St. Paul took top honors in the Masters. Sponsored (or sanctioned) by Dahlco Music & Vending, the boys won $2,300 plus trophies. Alexanders Bar (Arizona location) won the Open A event and $1,300. First-place winners in the Ladies A was taken by the gals at The Scoreboard (Indianapolis; Just Darts was the vender) and a $725.00 check was their reward, apart from the trophies.

Indeed, a big display of those trophies made for a beautiful backdrop at the Sahara. And a bit of pagentry at the opening ceremonies (when the players stood at attention as the national anthem was played) added to the lustre. Yes, most competitors were American, but teams from Germany, France, Japan and (of course) Canada gave international purpose to it.

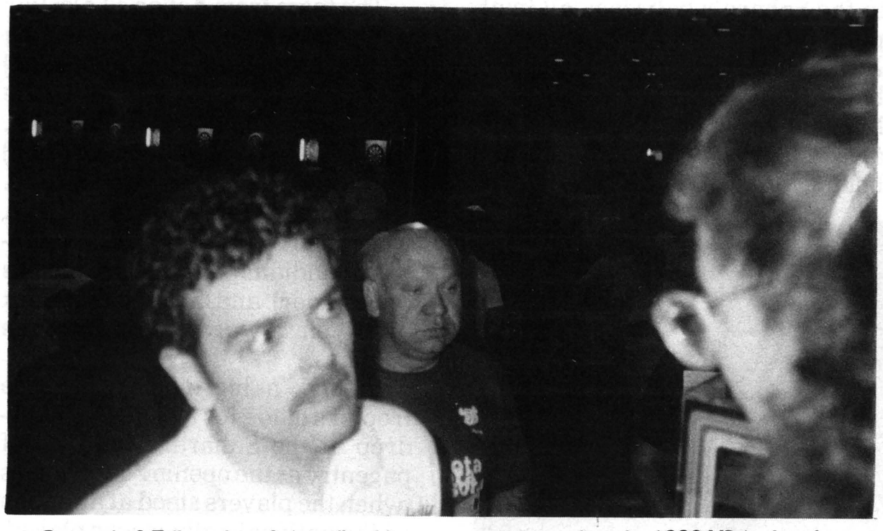
The NDA was founded by AMOA back in May of 1986 with something like three charter operators behind



Are electronic darts fun? Check the faces on these ladies (apparently they'd just taken a game).



A small glimpse of the arena at the Sahara. A total of 165 dart games were on stage.



Got a gripe? Talk to the ref. Actually, things went super smooth at the 1990 NDA, though officials are always available to answer rules querries from the competitors.

it. Conway (a tournament specialist) joined in early 1987 and today they have 83 charter operators. (The biggest states sending players to the Sahara tournament, by the way, were Minnesota, Wisconsin, Illinois and California; weakest areas are in the Southeast, though Florida is "awakening."

Individual dart manufacturers can continue their own secular tournaments even though they send players to the NDA. The Medalist movement in the Northwest has been energetic. Under tournament ace Lee Peppard, that league has grown like an oak. Peppard was present at the Sahara, but only as a spectator this year; his teams can compete in next year's NDA, however.

The operating company delivering the biggest contingent of players was C&N Sales of Mankato, Minn. (30 teams) and Tami Norberg-Paulsen herself was present. Actually, Tami and a whole bunch of participants, had to log a lot of miles to get to the Sahara (Conway estimates that over 90% of the people present had to fly into town).

The event ended with a gala banquet (attended by around 600) and awards ceremony. NDA President Tony Urso (Madison, Wisc.) turned over the command spot to Dave Warner (Erie, Penn.). Conway said Urso did a whale of a job and expects Warner to do as well, calling him "one heck of a hard worker." It was a fine event for players and industry folk alike. Our kudos to Conway and company once again.

TOURNAMENT CALENDAR

JUNE 2-3

Air Hockey $8,000 Nationals, Loveland, Colo. For more information, contact Mark Robbins at Dynamo: 800/527-6054 or 817/589-7699

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.

JULY 5-10

Coors Light World Series of Bar Games/National Championship, Riviera Hotel, Las Vegas, Nev. For more information, contact Sports Tournaments of America at 800/327-5566.

JULY 6-8

Tornado Soccer U.S. Open, Hilton Hotel, Denver, Colorado. For more information, contact Tornado at 817/572-3708.

AUGUST 31-SEPTEMBER 3

Tornado Soccer World Championships, Hilton Hotel, Dallas, Texas. For more information, contact Tornado at 817/572-3708.

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.

Valley Victory

electronic darting on a global scale at fun Florida contest; U.S., Germany, Austria & Japan compete for Valley World Cup

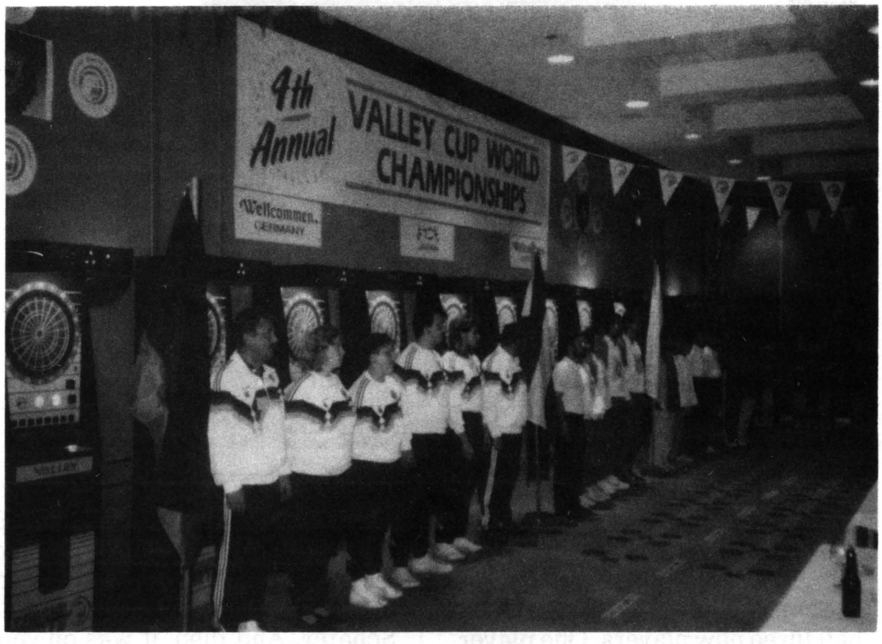
Arise, ye dart shooters of the world, and unite! While the world watches and wonders at crumbling barriers between East and West, Valley Recreational Products (of the USA) and their European distributor NSM (of West Germany) are showing how private enterprise, and friendly sporting competition on electronic darts, can truly unite the globe. The 4th annual "Valley Cup World Championships" took place in Orlando, Fla. earlier this spring. The event provided a dramatic countdown to victory as skilled darters from four nations vied to bring the winner's trophy home to their own countries.

