june 1993

RePlay

window on th[illegible]in-on entertainment

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HOT OFF THE PRESS!

RUMOR (SORT OF) CONFIRMED – A reliable industry source told us that home video game publishing giant **Electronic Arts** is planning on entering the coin-op market. According to their **Jeanne Gallay**, they **are** in the "explanatory" phase to see just how EA and its products can "fit" into our industry, but that's all at present. When also asked if one of our better-known manufacturing personalities was about to be hired on, she said she'd never heard the man's name. In case readers think this is on the trivial side, understand that EA's hundreds of home video titles (for home PCs and at times, compatible on Nintendo or Sega players) have placed it in the forefront of home video game publishers (they've scored annual revenues of roughly $300 million). Headquartered in San Mateo, CA, the eleven-year-old company does especially well with sports titles (like **John Madden Football**). Their sister company 3DO is also in the drive to bring video game play to home TV sets via cable.

EARLY SELLOUT – Exhibit space for the Oct. 21-23 AMOA Expo is already sold out (1,000 booths worth). We don't know if they're assembling a "waiting list," but it can't hurt to call 312/245-1021 and find out if you latecomers have any chance of scoring booth space. The show will take place at the Anaheim Convention Center across the street from California's original Disneyland.

TRINDLE REPLACING KIDWELL – The AAMA has hired 30-year U.S. Customs veteran **Richard Trindle** to succeed **Bill Kidwell** (who retires next month). Trindle helped develop a fraud strategy which covered intellectual property rights and smuggling for Customs' Chicago district, so his experience should aid his coming efforts to stem any flow of counterfeit video game product (something Kidwell did very well during his five years at AAMA). Trindle will work at AAMA's new headquarters out around Chicago's O'Hare Airport (their old Virginia HQ shuts down July 9).

. . . AND, A NEW LOBBYIST – The Oval Office has one, and now so does the AAMA after retaining the services of **Elliott Portnoy.** The lobbyist (with the assistance of **Adam Ruttenberg & Karin Walsh**) will represent the association's interests in D.C. before congressmen and at the multitude of special interest coalition meetings (like the one pushing for a dollar coin. . .which, it appears, may have to push lots harder). Portnoy and his assistants work for the Arent Fox law firm like AAMA's Attorney **Don Barnes**. Portnoy replaces **Laura Olsen**, now working for the AMOA.

TWO FROM CAPCOM – The people responsible for all the ***Street Fighter*** action gathered their dealers for a product confab in Phoenix May 24 to announce availability of ***The Punisher*** (uprights now. . .kits later this month). The game originally previewed at the ACME in Vegas and features the popular Marvel Comics character. Capcom is also readying delivery of the ***Slam Masters*** wrestling attraction, their very first game to sport "3D" Q-Sound (which they referred to at the meeting as "virtual sound" as it comes from 360 degrees around the player's eardrums).

SLAM MASTERS will begin shippng next month in three dedicated styles: a 4Pl using a giant 50" Dynamo monitor, a 4Pl "tournament version" (actually two 2Pl uprights tied together) and a regular 4Pl upright. The tourney item will be accompanied by a national contest running Aug. 29 thru mid-Oct. with grand finals to play off at Capcom's Yellow Brick Road arcade in San Diego. The firm says it tested ***Slam Masters*** at Golfland where it came in second to ***NBA Jam***; but after tying in the tournament, it went to number one there. (And, yes, a ***Street Fighter III*** game will be coming to market this fall!) Capcom has also announced plans to co-finance a full length ***Street Fighter II*** movie to be produced by Pressman Films (the Hollywood company that made the Oscar-winning ***Reversal of Fortune***).

AND THE WINNERS ARE. . . Dynamo's **Bill Rickett** received the Joe Robbins Award during AAMA's May 16 dinner party at the Old Ebbitt Grill in D.C. As prexy of the association these last two years, Bill's helped grow the group from 70 to over 115 member companies. He's also helped establish a solid international program (e.g. their Mexican show has tripled in exhibitor headcount). AAMA's new prexy is Maryland distributor **Steve Koenigsberg**...Illinois distributor **Frank Gumma, Jr.** (American Vending) won the association's President's Award at the same dinner for "outstanding participation, contribution and services to both AAMA and the industry."

RePlay

JUNE 1993

the Players' Choice

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

best upright videos

		MODEL/MANUFACTURER	RATING	DIST.
●	1	**NBA JAM (Williams) (3)**	**9.68**	**65%**
●	2	MORTAL KOMBAT+ (Midway) (10)	9.24	87%
	3	LETHAL ENFORCERS (Konami) (8)	8.79	68%
●	4	SUPER CHASE (Taito) (2)	8.56	8%
	5	ST. FIGHTER II: C.E.+ (Capcom) (14)	8.23	88%
●	6	FIGHTER'S HISTORY (Data East) (1)	8.15	12%
	7	TERMINATOR 2 (Midway) (18)	7.78	61%
	8	GOLDEN AXE II+ (Sega) (6)	7.25	25%
●	9	FINAL LAP 3★ (Namco) (2)	7.14	6%
	10	DOUBLE AXLE★ (Taito) (18)	7.11	25%

+ indicates game was produced in both dedicated & software forms
★ indicates game was also produced in deluxe form

best deluxe videos

(sitdowns, cockpits, arcade attractions)

●	1	**VIRTUA RACING (Sega) (8)**	**9.29**	**43%**
	2	SUZUKA 8 HOURS (Namco) (8)	9.00	17%
	3	STADIUM CROSS (Sega) (7)	8.60	10%
	4	FINAL LAP 2 (Namco) (25)	8.22	9%
	5	RACE DRIVIN'★ (Atari) (31)	7.85	43%
	6	X-MEN+★ (Konami) (14)	7.67	67%
	7	GALAXY FORCE (Sega) (28)	7.60	5%
	8	STEEL TALONS (Atari) (20)	7.48	22%
●	9	MAD DOG II+★ (ALG) (5)	7.46	14%
	10	MOTO FRENZY (Atari) (4)	7.33	19%

★ indicates game was produced in upright form

best new videos

best video software

		MODEL/MANUFACTURER	RATING	DIST.
●	1	**ST. FTR. II: C.E. TURBO [R] (Cap.) (4)**	**8.47**	**79%**
●	2	WORLD HEROES 2 [S] (SNK) (2)	8.30	27%
●	3	TIME KILLERS [H] (Strata) (5)	8.24	49%
●	4	C.O.W./MOO MESA [H] (Konami) (2)	8.13	7%
●	5	IN THE HUNT [H] (Irem) (1)	8.00	12%
●	6	WARRIORS OF FATE [H] (Capcom) (3)	7.90	9%
●	7	NECK N' NECK [H] (Bundra) (7)	7.67	5%
●	8	3 COUNT BOUT [S] (SNK) (3)	7.42	34%
●	9	CADILLACS & DINOS [H] (Cap.) (1)	7.33	8%
●	10	FATAL FURY II [S] (SNK) (5)	7.32	51%
●	11	ART OF FIGHTING [S] (SNK) (8)	7.19	71%
●	12	WORLD HEROES [S] (SNK) (10)	7.17	59%
	13	ST. FIGHTER II [H] (Capcom) (27)	7.08	82%
	14	AERO FIGHTERS [V] (McO'River) (12)	6.77	42%
	15	RAIDEN [V] (Fabtek) (34)	6.71	37%
	16	IREM SKINS [H] (Irem) (7)	6.71	13%
	17	STEEL GUNNER 2 [R] (Namco) (13)	6.58	17%
	18	TOTAL CARNAGE [H] (Midway) (19)	6.36	20%
	19	WRESTLEFEST [H] (Technos) (20)	6.26	59%
	20	VARTH [V] (Romstar) (8)	6.25	11%

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

top pinballs

●	1	**TWILIGHT ZONE (Midway) (2)**	**9.50**	**26%**
	2	ADDAMS FAMILY (Midway) (15)	8.79	79%
●	3	ST. FIGHTER II (Gott./Prem.) (2)	8.50	26%
●	4	DRACULA (Williams) (3)	8.36	26%
	5	WHITE WATER (Williams) (5)	8.20	41%
	6	CREATURE/LAGOON (Midway) (4)	8.11	44%
●	7	ROCKY & BULLWINKLE (D. East) (3)	8.11	31%
	8	STAR WARS (Data East) (6)	7.98	53%
	9	TERMINATOR 2 (Williams) (23)	7.84	74%
	10	FISH TALES (Williams) (8)	7.61	53%

● *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 5% of these operators appear on the Players Choice chart, but promising new items appear under Best New Videos.*

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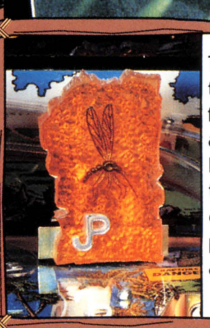

Take a shot at the mosquito fossilized in amber. The last blood he tasted didn't come from any present-day animal!

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COVER

Well now, dig this! Betson Enterprises has scooped up another treasure form the Crompton's redemption mine in *Diggers Prize* as collections and sales are proving out. Presenting the unit in this most dramatic and "constructive" fashion are Betson's Robert Betti (in the cab), Neal Rosenberg (on the wheel), Ben Toro (with the spade) and Bill Siebert (on the bucket). *Diggers Prize* has a pneumatic shovel arm inside plus construction sounds and vibrations. Betson thanks Crompton's for the machine, as well as Jersey friends Lou & Jim Frattarelli for the use of the rig in the photo. Who says the amusement machine industry isn't fun?

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EDITORIAL

Forget the photo ops with congressmen playing pinball. At this year's coin-op conference in Washington, D.C., the real action (and plenty of it) took place behind the scenes. For example, nobody lobbied on telco issues — maybe because government regulation moves at a snail's pace and laws won't catch up anytime soon with breakneck developments in the "real world." Behind the scenes, a hotly competitive race is underway to implement digital networking, fiberoptics and video game downloading. Publicly, the dollar coin remains the industry's unity issue. Privately, insiders admit it could become irrelevant due to networking, debit card technology or sheer Congressional inaction. Publicly, industry unity was the highlight of the Washington conference — everybody got along socially and everybody "sang out of the same hymnbook" on the issues. Fine, but the key action occurred behind the scenes. AMOA and AAMA leaders had honest and constructive talks on recent telcom developments (some are confidential but will be released soon) and future lobbying priorities.

Behind-the-scenes changes happened on a personal level, too. The D.C. event was a bit of a "swan song" for several industry folks. Wally Bohrer, AMOA's Government Affairs chairman for the past several years made an invaluable contribution in bringing AMOA up to speed on government relations. Knowing Wally, we're sure he'll continue to have a constructive impact on industry issues after he leaves the Past Presidents Council this fall. Dynamo's Bill Rickett stepped down after two years as AAMA president, able to "point with pride" at the very successful 1993 ACME; the just-finished "AMOA-AAMA unity event" in Washington; AAMA's relocation; and the start of a major new PR program — quite a record. Bill will retain his voice (and a vote) in AAMA affairs, too. Administrative Director Joyce Weller won't be making the move to Chicago with AAMA. She served the association well and loyally, helping put it "on the map," and will be missed. Bill Kidwell retires in a few weeks after several years as AAMA's popular, straight-talking, indefatigable investigator. He played legal hardball while defending manufacturers' game copyrights in this country. Yet his personal integrity and down-to-earth personality made all this very palatable for the vast majority of honest, law-abiding operators.