The World Cup event pitted four highly skilled top teams from the U.S., Germany, Austria and Japan in spirited international competition. As always, this event overflowed with good sportsmanship, international comraderie, exciting dart shooting, and good plain fun!

THE VALLEY "SEASON"

For American shooters, the World Championships were the climax to several months of preliminary competition, during which 19 qualifying tourneys took place in 14 states. These qualifiers were staged by Valley *Cougar Dart* operators, under the direction of Valley's Dave Kristal.

Each local qualifying tourney produced a four-person team (two men, two women) who won the right to compete in the Orlando finals. Valley flew these teams to the Florida contest site and paid for their hotel lodging. Upon arrival, each player received a *Cougar Dart* shirt which showed the name of their sponsoring operator's company, and the city and state of their qualifying event. Players donned their shirt and met each other at a welcoming party, sponsored by Valley.



WORLD CUP; PHASE I & II

The World Cup finals were divided into two phases of competition: Phase I, the "North American Championships" was a modified "round robin" competition elimination event. Each male or female player competed against the other eight players in their bracket in a game of 301 double in/out, 501 double in/out and Cricket. The player with the most total wins in his or her bracket went on to Phase II: the championships. Competition here was especially close in the women's division, with two tie-breakers needed to settle the score.

Phase II was designed to create the two North American championship teams (one men's team, one women's team) who would compete for the World Cup. Winners of the Phase I competition competed in a similar round robin format to determine who would make up Team USA. This contest resulted in the selection of Jimmy Damore, Brad Haley, Jacki Ross and Patti Carson to play for the red, white and blue.

PHASE III: THE BIG ONE!

Once the identity of Team USA had been established, it was time for the nations to face off . . . time to see who would go home with their names engraved on the World Cup. Team Germany had taken the honors in 1989, when they hosted the contest in Bingen, Germany. The Germans were very confident that they had a good, well-balanced team that would bring them the honors for a second year in a row.

Team Austria, led by Thomas Schofman of Fun World, Vienna, was participating in its first Valley World Cup championships. But they



Proud winners of the Valley World Cup are these Team U.S.A. folks (left to right): Patti Carson, Jimmy Damore, Jacki Ross and Brad Halley.

displayed no signs of nervousness. Like the Germans, they were eager to get themselves onto the throw line, and into the spirit of the event.

Team Japan, led by Sabura Okita, had three new players. One player, a woman, had visited the German-based Valley/NSM contest in 1989. This team was rated as the dark horse, but considering the way darting has been catching on in Japan in recent years, nobody counted them out.

THE EVENT BEGINS

Tournament Director Bill Nemgar conducted the opening ceremonies, which featured a welcome address by Valley Marketing VP Alan Schafer. And then, it was on your marks and let the darts fly!

The crowd shouted very obvious vocal support for the Americans, but also cheered lustily whenever a player from overseas threw well. This good sportsmanship and genuine appreciation for skill (by whoever possesses it) has always been characteristic of Valley's international contests. "Competition and the standard of play was of the highest," Valley execs noted proudly.

The early stages looked pretty even, with good shooting by all teams. The Austrians gained a bit of an edge in the early matches, and observers began to wonder if perhaps the World Cup would have to migrate south from Germany at the conclusion of this year's contest.

But no! The U.S. and German teams were just getting warmed up. As play continued, both teams began to pull away from the Austrian and Japanese teams, demonstrating superior shooting skill as the feathered missiles sailed straight and true, finding their targets and causing the electronic scoring to flash out high scores. The Austrian team struggled to keep up, but the gap widened and the novice Japanese team brought up the rear despite all its valiant efforts.

THE FINAL SHOWDOWN

The last several matches featured razor-thin margins between the leading teams. As endgame matches were played Team USA and Team Germany were almost even. The Germans trailed behind their U.S. counterparts by only one game, but they didn't get rattled or start to make mistakes. Observers knew a lucky shot or a missed dart by either side could spell the difference between victory or defeat. It was going to be very, very close.



At left, 2nd place winners Team Germany: G. Schmid, M. Rosenauer, T. Kortendiek, A. Wenig, M. Ohm and Ulli Kunnecke. Right, 3rd place Team Austria: V. Sabitzer, M. Stern, R. Gugler and N. Karlinger.



Everything came down to the very last match. This one would decide the World Cup championships for all year. Would the Cup stay in Bingen, or make a triumphant trip across the Atlantic to the USA?

When the American team stepped up to the throw line, it quickly became apparent that they meant to take that trophy. . . and they had the skill to do it. Jimmy Damore won four times. Brad Halley won twice. Jacki Ross and Patti Carson split two games apiece. . . and that was enough to put the Valley Cup under the Stars and Bars for 1990.

Final tallies showed Team USA with 36 wins, Team Germany with 29 wins, Team Austria with 19 wins and Team Japan with 12 wins. It was a good, hard-fought contest.

Analyzing the U.S. win, Valley officials commented: "There was no question that home support made some difference. But we all remember the huge crowds in Germany last year who also [supported their local players] and played a positive part in that result."

AWARDS & KUDOS

At the awards banquet, Valley prexy Chuck Milhem and NSM topper Ullrich Schulze jointly presented the winning team with their victory medals, and with the glittering Valley Cup.