Changes in people, changes in issues, changes in the technological and business environments...it's all happening mighty fast. At the Washington Conference, AMOA's government liaison Bob Wilbur said: "In my 25 years in Washington, I can't remember when things changed so quickly. The political environment is different week by week." Hold onto your hat, Bob. By next year, 1993's fresh breeze of change may have been replaced by a "virtual" hurricane. AMOA director Bill Stone and president Craig Johnson have spent the past two years urging operators to get ready for fiberoptic/telco competition, to learn about computers, to modernize their operations inside and out. Today their warnings look more timely than ever.

— Marcus Webb

INSIDE

JUNE 1993

SPECIAL ARTICLES

TEAMWORK IN D.C.
AMOA and AAMA staged a "unity event" in Washington, D.C., uniting both associations behind dollar coins. Yet the real action may have been behind the scenes as leaders talked telco issues.....pg. 24

DINO FEVER
Data East Pinball's new *Jurassic Park* pinball wowed dealers at its special debut party, held in Dinosaur Hall of the Smithsonian Museum in Washington, D.C. "It's a pinball adventure 65 million years in the making," said the firm. See our spread on.....pg. 32

"CAESAR" OF VIDGAMES
A fascinating new book profiles Nintendo — how it "zapped an American market, stole your dollars and enslaved your children." Operators might not love the favorable treatment given the firm, but they'll certainly get an education reading about Nintendo's goals and methods.....pg. 37

WHEELCHAIR ACCESS
Guest writer Jamie McCornack says arcades can earn lots of money from wheelchair users and their families and friends, just by keeping a simple and affordable set of hand controls available. And why not?!.....pg. 41

A SINGLE EURO-MARKET?
Our foreign correspondent Martin Dempsey ponders how recent moves toward a single market in Europe will impact coin-op. He says it now looks like "unity" (and uniform laws) will evolve slowly rather than a sudden, wrenching change-over.....pg. 75

REGULAR FEATURES

AMOA & LATIN MUSIC 122
BOB RONDEAU 96
BUYERS' BULLETIN 123
COVER STORY 105
DATEBOOK.....114
FRANK TALK.....83
GRAPEVINE 110
INTERNATIONAL NEWS 75
JAPANESE CHART 86
LEGAL QUESTIONS.....92
NEWS DIGEST 11
ON YOUR MARK.....22
TECHNICAL TIPS 117
VITAL TITLES.....121

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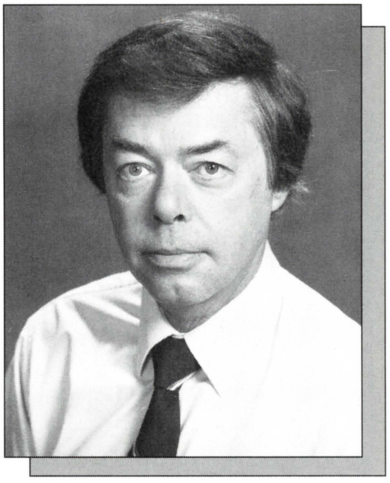

Don't you just love the entertainment industry? While some of our guys are fussing over the thought of fiberoptic cables bringing video games directly to high definition, big-screen TV sets in homes and at locations, others are celebrating something a tad less evolutionary... dinosaurs! Yes, fans, the hype is sky-high on the "Jurassic Park" movie (which opens the 11th of this month) and toymakers (including plush guys, Data East with its pinball, and Sega with a possible video) are ramping up to get you a share of the frenzy.

Sometimes you roll your eyes when you're bombarded by movie & merchandise hype. But guess what? It works! You know that kids of all ages are going to be attracted to anything attached to this film. That's what tie-ins are all about (and why their licenses cost money). And with Spielberg's hand on the film, and our own industry's talents behind the games and prizes, this whole "Jurassic Park" blitz could end up raking in some mighty fine coin.

Daily Variety *will measure the success of the movie, while our Players' Choice chart will do the same for the video and flipper...speaking of which, I want to apologize to anyone adversely affected by* Twilight Zone *sitting in the number one spot last month before it was generally available to the U.S. market. A bunch of our chart reporting operators apparently were rating sample models, and while it is a great flipper, we should never put any game on the chart until everyone can buy it.*

That said, the game is number one again, only this time you ***can*** *buy it. Now that "J-Day" is coming upon us, "Jurassic Park" goodies should also be available (but you'll have to wait upon any Sega video for a while). And, like you, I hope all this dinosaur stuff will be profitable and fun. The summer's coming and the trade could always use an extra shot in the arm in that season. (And, by the way, the motion picture version of* Street Fighter II *is scheduled to be produced by the same crowd that brought us* Conan the Barbarian.*)*

– Eddie Adlum

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NEWS DIGEST

CHANGING OF THE GUARD: AAMA ELECTS DISTRIB. STEVE KOENIGSBERG TO TOP SPOT

AAMA outgoing prexy Bill Rickett, Exec VP Bob Fay and newly-elected President Steve Koenigsberg in a photo snapped at ACME '93.

AAMA's board of directors elected U.S. distributor **Steve Koenigsberg** (State Sales & Service, Baltimore) as the association's new president. The vote came during a May 17 board meeting in Washington, D.C. NSM America's **Rus Strahan** is the new AAMA vice president, while SouthGate Distributing's **Dave Patterson** becomes treasurer and American Vending Sales' **Frank Gumma** is secretary. Kaneko's **Marty Glazman** and NECO's **Rick Kirby** are the assistant secretary and assistant treasurer, respectively. **Ray Galante** heads up the AAMA charitable foundation while **Bill Cravens** remains ACME show chairman.

"I'm going to jump right in," said Koenigsberg, whose election to the top job had been expected for some time. "We've got a vision of where to go and now it's time to fill in the particulars. We have a solid slate of officers and a positive, interesting dialog going with AMOA. I'm looking forward to an exciting and productive term."

HOORAY!

CONNECTICUT OPERATORS BEAT GROSS RECEIPTS TAX!

Since Oct. 1, 1991, operators have been paying a 6% gross receipts tax on all amusement income. Tradesters there worked hard to persuade the state this tax was crippling the industry...and they succeeded. A repeal measure has passed the legislature and was awaiting the governor's signature as of May 21. "The repeal is included in the budget and the governor is expected to sign anytime now," smiled T&M Distributors' **Tom Riquier**, president of the Connecticut AMOA. Tom added that a small group of operators spent plenty of money to win this long-fought victory. "Right now we're asking the rest of the state's operators to help us pay this debt and put the state association in a position to monitor the final passage of this bill." To pay up, contact Tom at 800/248-2636.

SUPER MARIO BROS. MOVIE PREMIERS & PREMIER TECHNOLOGY HAS THE GAME

Starring comic actor Bob Hoskins as Mario, the movie "Super Mario Brothers" is coming out June 4. **Premier Technology** just wants to remind everyone that their flipper novelty, *Mario Mushroom World,* is still available and provides lots of fun, fun, fun for a perfect tie-in. By the way, a photo caption in last month's issue mistakenly identified Adolph Seitz and his current pingame as being associated with Premier. Actually, man and game alike are from Alvin G. & Co., so we extend our apologies to all.

CAPCOM BOWLING DISPUTE SETTLED FOR $1.3 MILLION

Capcom Bowling may have been one of the greatest video games ever to hit tavern locations, but problems between its developer **(Incredible Technologies)** and marketing agent **(Eddie Pellegrini),** over such things as a financial accounting of total boards sold, stemmed into a knotty legal hassle that took three years to settle.

Settlement finally came May 13, 1993, but not before the case (originally filed Jan. 20, 1990) went all the way to trial before Judge Robert Boharic at the Cook County (Chicago) Circuit Court. Settlement terms offered by Pellegrini to (and accepted by) IT's **Elaine & Richard Ditton** call for Pellegrini to pay them $1.3 million cash by June 28, 1993 as well as to write a "letter of apology."

A big chunk of settlement money had already been in escrow and was immediately turned over to the IT plaintiffs. The apology letter describes (among other things) IT's conduct as the *Capcom Bowling* joint venture as "outstanding...they were trustworthy partners." According to the Dittons, accusations had been made during the course of the three-year litigation questioning their honesty and integrity; Pellegrini's letter specifically says "IT did not overcharge for parts or labor to manufacture *Capcom Bowling.*"

Richard Ditton told *RePlay,* "This whole dispute was basically an accounting issue." Over 12,500 *Capcom Bowling* game boards were built during its run, all but about 1,500 of them by IT (Ditton disclosed). The dispute over the ones produced by Pellegrini elsewhere, and money owed IT for them, appears to have been a core root of the litigation. The original suit cited Pellegrini individually, plus companies he owns all or a portion of (like P&P Marketing and Atlas Distributing).

Ditton gives Pellegrini 100% of the credit for coming up with the idea of designing and producing a video bowling game way back in June of 1987. Ditton agreed to develop one at IT, while Pellegrini and a partner (he said) came up with seed money for a piece of the expected action. The game, originally dubbed *Beer Frame Bowling,* was previewed at Capcom's exhibit at the March, 1988 ACME show in Reno and ultimately "sold" to Capcom for mass production as *Capcom Bowling* by Pellegrini on a non-exclusive basis.

Apparently, just about everything thus far in the story was done on a handshake basis. But in early 1989, while the game was selling and collecting in grand scale on the market, bad feelings began to develop between the parties over production costs on the boards and the like. A joint venture agreement was written. The now-chilly atmosphere between parties resulted in the financial standoff and ultimately the litigation.

Said IT's president Elaine Ditton: "We proved our case and are satisfied with the settlement. Now we want to move forward and concentrate on making excellent games." The firm has designed quite a few other videos, including the hit *Time Killers* which is marketed through IT's sister company Strata Games.

Reached for comment, Ed Pellegrini stated: "I'm glad this is cleared up and behind us now. It's something that happens in business from time to time and gratefully, not all that often."

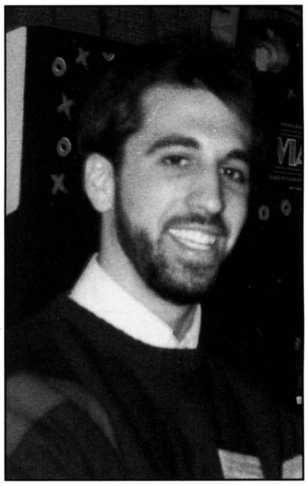
MONDIAL OPENS NEW ROCHESTER BRANCH AT OLD T.O.P. DISTRIBUTING SPOT

As T.O.P. Distributing, Inc. winds up after ten years as an equipment dealer in Rochester, NY, Mondial Distributing, Inc. has opened its newest branch at the very same 739 Linden Avenue address. While there is no buy-sell linkage between one dealership opening and the other closing, T.O.P.'s **Tom Tarantelli** has been phasing out as a distributor and the "transition" from one to the other was a natural.

The Tarantelli family, however, continues to own the parts department at the Linden site, as well as the entire building itself (Mondial has taken a master lease on the premises). Jeff Tarantelli, heading up the parts organization, actually pays rent to Mondial which in turn pays rent to his father.

To further spice this intriguing story, Tom's other son **Matt Tarantelli** is leading the Mondial Distributing team at their new Rochester outlet which also includes former T.O.P'ers **Brian Sargeant, Ed Spiecer** and **Steve Wiesner.** "I'm delighted to have the opportunity to work for such a large and well-respected company," Matt stated. "Operators in our area will appreciate the service, fast delivery and wide selection of equipment that Mondial is famous for," he added.

Mondial indeed brings a broad selection of product lines to this Rochester outlet, like Atari, NSM, Sega, Capcom, Dynamo. SNK, Data East, Konami, Taito as well as Premier and Arachnid which the former T.O.P. also had for this Syracuse/Buffalo/N.E. Penn. market region. As mentioned, the same service and shipping team that served T.O.P. now works for Mondial.

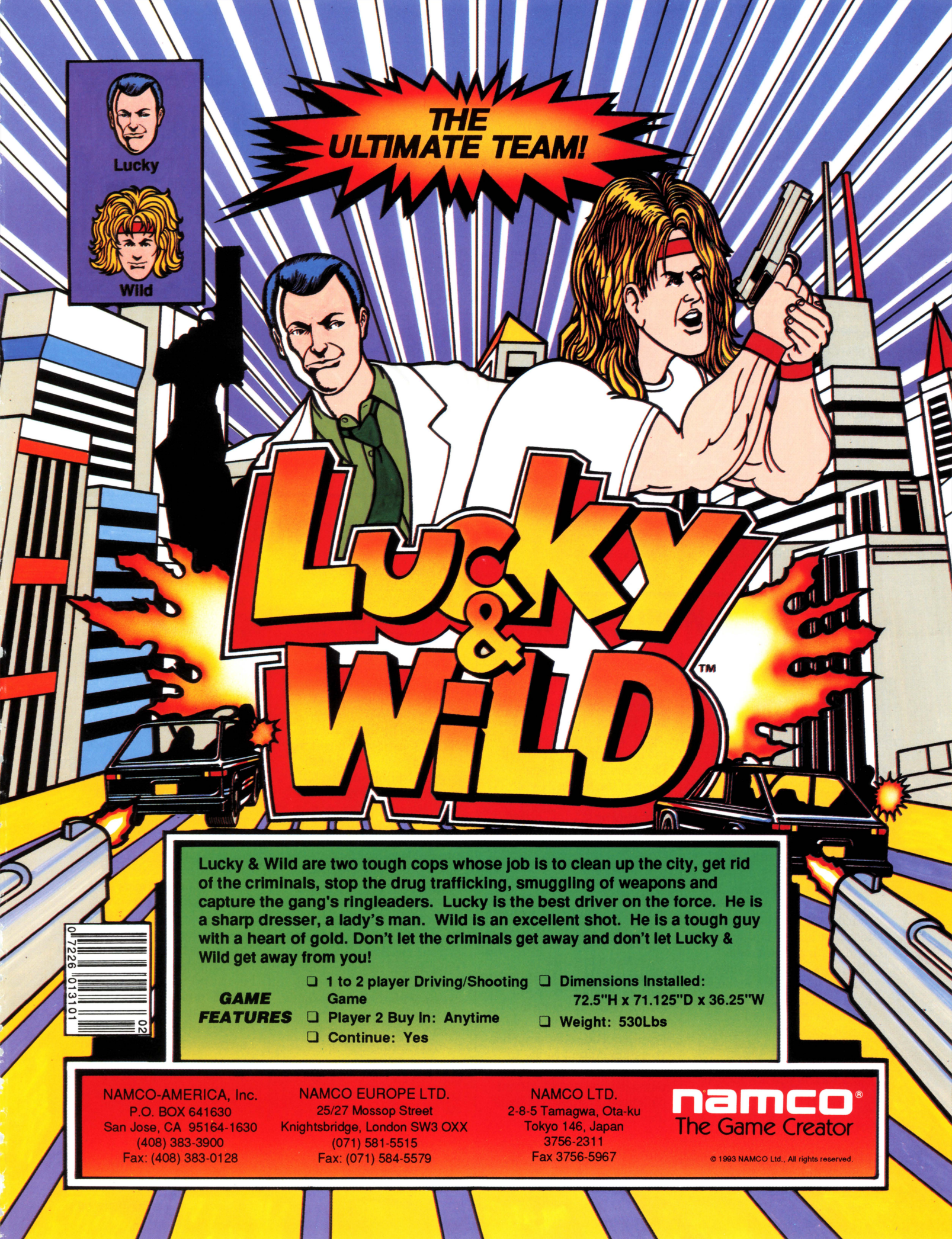


MATT TARANTELLI

With the opening of this Rochester branch, Mondial Distributing now has five outlets in the Northeast. "We're pleased to have this opportunity to familiarize upstate operators with the quality of a Mondial dealership," said MDI's Executive VP Tony Yula, "and very happy that Matt has joined to head up our staff. I know they'll do a great job."

All phones remain the same, only now the girl says "Mondial" instead of "T.O.P." And it's important to note once again that T.O.P. Parts & Service, Inc. continues to do business from the Linden Ave. building under Tarantelli ownership and with its normal crew that counts **Mike Senn, Debbie Fried** and, of course, **Jeff Tarantelli.**

Separate note: the lawsuit filed by T.O.P. Distributing against Rowe International remains very much alive. In that suit, T.O.P. has charged Rowe with breach of contract (they pulled their product line last September), collusion with another distributorship and other matters. Rowe is defending against allegations.



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MEXICO TRADE BARRIER HURTS SOME IN U.S. TRADE, COULD HELP OTHERS

One U.S. plush supplier told us that he and many of his competitors get the majority of their stock from China and have been enjoying a growth business selling this merchandise in Mexico. But a big new tariff on Chinese toys will virtually cut off those sales, said this supplier. The government of Mexico has accused China of "dumping" certain items onto the Mexican market ("dumping" means selling goods below their true cost, simply to establish a big market share and undermine — or possibly destroy — local competition). Accordingly, the Salinas administration has raised tariffs on many imported Chinese goods — everything from bicycle tires to toys and electronics. Chinese-made redemption plush is apparently classified under "toys" and is now socked with a surtax of 351% of the item's value once it crosses the border. In other words, a $1 Chinese teddy bear will now cost Mexican operators $4.51 (obviously that's U.S. value; you can work out the pesos yourself). But this cloud may have a silver lining for other U.S. tradesters. AAMA hopes to prod Mexico to adopt the same tough policies toward Korean and Taiwanese products, as a means toward shutting off the flow of illegal counterfeit videos.

ATARI BOWS *WORLD RALLY*

Atari Games is ready to "rally" with the introduction of a new driving kit, ***World Rally.*** Licensed by Gaelco (Barcelona, Spain), the game is themed around a road rally and accommodates one player or two taking turns. The kit comes complete with 360 degree steering wheel assembly and mounting pod; shifter assembly; accelerator pedal; PCB; and artwork for header, control panel and side decals. "*World Rally's* excellent driving action should be a welcome addition to both street and arcade locations alike," said product manager **Jerry Momoda.** "Earnings, price and gameplay are just what operators have been asking for." Players select one of four progressively harder rallies, each composed of three 60-second races (finishing ahead of the clock means you advance to the next race free; otherwise pay up!). A wide variety of layouts, road surfaces and driving conditions means players must adjust to asphalt, dirt, night driving, snow, etc., while maneuvering through hairpin curves, jumps, bridges, puddles, etc.

Atari recently downsized its support staff, but this move came only after 18 months of the most extensive hiring of R&D personnel and engineers in the firm's 21-year history. "We took this route to enable us to trim costs and remain as competitive as possible for the future," stated Atari marketing director **Mary Fujihara.** "It has not affected our design or manufacturing effort or our manufacturing capabilities." The company is determined to remain in a frontline vidgame R&D and manufacturing plant and to do full testing before bringing a game to market. Atari President **Hide Nakajima** has vowed to present games to distribs and operators only when it's first-class and completely ready. Concrete steps have been taken to uphold this vow, said the firm.

UPDATE ON THE PLANNED 'SEGA CHANNEL'

More details are emerging from various sources about the planned Sega Channel, a video game downloading service to be offered on Time-Warner and TCI cable TV systems. Alexander & Associates' *Interactive Update* newsletter said the channel will contain two streams of data. The first will broadcast promo material; the second will download games of up to 12 megabits in 5-7 seconds per game. However, it seems the menu (up 100 games) will automatically rotate, so players might have to wait six or seven minutes for the particular game they want to come around on the cycle. Subscription cost for The Sega Channel could run $10 to $20 per month; individual games would be free. Meantime, Time-Warner announced May 17 that it will sell 25% of its entertainment/cable TV operations to US West, a leading telco, for $2.5 billion. The two firms will cooperate to create the much-discussed "information superhighway" — including video games played interactively by any two customers in the system.

GAMBLING UPDATE

Video poker is "a very hot potato" in Massachusetts according to the *Boston Globe.* At presstime, five or six bills were in the hopper. They spanned the full range from a total ban, to wide-open Indian gaming, keno, various VLT ideas, etc. A pro-operator VLT bill is sponsored by the chairman of the House government regulations committee; but the governor still wants his bill making VLTs for racetracks only. Hearings have been held and more will run through June 10. . . .**West Virginia's** former lottery director **Butch Bryan** was indicted on several counts April 23 by a federal grand jury. Count two alleged that Bryan devised "a scheme to defraud the State of West Virginia and certain competing gaming equipment companies with the purpose of awarding and causing the award of a single-source manufacturing contract worth up to $25 million" to a particular VLT factory. Other counts alleged wrongfully-awarded advertising contracts, insider trading, and perjury. Bryan pled not guilty. West Virginia's Lottery Commission said creating a statewide VLT market is "permanently on hold" pending a State Supreme Court ruling on whether the state must own the machines or not. Contracts expire June 8 for existing state-run VLTs at one racetrack..."We're definitely still alive and swimming in **Illinois,"** said ICMOA's **Adonna Jerman.** ICMOA has backed operator-run VLTs for some time. Staffs of the governor and Chicago's mayor are finally negotiating about gaming. "They both see the benefits of statewide gaming, yet recognize it must be part of a larger package," Adonna said. "When riverboats start moving, we can move too." Trade spokesmen were well-received during a Gambling Task Force hearing in mid-May...A pro-operator VLT bill passed the House (for the second time) in **Missouri,** but stalled in the Senate prior to the May 14 deadline. Lawmakers said they wanted to see how newly-legalized riverboats perform, before they OK more gaming.

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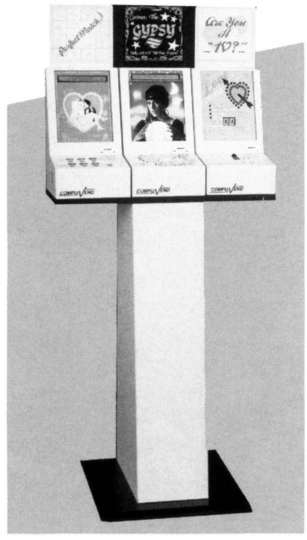

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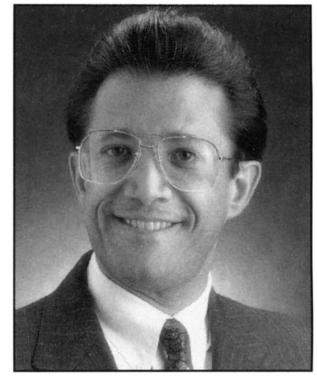
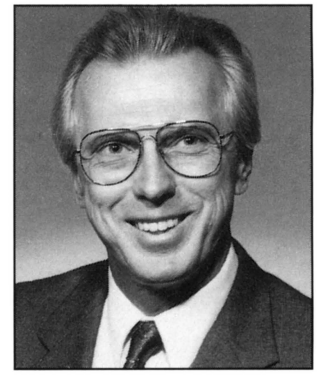
PEOPLE ON THE MOVE

Capcom USA's senior VP for consumer products, **Joe Morici,** is now wearing an additional hat. He's also senior VP of coin-op arcade products. In this dual role, Joe will work closely with coin-op VP Jeff Walker to help Capcom coordinate its coin-op and home game activities. Joe's a 12-year trade vet who joined Capcom in 1986. He's built their consumer division into a multi-million dollar empire, said the firm. His prior posts include stints at Bally Advance and Universal where he also achieved very impressive results...Veteran game engineer **John Pasierb** is the newly appointed director of engineering at American Laser Games. He'll supervise 12 in-house engineers in creating new laserdisc live-action games and new modes of interaction for ALG's products. John, who was with Bally for 14 years and was Midway's engineering VP for five, holds two patents for coin-op video graphic hardware systems (and by the way, he used to pitch for the Kansas City Royals!)...**Phil Cornick** and **Ed Kaba,** previously with Kramer Mfg., have joined Xytek Industries. This experienced design house is now becoming a fullblown manufacturer and marketer of coin-op products under its own name. *SuperStar Golf* is one such product and plenty more are coming, said Phil. Contact them at Xytek Industries, P.O. Box 518, 5033 Industrial Rd., Wall, NJ 07719. Phone is 908/919-7878; fax is 908-919-7880. An official announcement about the fate of Kramer Mfg. is expected this month.