Among the company staff attending and part of the championships were NSM's Ulli Kuennecke and Guenther Schmidt; Fun World Austria's Tom Schofman; Valley International Ops VP Jim Griffiths; Valley Promotions Manager Dave Kristal; Valley Marketing VP Alan Schafer; Tournament Director Bill Nemgar and his brother John (who also assisted); and Valley National Service Manager Bob Corrigan.



Team Japan members: S. Sasaki, Y. Tanaka, M. Katoh and K. Kushida. This team took 4th place in the Valley World Cup competition held in Florida.

Beyond the prizes, fun and glory, the four players of Team USA will also receive a trip to Germany sometime this fall. In the Old Country, they'll visit Bingen, Frankfurt, Wiesbaden, Mainz and Heidelberg while playing friendly matches with local players. (What a great way to promote electronic darts in Germany, by the way!)

After that, it will be time to start thinking about the fun and excitement of next year's Valley darts season. Valley prexy Milhem announced that the 5th annual Valley World Cup Championships will be held in Austria, hosted by NSM and Fun World. It's events like these, and the rapid pace of NSM's European sales of Valley electronic dart games, that has Chuck Milhem smiling broadly these days and saying, "Business couldn't be better!" R



Here's are the happy winners again: USA's Patti Carson, Jimmy Damore, Jacki Ross & Brad Halley.

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AUDIO DARTS TOURNEY — And here's our favorite tournament story of them all. The Second National Audio Dart Tournament took place starting May 10 at the Hopkins House in Minneapolis, Minn. This inspiring event was specially created for the visually impaired. The tourney featured play on Arachnid's *Audio Darts,* which use digitized speech to tell players how well they did after each shot. Digitized vocals also announce scores, final results, etc. Organized by the Braille Sport Foundation (John Ross, president), the contest offered cash prizes totalling $1,700 to the top three winners, plus additional prizes. Dart play by the visually impaired isn't an exception, folks. Thanks to John's group and the fine folks at Arachnid, *Audio Darts* are enjoyed daily by such groups as the Pittsburgh Guild for the Blind. Congrats to all!



MERIT'S SUNSHINE CLASSIC — Can you believe a $6,000 purse for a state dart tournament? Merit can. Called the 3rd annual Sunshine Classic, the April 20 event was co-sponsored by Birmingham Distributors (Orlando) and operators Gerry and Debbie Brewer of Gulf Coast Music (Clearwater). Actual site of the contest was the beautiful Belleview Biltmore Resort Hotel in Clearwater, right on the Gulf of Mexico. Darters came from all over Florida, and also from Tennessee, Illinois, and even New York. Tourney Director Glenn Remick noted that players could also enjoy the incredible golf, swimming, tennis, etc. (one experienced player said it was the best tourney site he'd ever been to, and we believe him). Congrats for a superb event.

BULLSHOOTER COAST TO COAST — Two $5,000 qualifying regional tournaments brought the Arachnid BullShooter V Tour to Rochester, N.Y. (co-sponsored by T.O.P. Distributing) and to Torrance, Calif. (co-sponsored by C.A. Robinson Co.) in the cold month of February. The Eastern event boasted some of the widest player base seen in the tour (it drew players from New York, Canada, Michigan and Pennsylvania). The Western event pulled in over 600 entries, making it one of BullShooter's largest regionals. Top winners in each contest qualified to compete in the BullShooter finals over Memorial Day (see related item in this column).

BULLSHOOTER V — By the time this issue is mailed, the May 25-29 $40,000 BullShooter V will be history. Probably history will record that Arachnid (together with co-sponsor Coors Light) pulled off the largest soft-tip dart tournament in the history of the sport at its gala Memorial Day weekend affair. Arachnid said it was expecting around 3,500 entries. Called BullShooter, this year's final competition climaxes the fifth straight year of Arachnid's nationwide tourneys on electronic darts games, building up to a Chicago-area grand championship with thousands of players and tens of thousands of dollars in cash prizes. The total 1989-90 season was a $135,000 affair which included 15 U.S. regional contests, one Canadian contest and several other foreign tourneys. We'll carry a full report with photos and results, together with a complete outline of the BullShooter program for new readers, in our next issue.



T&M Novelty, a St. Cloud, Minn. operation, held its dart league season finale April 28 at that city's "Ultimate Sports Bar." In addition to the 250 teams that jammed in to play, socialize and watch, the event featured world famous darter Lane Helgeson, who did some exhibition shooting "against all comers." The afternoon's fun also included a league auction with $5,300 in prizes. Skilled players won "league bucks" during the shooting, which they could "spend" during the auction to buy a pinball game, home pool table, barbecue grill or many other attractive items. Radio celeb Keith Phannenstein emceed and kept the crowd in stitches. Action on 10 of Merit's *Pub Time Darts* games kept going hot and heavy into the wee hours of the morning. T&M's happy but exhausted league director June Spanier said the firm has added 100 teams to its league this year and will top 450 teams by fall. "Electronic darts are growing like crazy!" she added. T&M's Chip O'Hara said the firm recently merged with Boerger/Ness Novelty and would soon acquire Active Coin Entertainment. The new combined firm will be called Brothers Music & Games. "Darts have been the best thing that ever happened to our business," Chip added. "They've kept us in our locations and stabilized our business. It's been incredible! And our plans call for even greater emphasis on darts."

MERIT'S GERMAN DARTS — Hamburg, West Germany saw the darts fly on March 31 as the 3rd annual "Dartronic German Championship Finals" took place in the Market Hall. Over 150 darters played on 20 *Pub Time Premier & Super Deluxe* dart games. Top players qualified to go to the AMOA National Dart Assn. 1990 team finals in Las Vegas. Prizes worth over 30,000 DM (including eight airline tickets to the two best teams) were donated by the event's sponsor and organizer TV-Tuning (who is Merit's German dart distributor). Company topper Raymond Safft says he's now convinced that league dart play can be even more extensive for the country's half-million darters!