JOE MORICI



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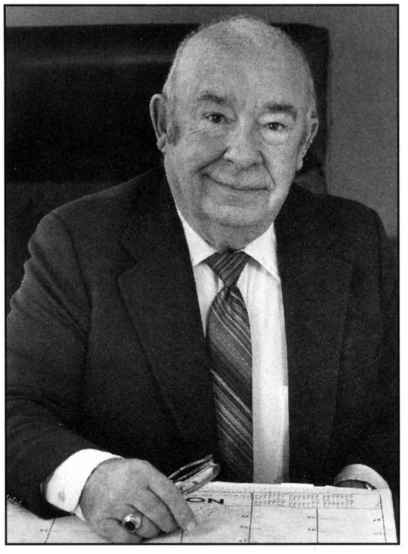
SEEBURG'S BOB BREITHER RETIRES AFTER 61 YEARS IN THE COIN MACHINE BIZ

Having made a start on his seventh decade in the coin machine business, popular Seeburg International veteran **Bob Breither** retired (with admitted reluctance) from the Chicago jukebox factory on May 1, for health reasons. Doctors had advised Bob to "take it easy" with that bad back. "I've enjoyed my association with all the operators, distributors, manufacturers, and the various trade press people throughout these years," Bob said. "I'll get restless, I'm certain, and will try something associated with the industry. I'm not saying goodbye, I'm just going to spend some time on the sidelines and enjoy myself." Of course, the Seeburg name stands tall in jukebox history with some very key "firsts" to its credit. Bob Breither has been there loyally helping



the company weather its ups & downs, management and ownership changes, technological innovations and comebacks. Seeburg GM **Jack Kapala** praised Bob for his extensive knowledge of the industry and major contributions to Seeburg's success — not only in past times but also with their recent launch of an attention-getting new economy CD model. "His help was instrumental in revitalizing Seeburg and getting the new management off on the right foot," said Jack. "We'll miss Bob and wish him all the best. I'm sure he'll still make a few calls for us!"

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AMOA NEWS: TAX SEMINAR DATE PLUS BOARD NOMINATIONS

AMOA's seminar on income tax forecasting for video game depreciation is scheduled for **July 23** at AMOA headquarters in Chicago. Our previous issue listed a date which was off by one day. Call AMOA for more information at 800/YES-AMOA...

AMOA
Amusement & Music Operators Association

AMOA will select 10 new members for its board of directors during the fall Expo in California. Candidates must be either an operator or distributor, as well as a member in good standing of AMOA. They must submit an application endorsed with signatures of five other members. Newcomers are encouraged to try out for a spot on the team. For more info, contact AMOA's **Kim Rundle** at the above phone number.

MEXPO LOOMS LARGE: JULY 21-22

AAMA's fourth annual Latin American Amusement, Music & Games Expo will be their largest yet, judging by early booth sales which met last year's total some time back. "It's destined to be our largest show ever," said AAMA's foreign business development committee chief **Mark Struhs.** The event takes place Wednesday and Thursday, July 21-22, with the exhibit floor at the Exhibimex facility in Mexico City open from 3-9 PM both days. A full program of Spanish language seminars will take place at the nearby Maria Isabella Sheraton, including all new technical seminars by *RePlay* columnist and service school whiz **Randy Fromm.** The 1993 "Mexpo" will feature exhibits by 90 top factories and suppliers, and is expected to draw some 2,500 visitors.

"This expo has become the premier vehicle and most prestigious showing of our industry's products in Mexico," asserted 1992-3 AAMA prexy **Bill Rickett.** "It's our annual opportunity to develop business opportunities in Mexico and solidify business relationships in the Mexican marketplace." Admission is $15 (U.S.) and includes free bus service from the hotel to the exhibit hall. Invited guests will find the Wednesday night reception is an enjoyable social highlight, good both for networking, learning and letting AAMA members say thanks to their Mexican customers. No advance registration is required. On site show registration opens at the exhibit hall at 9 AM July 20. Seminar registration opens at 12 Noon July 19 at the Sheraton. For more information, contact show organizers William T. Glasgow, Inc. in Chicago at 708/333-9292. Fax is 708-333-4086.

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Top of the News

THE WHITE HOUSE

MAY 10, 1993

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THE CLINTON ECONOMIC PROGRAM COULD STILL FLY

After a cold, soggy April, spring has finally come to Washington. But even the riot of colorful cherry blossoms, tulips, and azaleas isn't enough to cut the gloom slowly seeping through the capital. The economy is showing renewed signs of sluggishness. Congressional gridlock, proclaimed dead a few weeks ago, is back. And President Clinton is finding his political judgment questioned by everyone from Capitol Hill Republicans to gadfly Ross Perot to his own budget director.

Indeed, Clinton may be getting vertigo from his downward spiral. His tax stimulus program—an investment tax credit and a targeted capital-gains cut—appear doomed. And his public support, eroded by unpopular stands on homosexuals in the military and a propensity to break campaign promises, has plummeted to a record low for a fledgling President. Some 57% of voters agree that "Bill Clinton is trying to do too much at once, and has lost his focus on issues that are most important for him to deal with," one recent poll says. No wonder the normally ebullient Clinton was reduced at an Apr. 23 press conference to wondering: "What could I have done differently to make it come out differently?"

Time for an est seminar and a long soak in the White House hot tub? Not yet. True, Clinton is licking his wounds from the loss of the Administration's $16 billion "emergency" spending package, killed in the Senate by a GOP filibuster. But the fight over the heart of his economic program—$500 billion in deficit reduction, plus new spending and tax breaks to promote investment and infrastructure—is just beginning. And the President stands a good chance of winning approval for much of his program.

NO FILIBUSTERS. Business executives, in particular, shed few tears for the stimulus package. Bennett King, chairman of Albuquerque's Aztech International Ltd., a maker of industrial cooling systems, was glad to see it die. "All we're doing is adding to the deficit," he says. But Clinton's drift is causing growing anxiety. "The question now is whether he has the real leadership to make something happen," says John V. Roach, CEO of Tandy Corp.

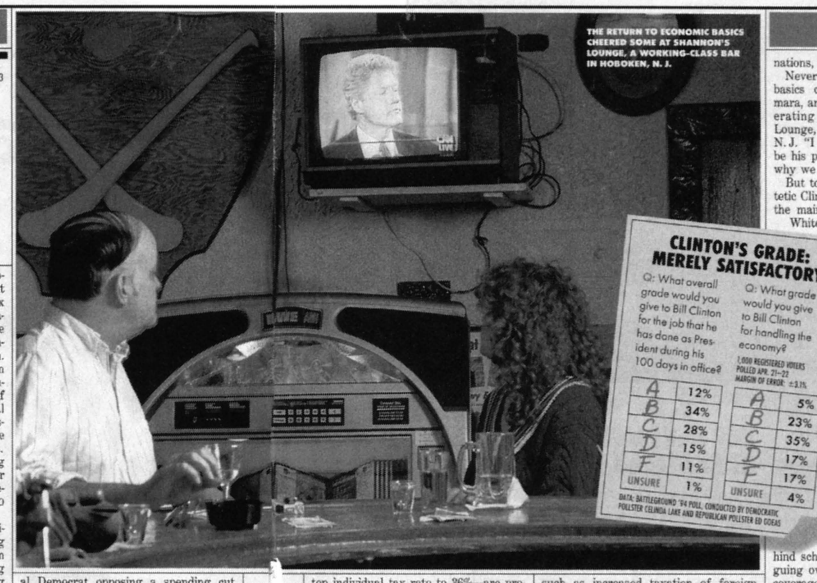
The President will have the opportunity to show his stripes during the coming budget debate. He faces stiff bipartisan opposition on many provisions, including the ITC. The credit "doesn't do anything for the deficit, and it makes the economy more inefficient," grouses Senator Bill Bradley (D-N.J.), who would rather pare back a proposed two-percentage-point increase in the corporate tax rate.

Unlike his ill-fated stimulus plan, Clinton's budget proposal will be considered under parliamentary rules that rig the game in his favor. No filibusters are allowed. And the final budget totals must match deficit targets approved by Congress in March. That means any Republican fighting a tax increase or liberal Democrat opposing a spending cut must offer an alternative to keep the deficit from growing. "There's no room for a filibuster," says Rahm Emanuel, political affairs director at the White House. "We can even afford to lose a few Democrats."

That will help keep the program more or less intact. "In broad outlines, it will be the President's package, but there will be some important peripheral changes," says C. Clinton Stretch, tax-legislation director at Deloitte & Touche. The biggest items—such as boosting the top individual tax rate to 36%—are protected, because big revenue-raising substitutes are tough to come by.

KILLING FIELD. The key arena in the budget brawl will be the Senate Finance Committee, which controls entitlements, health care, and taxes. Nearly 80% of the proposed deficit trims must pass through the committee, where Democrats enjoy only an 11-9 margin. Republicans will embarrass the Democrats by uniting against higher taxes on Social Security benefits. And business lobbyists will push to kill lesser provisions, such as increased taxation of foreign subsidiaries of U. S. companies.

Putting on a game face, many White House officials vow to redouble their efforts to pass their main budget package. "What we're worried about is protecting as many of the President's priorities as we can," says White House Communications Director George Stephanopoulos. "And we're going to fight for every bit of the President's program we can get through this process." But the White House will most likely settle for some summer jobs, childhood vacci-



PHOTO/BLACK STAR, BOBBY BOSHMAN

CHALLENGES

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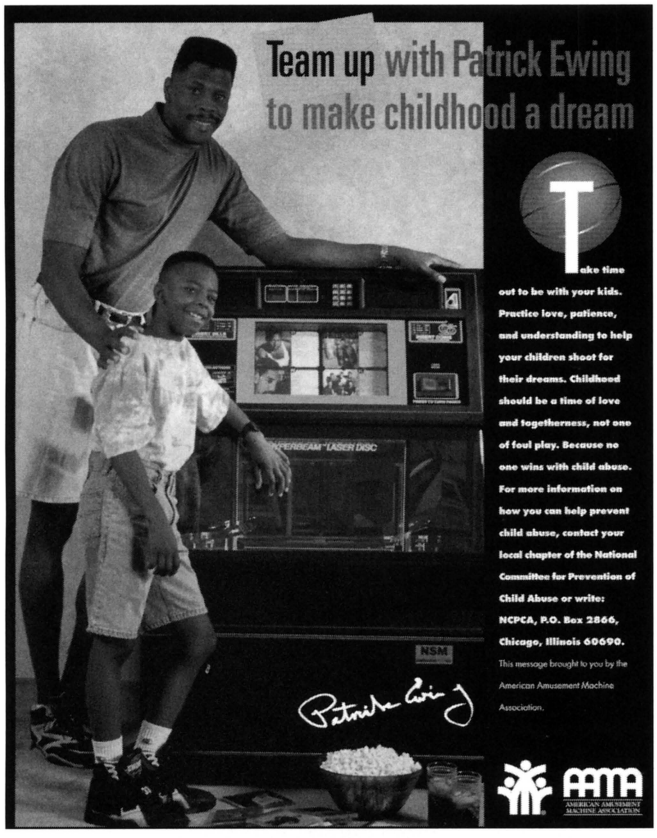
LEARNED OPS SHINE UP THEIR BIZ KNOW-HOW