THE BLUE PAGES

BUYERS' BULLETIN

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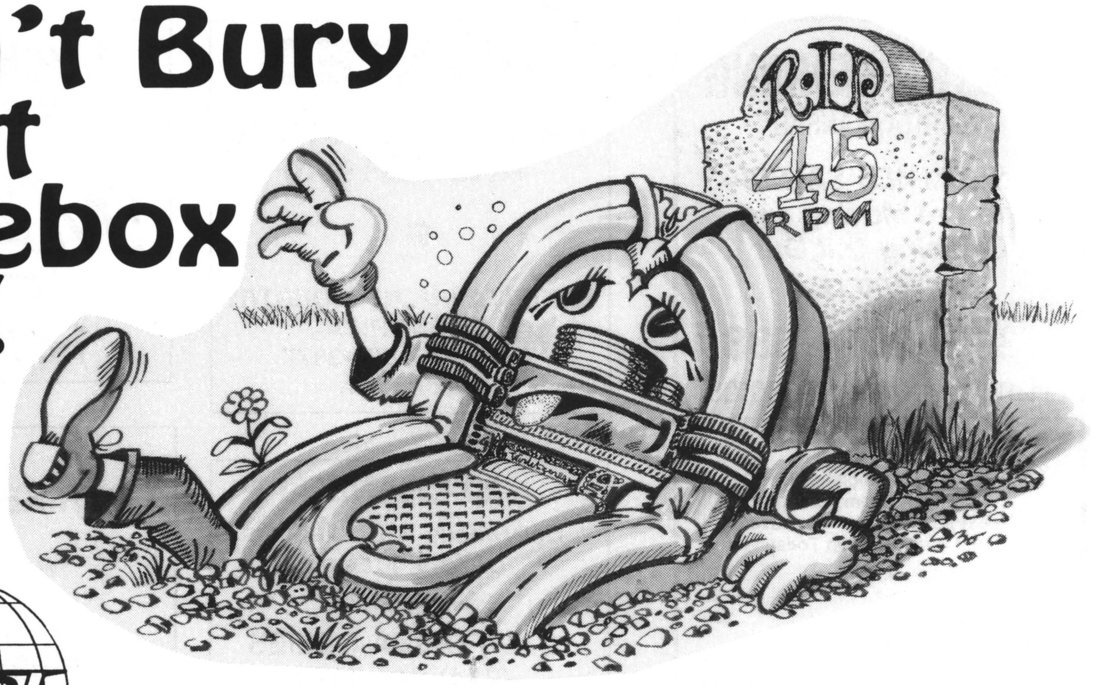

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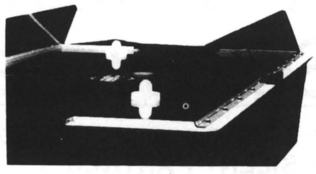

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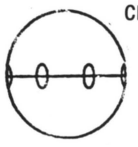



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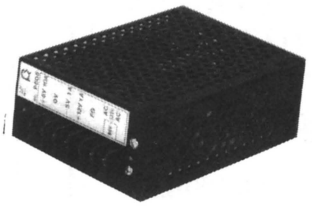

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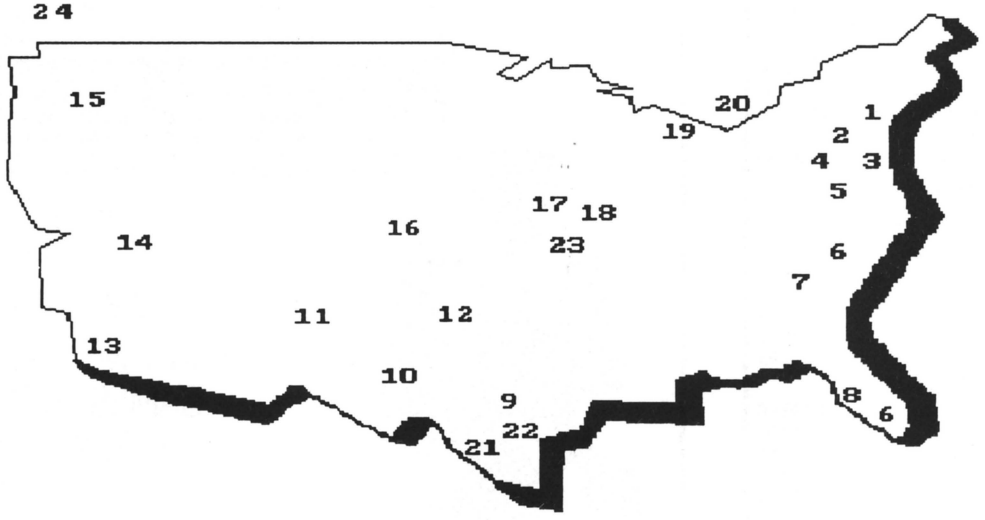

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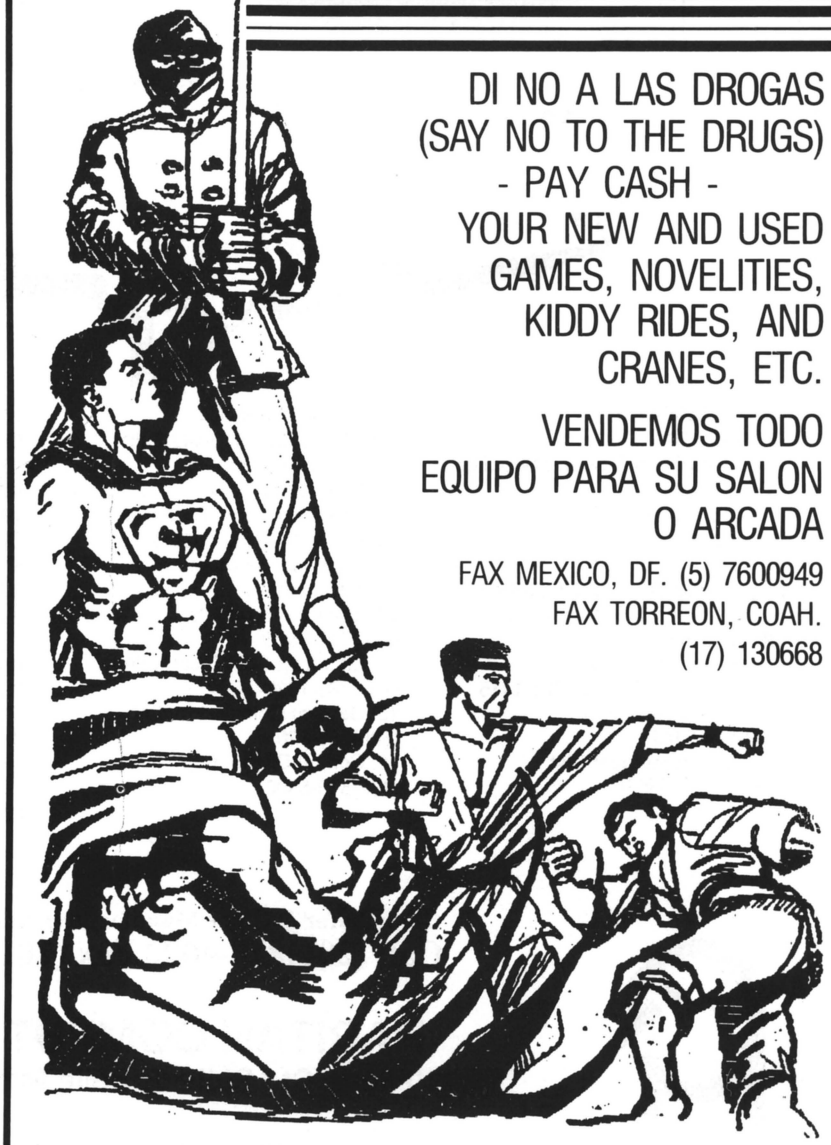