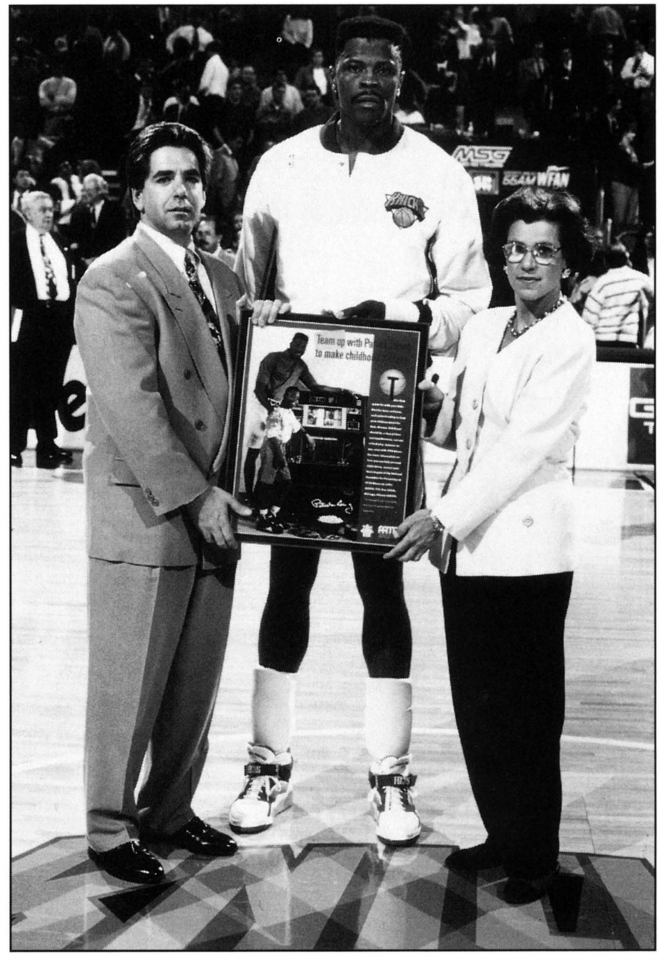
AMOA's Notre Dame alumni group pulled some 28 members to Atlanta in mid-April for a successful two-day seminar on the finer points of customer service. Seen here are the operator "students" (along with the program supervisor, Notre Dame's **Dr. Jerry Sequin**). These ops are among the 130 who, over the decade, have completed a 36-month AMOA continuing education program at Notre Dame's campus in Indiana. In Atlanta, the 28 alums heard a presentation from a world-class training & development expert (a "rousing success" said AMOA Secretary & Education Chairman **Randy Chilton**); and they worked on case studies. The alums also played a golf tourney (sponsored by Greater Southern Distributing). Randy Chilton info's that future alumni sessions are in the works to cover other issues. More information on the Notre Dame program is available from Randy at Chilton Vending (316/262-3538).

ROWE JUKE-BOXES SHOW UP FRONT AND CENTER IN *BIZ WEEK* SPREAD

When *Business Week* decided to shoot an illustration of an all-American tavern for its May 10 cover story, they chose a "working class bar" in Hoboken, N.J. with a Rowe *LaserStar CD* jukebox proudly sitting front and center in the photo. The juke was prominently featured in a two-page spread. Some folks got the idea *Business Week's* story was really about President Clinton's back-to-basics economics program, but we know better. Rowe Music VP **Joel Friedman** happily reports that jukebox sales are up, up, up. Now if only President Clinton could say the same for the U.S. economy.



B-BALL STAR PATRICK EWING BOOSTS AAMA CHARITY



New York Knicks pro basketball superstar **Patrick Ewing** and his son are the "featured players" on AAMA's 1993 anti-child abuse poster. The U.S. factory-dealer association says this campaign — and positive publicity for our industry — should get a considerable extra boost this year from Golin/Harris, a top PR firm. Golin/Harris was recently retained by AAMA as a first step in launching a major new coin-op image-building program. The posters are created by AAMA on behalf of the National Committee for the Prevention of Child Abuse. They're being distributed nationwide to schools, libraries, youth organizations, etc. and AAMA also hopes its new PR firm can get some posters printed (for free) in major consumer magazines as well.

Ewing is seen here receiving a "thank-you plaque" during a Knicks game halftime from AAMA's VP **Tony Yula** and NCPCA's **Jackie Leo.** Limited copies of the poster are available from AAMA.

NSM NOTES SUPER SALES OF *PERFORMER CLASSIC*

NSM America says operators are ordering so many of its economy-model *Performer-Classic CD* jukeboxes (seen here with Mktg.VP **John Margold)** that sales are "reaching levels of our full-sized Performer-Grand." And in fact, NSM prexy **Rus Strahan** has decided to honor all of his U.S. distributors with "outstanding achievement" awards because the vast majority exceeded sales quotas in 1992. NSM's new U.S.-based manufacturing was supposed to reduce production costs and "replace" German factory deliveries. Instead, U.S. production is "supplementing" German production as the firm remains back-ordered. NSM continues to stress that current models are "ready and able" to accept new technology, which Rus himself says may be coming sooner than many believe. As for this year, "Our 1993 sales will make last year's record growth look dismal!" smiled John Margold.

KONAMI USA'S NEW NAME

Konami's U.S. subsid changed its name to **Konami (America), Inc.** as of April 1. They're still at the same site in Buffalo Grove, Ill. with the same phones. Konami America prexy **Susumo Sakamoto** said the name change will help identify the firm's various subsids according to geographic region.

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On Your Mark...

by MARCUS WEBB

Australian trade publisher Jack Rodios has penned a compelling and thoughtful essay on the subject of video game violence. It's printed in this issue. Via fax, Jack and I also kicked around some related ideas and he made some very keen observations.

While applauding operators who make a personal decision to avoid violent games, Jack also said: "I don't really believe the onus [of using or not using violent games] can be put onto operators or distributors either. The nature of this industry is such that if the 'good' guys were to ban violent games, they would only be giving a hell of an advantage to the 'bad' guys. While arcades can probably get away with it, the guys on the street would have immense problems."

How true. In fact, the same concept applies to many other facets of machine operating. The "bad" guys almost seem empowered, via competitive pressure, to force the "good" guys to adopt business practices they would really rather avoid. Such as: location jumping. Dropping play prices. Unfavorable location splits. Over-supplying mediocre locations. Running gray area machines. And even, in some countries, running illegal copies.

Operators aren't the only ones with their hands dirty in the "he made me do it" department. To some extent, a similar dynamic is at work on the factory level. In coin-op as in Hollywood, we hear "They're doing it (offering violent entertainment), so we have to." This defense is usually followed by: "If the public didn't want it, it wouldn't make money." On a purely commercial basis, such arguments are unassailable. As they say in Hollywood, the bottom line is...the bottom line. Meaning: finances drive all creative decisions.

Jack Rodios' fax went on to express hope that if enough tradesters voice unhappiness with violent themes, we may just move the "line" of acceptable violence over a tad more in the direction that most moms and dads would be comfortable with. In the past, parents have certainly exerted pressure on movies, TV, rock albums and comicbooks. But they probably succeeded only because media empires know bottom-line financial pressure is ultimately in the hands of parents. The profit motive enforced morality.

I don't have an answer to our "Gresham's Law" problem (the bad drives out the good), except to note that the biggest winners in any industry usually offer real excellence. This allows them to charge higher prices than their competitors, and get their customers to pay for it. That's why some folks drive Mercedes and Cadillacs, instead of Yugos and Hyundais.

As for vidgame violence, consider this: the world's biggest, richest entertainment companies (Disney, Nintendo, Sega) enjoy their greatest successes with non-violent family fare like Mickey Mouse, Super Mario Bros., and Sonic the Hedgehog. Can coin-op do likewise not just in arcades, but on the street? Even if you're a "strictly bottom line" guy, it's a question worth pondering.

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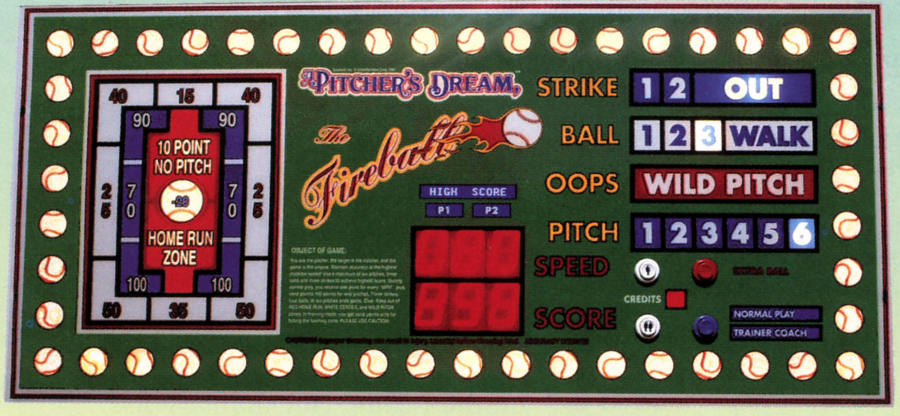

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TEAMWORK... AND UNSOLVED MYSTERIES

AMOA & AAMA stage successful "unity event" in Washington, D.C. behind the scenes, future is cloudy for $1 coins & telco issues

How successful was the 1993 AMOA-AAMA lobbing event in Washington, D.C.? That depends on what it was supposed to accomplish. As a PR event (selling our industry to Congress) and as a unity event (promoting goodwill between AMOA and AAMA), the May 16-18 conference was a smash.

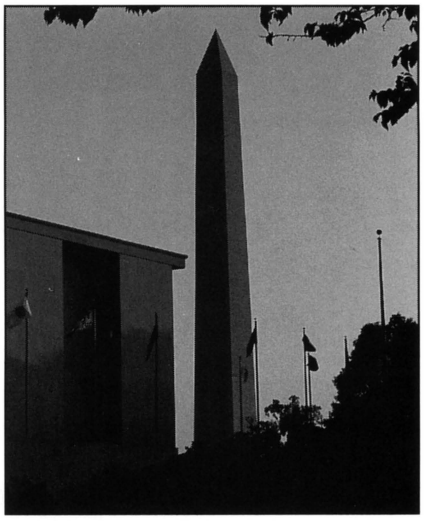
But coming to grips with legislative issues was another matter. The fate of dollar coins remains a mystery, despite the trade's general hopefulness that this legislation will pass. Privately, one savvy factory chief questioned whether debit cards may soon overtake coins and bills anyway.

Telecommunications, once a sizzling Washington issue (for AMOA at least), totally vanished from the industry's lobbying "map"...left behind in the mad rush of real-world developments in business and technology. Some tradesters even wondered if technological changes happening around the globe may be so important, so fundamental, that they could almost make dollar coins and telco regulation (i.e., Washington itself) nearly irrelevant to our industry.

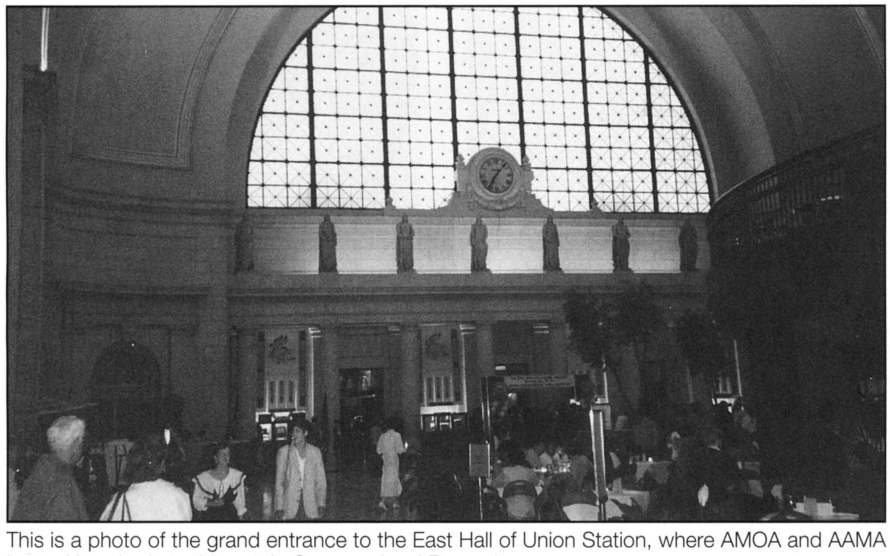
In all, this year's D.C. event was a puzzling combination of slick lobbying and pageantry on the outside, masking a spinning compass-needle on the inside. Our industry has learned to communicate with the nation's lawmakers, which is good. But coin-op's internal compass hasn't yet found the True North which points the way for our industry's future.

At top: Panoramic view of Washington, D.C. from the U.S. Marines' Iwo Jima Memorial in Arlington, Va. AMOA & AAMA raised the "flag" of $1 coins this year.

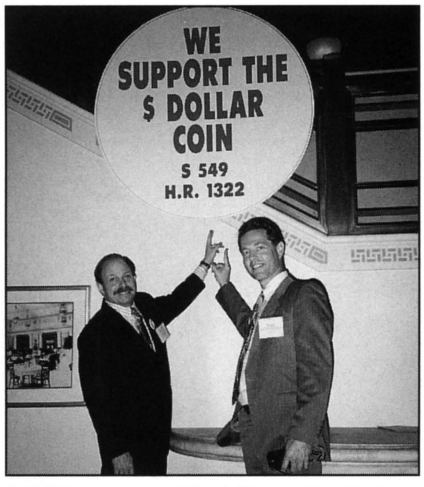
The White House hasn't given a clear signal on dollar coins yet. Some in-the-know tradesters say President Clinton's Treasury Dept. may take a more favorable stand than Bush's did.



The Washington Monument is a permanent landmark in the capital, and some tradesters are worried that the Washington dollar bill may achieve similar status in currency.



This is a photo of the grand entrance to the East Hall of Union Station, where AMOA and AAMA hosted hundreds to this year's Congressional Reception.



AAMA's new president Steve Koenigsberg joins standardization maven, operator Frank Seninsky, in pointing to a symbol of coin-op's favorite legislation.

PAGEANTRY & UNITY

The 1993 government affairs conference probably scored its greatest success as a "unity event" between the trade's two national associations. AMOA and AAMA members stayed in one hotel. They lobbied for one issue (dollar coins). They even partied together in one setting (the ever-popular FBI Academy cookout). "There were no hidden agendas, no personal animosities, no axes to grind," smiled AAMA VP Rus Strahan. "The two associations worked together beautifully. Hats off to the staffs of both AMOA and AAMA for this accomplishment."

As a positive PR event and reminder to Congress of our industry's

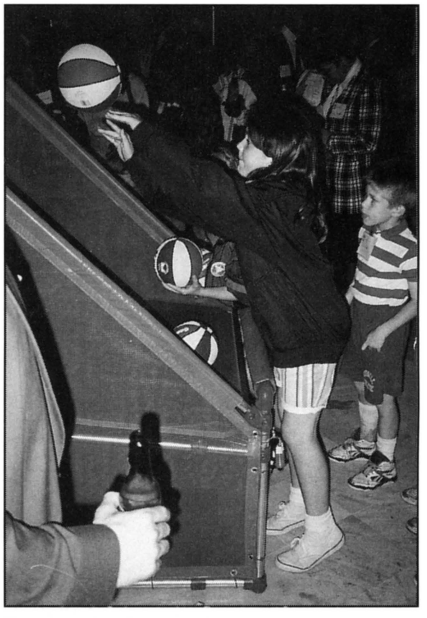
From left, AMOA President Craig Johnson, operator Bill Stone, and AAMA Vice President Rus Strahan. All three are heavily involved in telecommunications issues.

AMOA Gov't. Affairs chair Wally Bohrer, left, deep in conversation with Coin Coalition chief Jim Benfield at right. That's Arachnid's Gene Harlan in the center (Gene's standardization subcommittee worked on modem protocol during the D.C. event).

Rep. Austin Murphy of Pennsylvania with two Keystone State operators: Louis Manolis and Sharon Harris.

Rep. David Skaggs (D.-Colo.) enjoys a game of pinball at the Congressional Reception during the D.C. event.

NSM America prexy Rus Strahan with Jason Isaak, aide to Rep. Koble who is a key sponsor of the dollar coin.



Dozens of children enjoyed the games at the Congressional Reception. Members of Congress love the AMOA-AAMA party because it's one of the few lobbying events aimed at the whole family.

fun-loving nature, the event was also a success. The trade drew several hundred people to its traditional Congressional Reception, including lots of kids, lots of staffers, and lots of family members of congressmen and senators. About a dozen congressmen and two senators also attended, according to the industry's count — par for the course at these affairs. Visitors chatted with trade members, played the games, listened to jukebox music, and enjoyed plentiful food and drink.

All this took place in a handsome banquet hall at Union Station, just a few blocks from the U.S. Capitol Building. For the first time, a TV camera crew from C-SPAN covered the affair (C-SPAN is the official TV network of the U.S. Congress). Anybody who visited the party or saw it on TV would have to come away with a favorable impression of coin-op. Washington, D.C. also provided the setting for AMOA and AAMA leaders to meet formally and informally (the manufacturer-distributor association elected its new officers, among other things). So in all these ways, the 1993 government affairs conference was a useful event.

But behind the unity and pageantry, coin-op seemed to have a hard time getting a grip on the key issues themselves: dollar coins and telecommunications. The first issue seems bogged down in "the politics of inertia," while the second is racing faster than snail-paced Washington can react.

WHY HASN'T THE DOLLAR COIN PASSED?

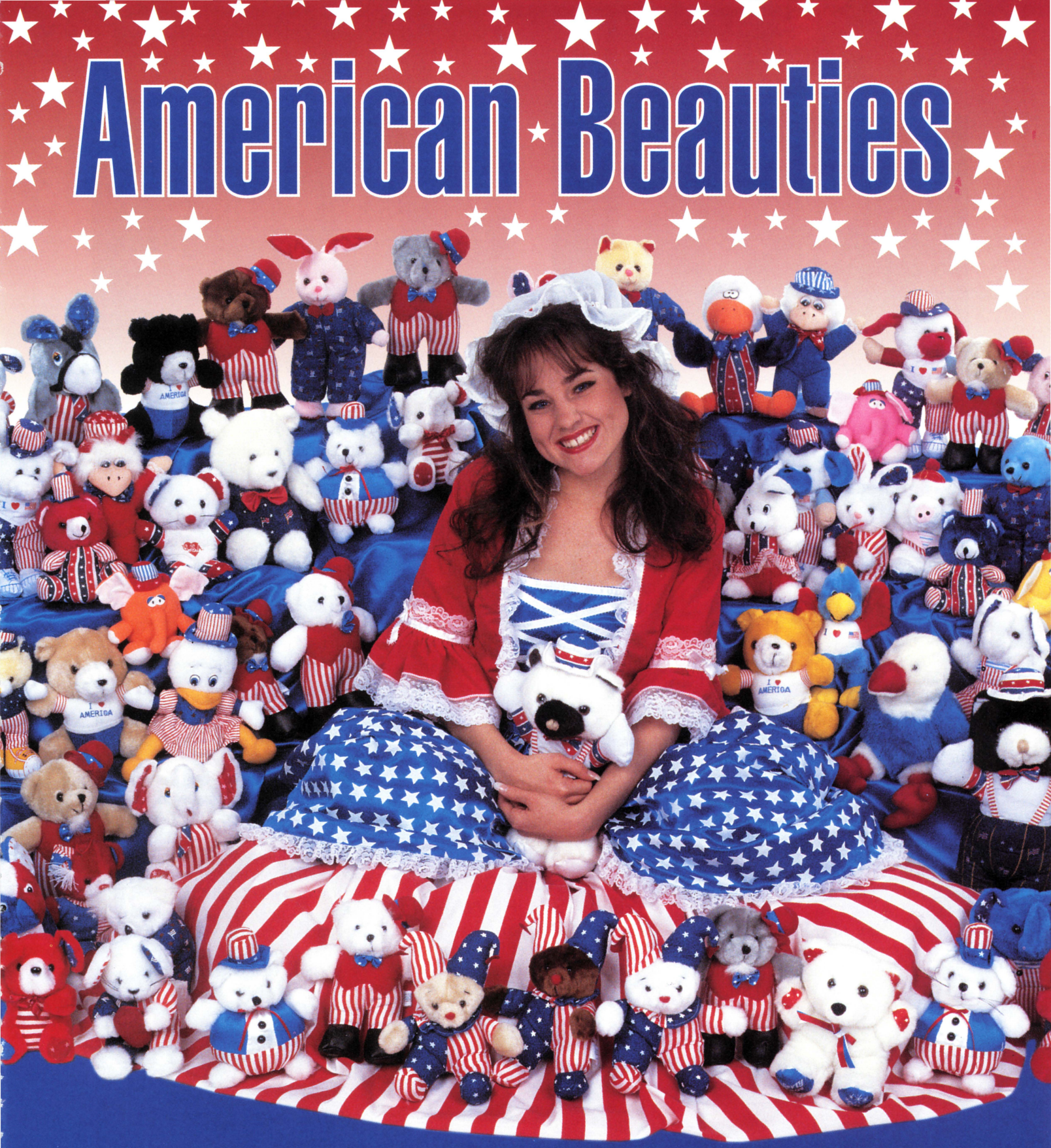
"Gee, if the dollar coin has so many strong points, and no organized opposition...and, if you've been working on it for five or six years...why hasn't it passed yet?"

Senator Diane Feinstein posed this innocent but sensible question during coin-op's "day on Capitol Hill" (Tuesday, May 18). It's a very good question. Indeed, the senator's question hangs over the entire future of the dollar coin.

"Inertia," has been the stock answer given in the past by Jim Benfield, leader of the Coin Coalition (AMOA and AAMA both belong). "Dollar coins make excellent sense when you take time to study the issue," Benfield likes to say. "But there's simply no overriding reason which makes them appear vitally necessary. And there's a natural tendency to leave things alone if you don't perceive there's a problem."