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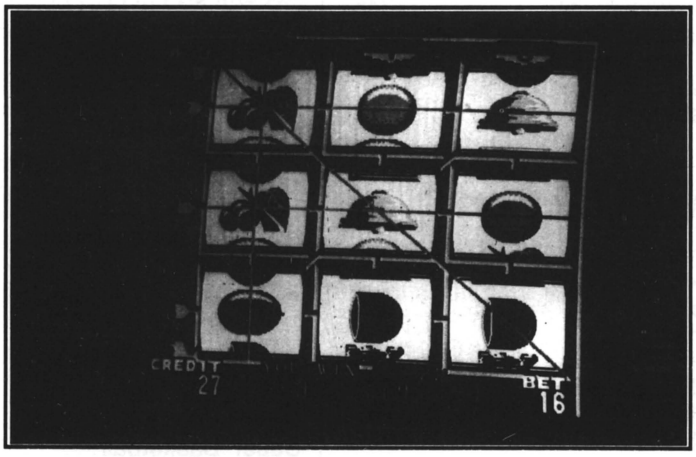

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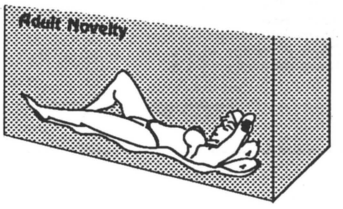



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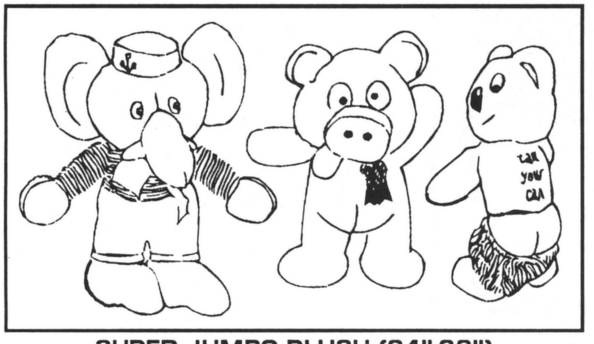

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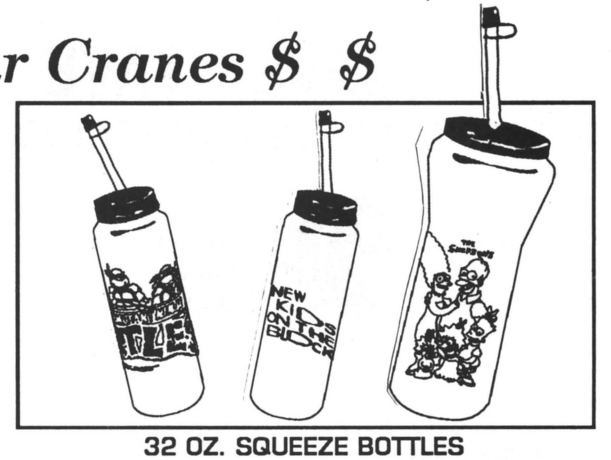

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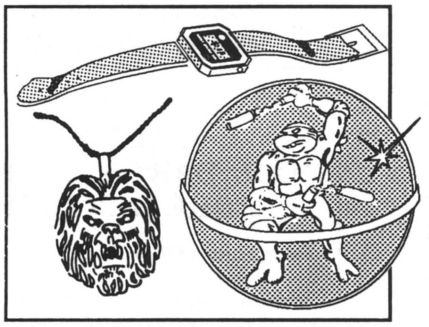

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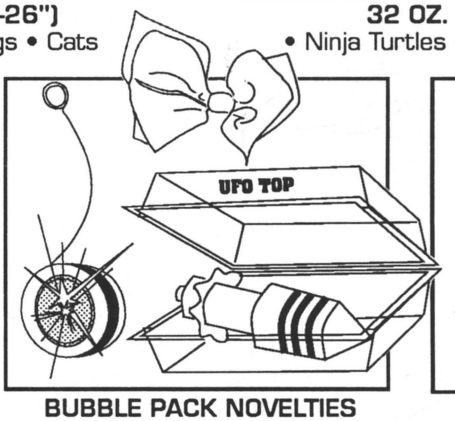

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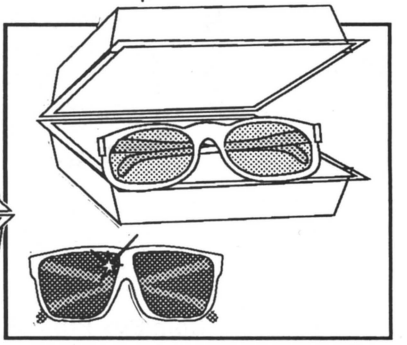