This year, outgoing AAMA presi-

American Beauties



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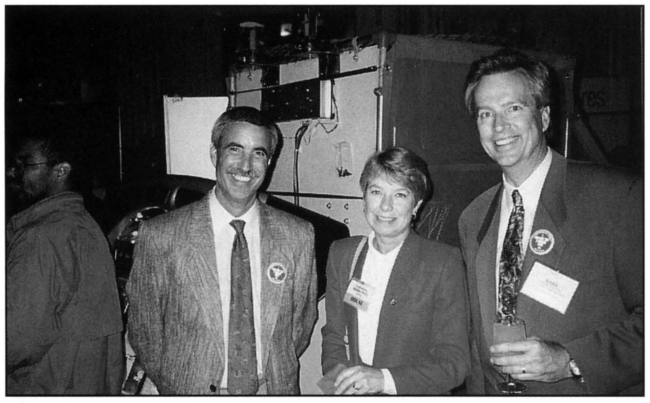
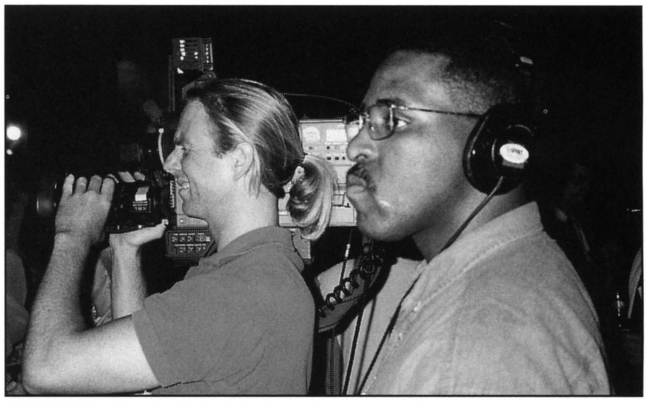


Ohio Representative Deborah Pryce (center) with AMOA's Bill Beckham and AAMA's Mark Struhs.



C-SPAN, the official TV network of the U.S. Congress, sent a camera crew to cover the AMOA-AAMA Reception.

dent Bill Rickett had a more sharply-phrased answer to Sen. Feinstein's question. "Dollar coins have not passed yet because of a lack of political leadership in Washington," Rickett declared. Speaking to newsmen in the Longworth Building on Capitol Hill, the Dynamo Corp. CEO said: "Dollar coins can save hundreds of millions each year for the government. They can save that much again for private industry, every single year. But some members of Congress have told us flat-out they don't care about savings."

Rickett, like most tradesters who visited the Nation's Capitol, is among the believers who say (1) we must have a dollar coin, and (2) we will get it. These optimists are in the majority. This year, with a new Administration and a new Congress, many tradesters trooped to Capitol Hill with renewed optimism. "1993 is our year," they predicted. "Dollar coins are going to pass."

After a day of lobbying, most tradesters remained confident of eventual passage. "Momentum from last year has definitely carried over to the 1993 session," said AMOA Government Affairs chairman Wally Bohrer. "We feel we have a very good base of Congressional knowledge and support from which to pass this legislation."

Adding glitz and professionalism to this year's lobbying effort, AMOA produced an outstanding informational VHS video tape, explaining why dollar coins made sense. Trade members passed out copies of the tape to senators and representatives during their visits. One congressman (Rep. Austin Murphy, D-Penn.) watched the tape on the spot as soon as he received it from operators Sharon Harris and Louis Manolis. As soon as the tape ended, the congressman announced the tape had changed his vote from a "no" to a "yes" on the industry's favorite legislation.

CONGRESS REMAINS LUKEWARM

Yet not every coin-op person enjoyed such a positive reception. Some tradesters admitted Congress is still lukewarm about dollar coins. "My congressman said we've got to soften the language about getting rid of the dollar bill," said several coin-op folks. "They said we have to leave the ultimate choice up to the American people." That's a bad sign. Disastrous experience with the Susan B. Anthony has shown that leaving a paper bill on the market guarantees failure for high-value coins.

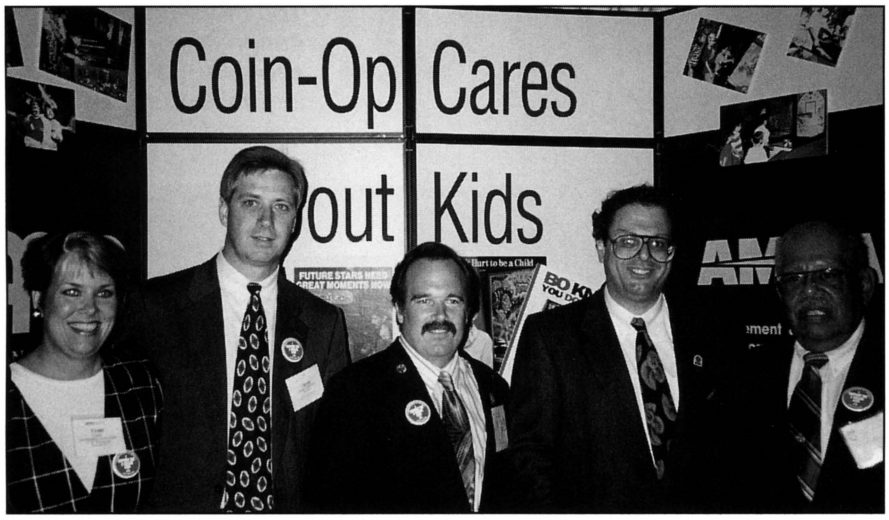
Some of the rain on coin-op's parade seemed to come from friendly sources. Sponsoring dollar coin legislation in the House are Rep. Kolbe and Rep. Torres. Two aides from their offices briefed AMOA before the operators' visits to Capitol Hill, but their words were not exactly a Knute Rockne halftime pep talk.

"Most of Congress knows nothing about dollar coins," said one staffer, implying the trade would virtually have to start over from scratch. "Joe Kennedy, the new chairman of the House coinage subcommittee, is your biggest obstacle," said the other aide. "He won't push dollar coins until he gets the nod from the White House."

Other tradesters had different theories about Rep. Kennedy's seeming reluctance to back dollar coins. "He wants to be a hero; he's looking for a

Colorado people! That's operator Norm Pozner at left with Rep. Skaggs and son, flanked by distributor Rich Babich at right.

West Virginians! From left, AMOA's former prexy Leoma Ballard, Rep. Nick Joe Rahall, new AMOA VP-designate Jerry Derrick, AMOA's Ken Price, and another West Virginia operator.



From left, AMOA's Tami Norberg-Paulsen, Craig Johnson, and Alan Deutschmann with Rowe Music VP Joel Friedman and Dr. Green, chairman of the National Committee for the Prevention of Child Abuse (AAMA's favorite charity).

glamour issue — and this isn't it," said one trade member. Another speculated: "Kennedy knows public-opinion polls show dollar coins are unpopular with most average citizens at first. He sees no payoff for himself in fighting that trend."

In private, at least a handful of tradesters were outright pessimistic about dollar coins. "My congressman looked at the list of organizations supporting dollar coins and said, 'You people from the coin machine industry are the only ones who actually come to Washington and talk to us about this; the rest are just on your letterhead.'" Another tradester said his congressman glanced over the list of avowed House and Senate supporters, then commented: "A lot of these commitments don't mean anything. It doesn't cost members of Congress anything to say we 'support' dollar coins, because it may never come up for a vote."

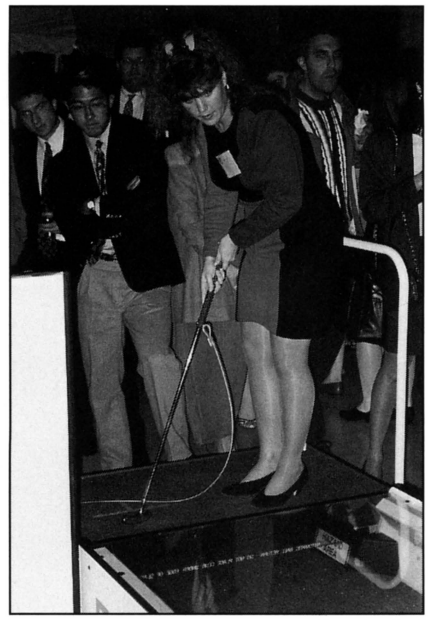
Clearly, evaluations of dollar coins' strength in Congress were quite mixed during the Washington visit. So exactly where do dollar coins stand in Congress right now? The best assessment may have come from one of the trade's leaders with the most Washington experience. As the coin-op Congressional Reception wound down, this person smiled and said: "It's too early to tell."

TELECOMMUNICATIONS: THE SILENT ISSUE

The "silent issue" hanging over this year's industry conference in Washington, D.C. was telecommunications. No seminar or briefing session addressed it. No position paper or lobbying visit dealt with it. And, truth be told, no major regulatory bill is hanging in the balance just yet (Congress is preoccupied with budget matters, as usual at this time of year).

AAMA's new Associate Director Elaine Kite with AAMCF prexy Ray Galante.

But most tradesters in Washington were well aware of video game "downloading" plans by IBM, Time-Warner, TCI, Sega, Nintendo and many other large and powerful corporations. If not, all they had to do was pick up the *New York Times* or the *Washington Post.* Front-page stories in both papers reported Time-Warner's new partnership with telco US West. Among the results of this partnership: video games will be downloaded to homes and played interactively by customers in remote sites.



Congressional staffers had a great time playing the games and enjoying the hospitality at this year's legislative reception.

"If our industry doesn't find a way to get up to speed on telecommunications, and quickly, then it may not matter whether we get dollar coins," one leading operator said. "Billing the player will be handled by debit cards anyway," predicted a leading manufacturer. Telecommunications was "officially" addressed by the trade in a Washington, D.C. only once. This was a meeting of the AMOA-AAMA Standardization Committee, led by Rus Strahan, Frank Seninsky, Ed Tolisano and Gene Harlan (see the "Frank Talk" column, elsewhere in this issue, for more information about this meeting).

This year's Washington conference underscored the fact that coin-op is hurtling toward several crossroads at once: dollar coins, debit cards and customer billing...telecommunications and networking...global markets and the U.S. market chain...association leadership and relationships...and more. Coin-op's 1993 visit to Congress showed that our industry clearly understands the value of staying in touch with political leaders. But the conference also suggested coin-op's future course will ultimately be charted by business people in their offices and factories back in Heartland USA — not by lawmakers in the marble palaces of Washington, D.C. ◆

Operator Opinions

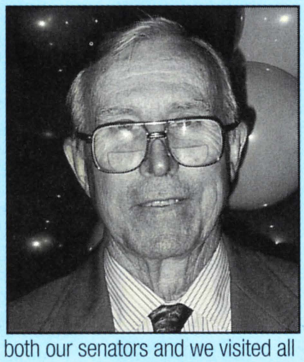
Q: *You met with your congressmen and senators in Washington, D.C. today. How did it go?*

LOUIS MANOLIOS
P-N-L Vending
Archbald, Pennsylvania

Together with some fellow Pennsylvania operators, I saw four congressmen today and really enjoyed it. This was my first year on Capitol Hill and it was quite different from our state association's legislative reception. You get a very different feeling when you actually visit the lawmakers here in Washington, D.C. where the national government is conducted. They asked, "What can we do to help you?" We found the reception to dollar coins was very positive, especially from Representative Murphy. He viewed AMOA's videotape and came to the coin-op Congressional Reception just to tell us how impressed he was. He said, "I was against the dollar coin before, but your tape made sense. I've changed my mind and will now support dollar coins." America is running behind the rest of the industrial democracies when it comes to issuing a high-denomination coin, and we've got to catch up. When I get back home I will urge my fellow operators to view the AMOA videotape, talk to their congressmen, and visit Washington D.C. next year.