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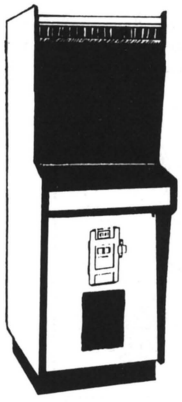

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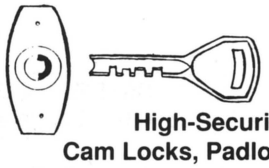

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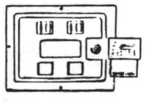

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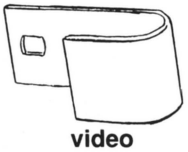

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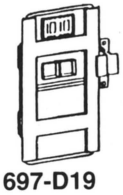

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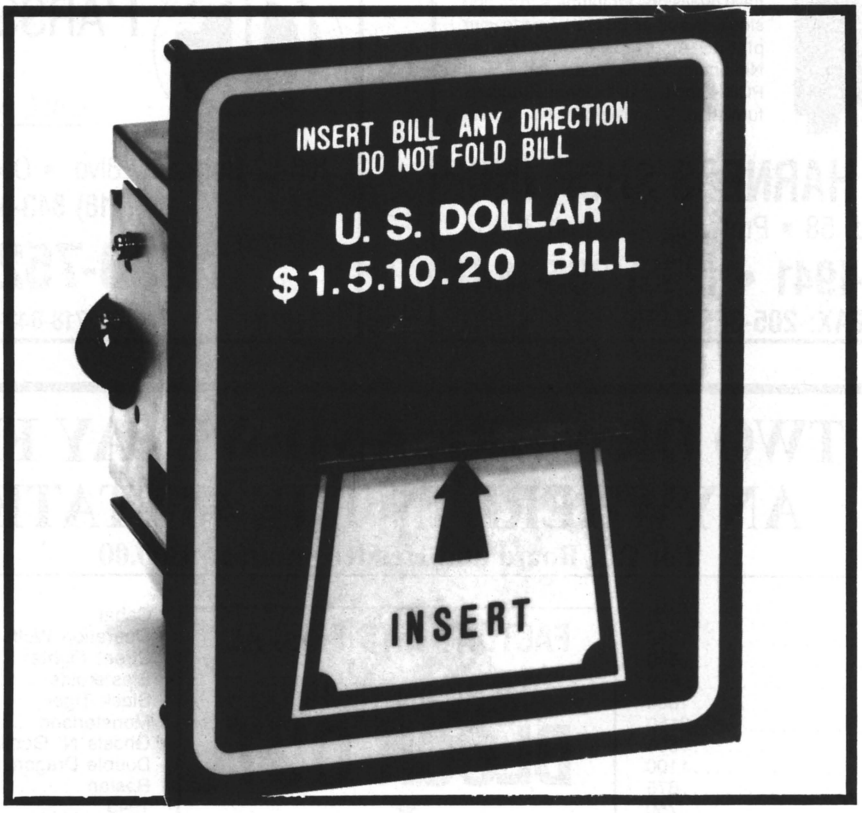

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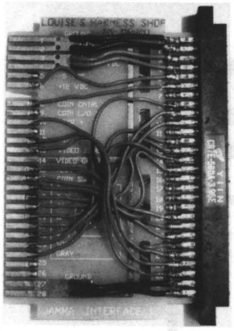

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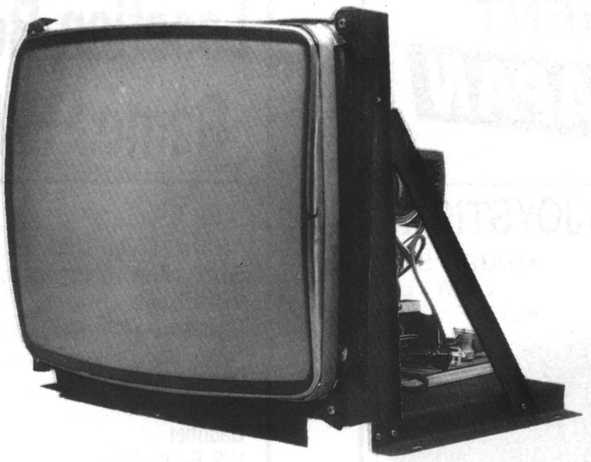

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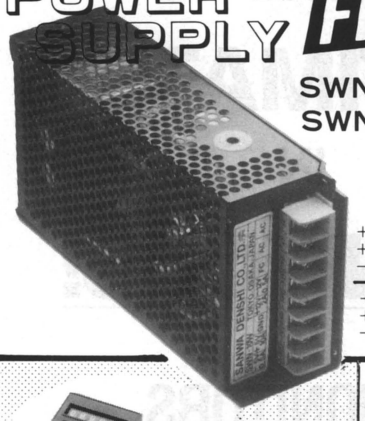

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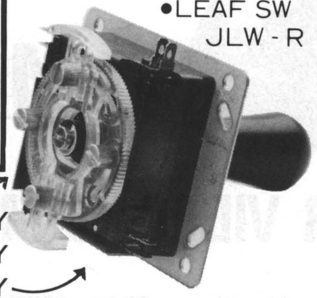

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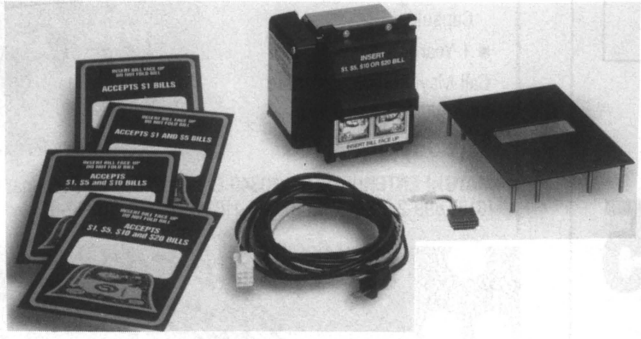

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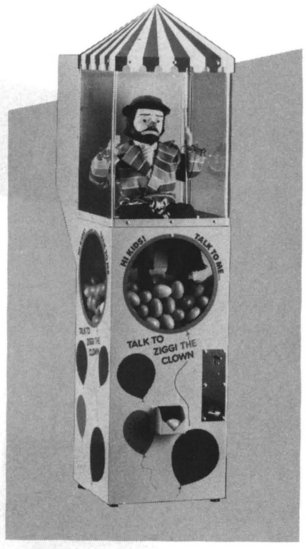

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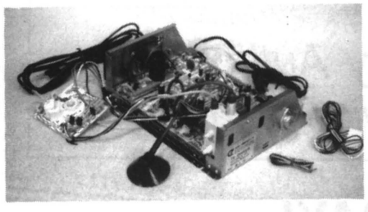

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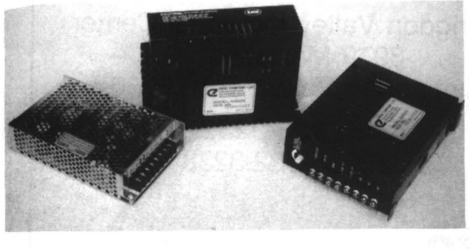

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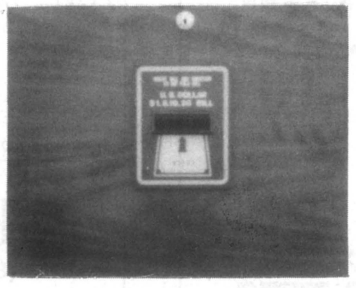

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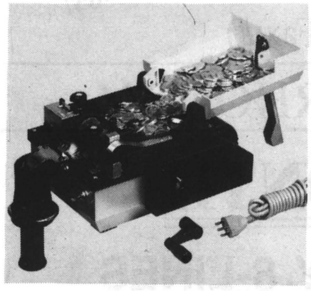

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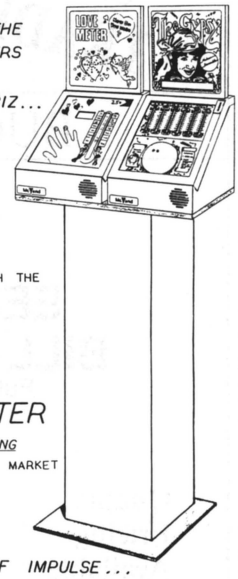

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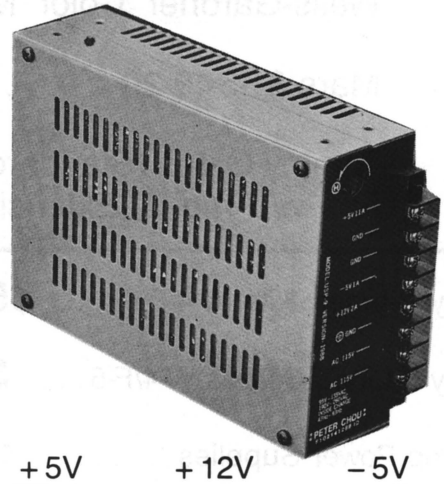

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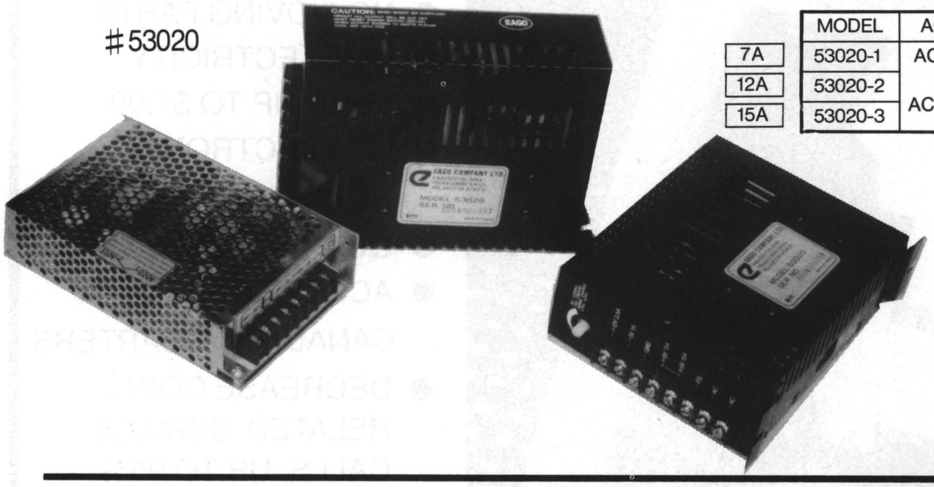

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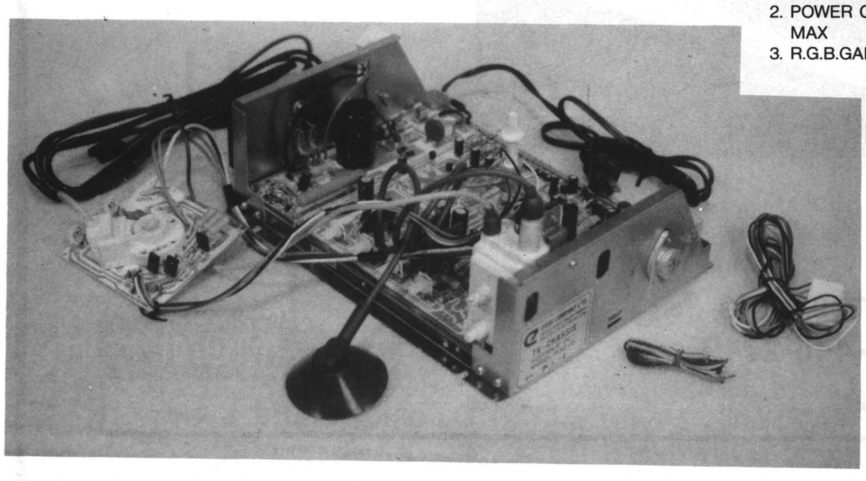

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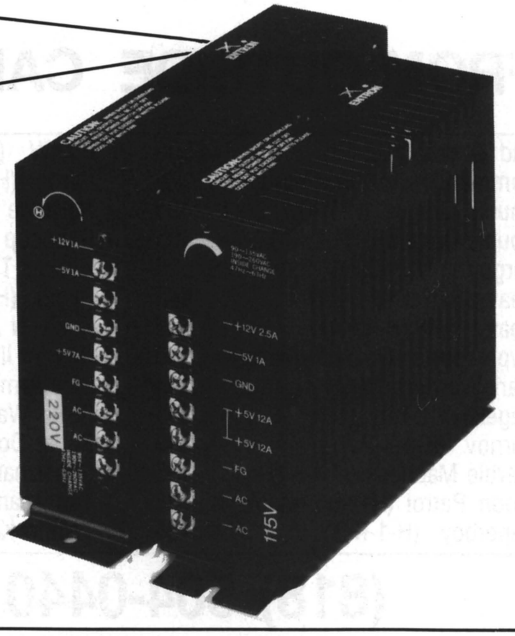

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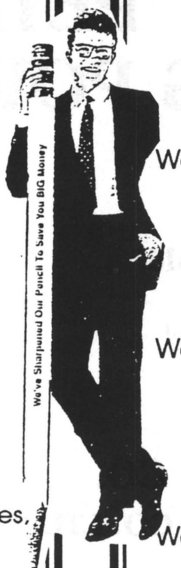

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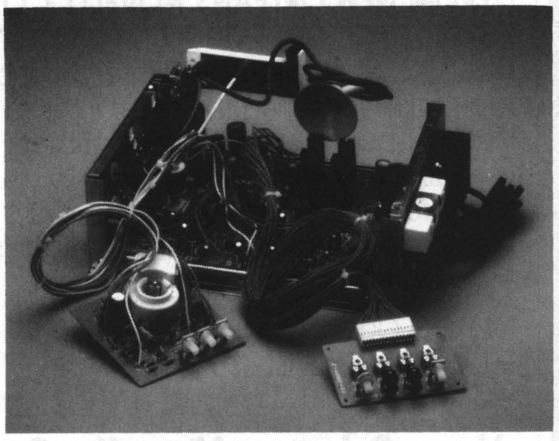

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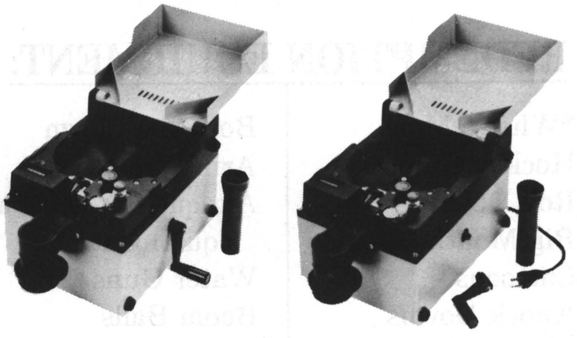

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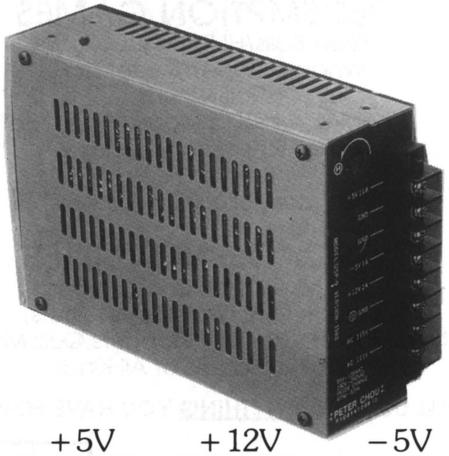

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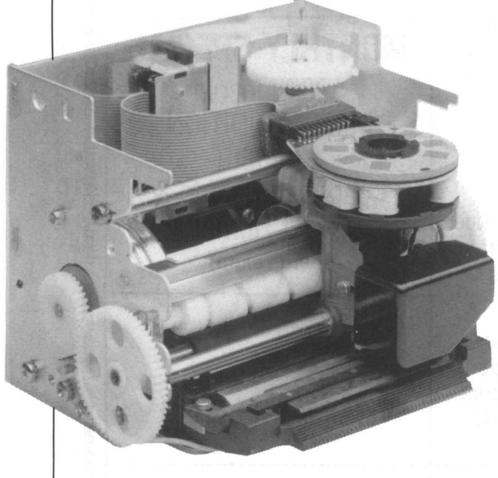

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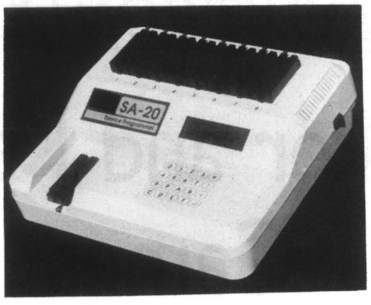

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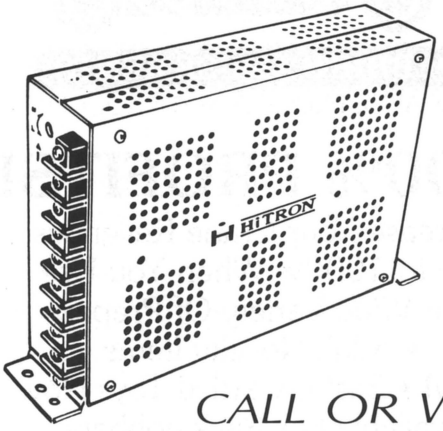

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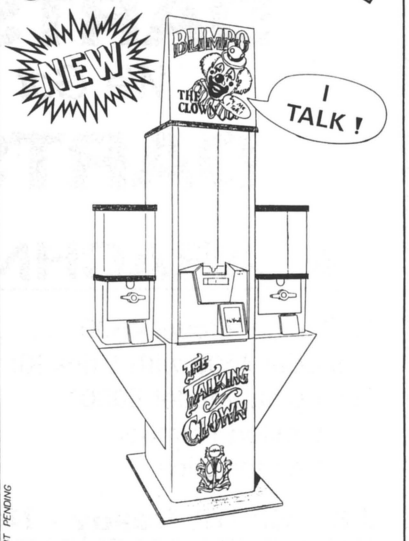

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