JIM REEVES
Jim Ill Amusement
Whiteville, North Carolina

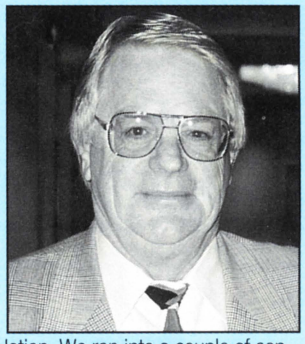
We had about six AMOA members from North Carolina here. We saw



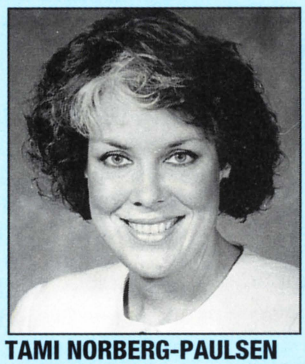
both our senators and we visited all but three of the North Carolina members of the House of Representatives. We gave every one of them a copy of the dollar coin videotape. The conversation was almost all positive; even the ones who didn't commit to vote for dollar coins were very receptive. Chances for dollar coins are a lot better this year, than they have been in the past. I honestly think we might get it, unless somebody with a lot of power kicks up his heels. There is still a lot of opposition from the home folks who say, "Why do you want to do away with the dollar bill?" They don't understand the situation. It's our job to go back home and try to communicate through our local papers and clear that up. In our town, I feel we've done a pretty good job. The editor of the local newspaper has worked with us and printed two articles explaining things, so that even in the backwoods they understand why we need it.

DON HESCH
A&H Entertainers
Rolling Meadows, Illinois

We had four or five operators and many manufacturers from Illinois, so our state was strongly represented. We visited five offices on Capitol Hill and saw three members of Congress and two aides. Most of them were people we'd spoken to before, but we also ran into a new representative. We may have gotten him to co-sponsor dollar coin legis-

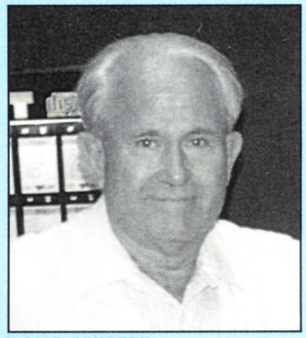


lation. We ran into a couple of senators in the hallway, stopped them and had a good time talking to them. AMOA's videotape on dollar coins is an excellent lobbying tool, in my opinion. We left a copy with each office we visited. We urged the congressional aides to watch it twice themselves, before presenting it to their bosses, so they could really be well informed regarding all the key points of why dollar coins are so vital for the U.S. economy.



TAMI NORBERG-PAULSEN
C&N Sales Co.
Mankato, Minnesota

The Minnesota operator delegation was pretty large, as usual. All the representatives and senators we visited have sponsored dollar coin legislation in the past, and they are continuing to do so now. We handed out copies of AMOA's dollar coin videotape to the staff person who covers this issue in each office. Nobody made any hard and fast predictions about whether dollar coin legislation would pass, but a couple of staff members said we should consider going back and rethinking the way we are approaching certain issues relating to our proposed currency change. For example, they felt certain provisions might get more support if the language was revised somewhat. They also advised us to concentrate on the banking and budget committees as being the likeliest ones to take the issue seriously and get it to a vote, first in committee and maybe then on the floor of the House and Senate.



DOUG MINTER
Tip Top Amusement
Carson, Nevada

Cindy Bozeman from Reno Game Sales and I formed a Nevada delegation, like we did last year. We visited with Senator Reid, Senator Bryan, Congresswoman Vucanovich, and Congressman Bilbray. We have visited all of these folks in previous times and they know us, so it's a comfortable feeling. Both senators and both representatives are supporting dollar coin legislation, so we had a good day. Senator Reid was backing the dollar coin last year and he's still with us. He told his aide to get on it. They want to change our bill just a little bit so the U.S. Treasury Department can't come back to the casinos — which are really big business in my state of Nevada, of course — and tell them they have to get rid of their coinage. That's the only concern they had.

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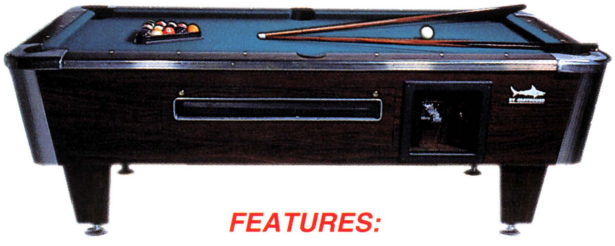

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WELCOME TO

the movie from Universal Pictures

The summer's hottest movie is "Jurassic Park," directed by Steven Spielberg. Based on Michael Crichton's best-selling novel, the film from MCA-Universal Pictures hits theaters June 11. It's expected to earn over $200 million in box office receipts and maybe that much more in sales of licensed merchandise.

Often it seems coin-op adaptations of hit themes arrive months or even a full year after a fad has passed its peak. Not this time. The gorgeous licensed pinball version of *Jurassic Park* is already cranking off the assembly line at Data East Pinball in Illinois. Shipments began to Europe in mid-May, and U.S. distributors began getting their initial allotments June 1, said Data East USA coin-op VP Paul Jacobs. The firm tested an early unit in a downtown Chicago site and reported great success with earnings.

Data East Pinball debuted the machine to U.S. distributors May 15 in the Smithsonian Museum's Dinosaur Hall in Washington, D.C. Amid a backdrop of Tyrannosaurus Rex and Triceretops skeletons millions of years old, the flashy and exciting pinball drew admiration from industry members, trade press and even the Smithsonian's security guards (who couldn't keep their hands off the game during pre-party setup).

"A pinball adventure 65 million years in the making," is how Data East plugs the flipper. The playfield is laid out to represent the "park" itself (an island where scientists have cloned dinosaurs using ancient DNA samples). Gameplay offers "11 different mini-games" for players to explore. The most obvious and exciting playfield feature is a plastic dinosaur

JURASSIC PARK

is now a game from Data East Pinball

head in the upper lefthand corner. Putting the pinball in a hole next to this feature causes the dino head to bend forward and "eat" the pinball, which shoots out elsewhere on the playfield moments later.

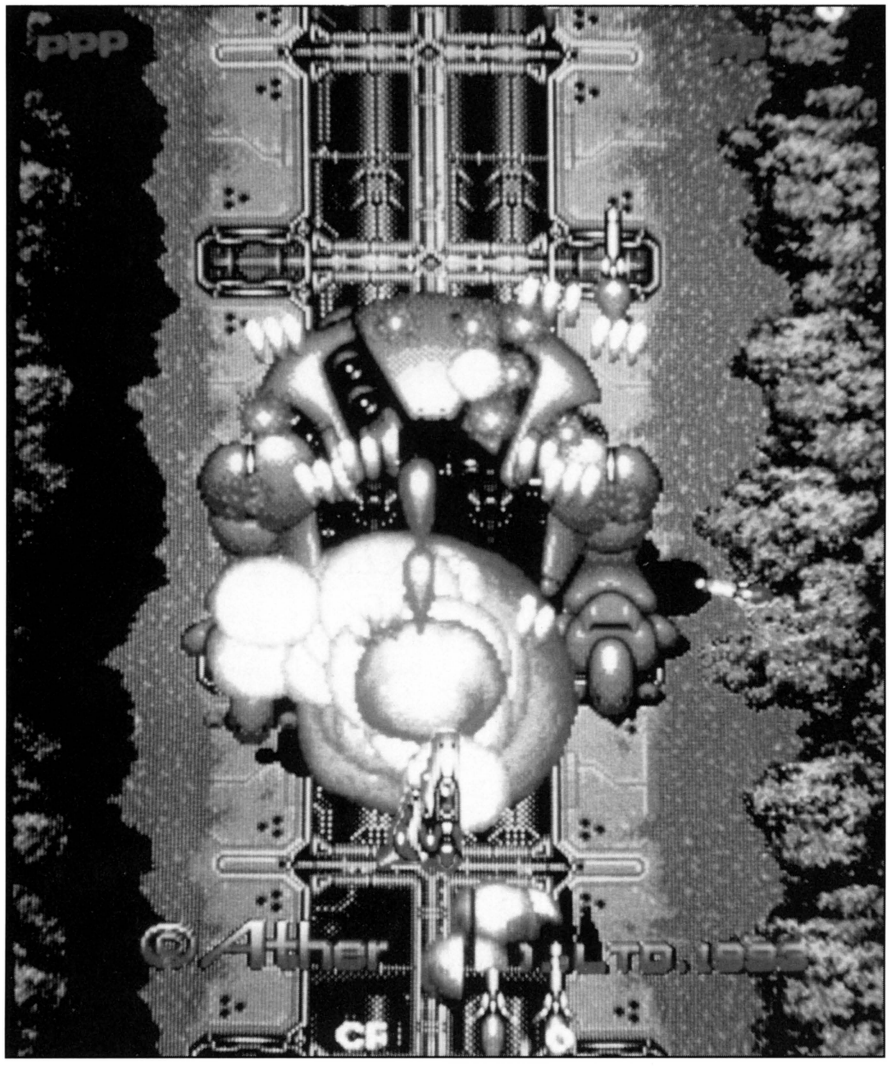
The game begins when players grip the Tazer Stun Gun pistol, whose trigger acts as the plunger for your opening shot. Six targets across the playfield spell "chaos" (the novel explains the park's breakdown as the inevitable consequence of "chaos theory"). Activate the proper targets and you'll find yourself in "chaos mode" where six pinballs careen around the playfield simultaneously. "System breakdown" mode makes the whole machine tremble and vibrate. Dot-matrix animation features scenes, sounds and dialog in digital reproduction from the film itself.

McDonald's has agreed to do tie-in promotions with Data East during its marketing blitz for "Jurassic Park," the movie. McDonalds will feature "JP" logos on its drink cups, etc. (they may also sell or give away toys, etc., themed around the film for all we know). The fast food chain will also let operators place *Jurassic Park* pinballs in McDonald's restaurants.

"This is a fantastic opportunity to get your foot in the door of McDonald's locations in your area," said DE execs. "We will refer McDonald's owners to local distributors, who in turn can refer McDonald's to their operator customers." Operators are urged to open their jaws wide and tear into the meat of some serious pinball profits with *Jurassic Park*. For more information, contact your authorized distributor or call Data East Pinball at 708/345-7700.

BACK IN THE GAME

American Sammy is getting up to speed in coin-op again



American Sammy, the U.S. subsidiary of Sammy Ltd. in Japan, is "back in the game" of making and marketing coin-op amusement products. Right now they're highlighting two video kits which debuted at the ACME show this past spring.

Dioh began shipping in May. It's a vertical, two-player, flying-shooting game with sci-fi warfare theme. Sammy execs believe it's the first shoot-'em-up game with six buttons. If you hold down the top three buttons, you get rapid fire effect from the "ion" gun, laser gun and missile launcher. The bottom three buttons are special bomb-type weapons (atomic, mega beam and firebomb) which should be saved for confrontation with the final "boss" in each of the seven stages. Stages include a world of floating continents, a world of ancient ruins, a sea world, and various space worlds. Graphics are very good with an overhead view of a spaceship type plane moving over the different stages. Speed of the terrain varies to give players a constant challenge.

Pocket Gal, also shipping now, is a video pool game with striptease payoff. The striptease features animated art of a topless model; graphics are soft "R-rated." It's a street piece for grown-up spots like taverns, bowling alleys, etc. Players have a joystick to control the aim of the cuestick. A floating cursor on the screen helps players line up their shots. How long you press the single button, controls the strength of the shot. Two players can compete by taking turns. Choice of games includes pocket pool or 9-ball. Win several games in a row and a striptease comes up on the screen.

For the future, American Sammy says some excellent product is on the way. "We've got plenty of pots boiling away on the stove right now," said sales and marketing manager Natalie Kulig. "It's pretty exciting with so much strong equipment in the works. One of our upcoming video games looks outstanding. We'll also have some redemption product, perhaps by this fall's AMOA Expo. Keep your eye on American Sammy!"

American Sammy is located in Elk Grove Village, Ill. The phone is 708/364-9787.

At the ACME show are American Sammy's Yoshi Suzuki, Feray Duman, Natalie Kulig and Jim Miskell with their kit game *Daioh.*

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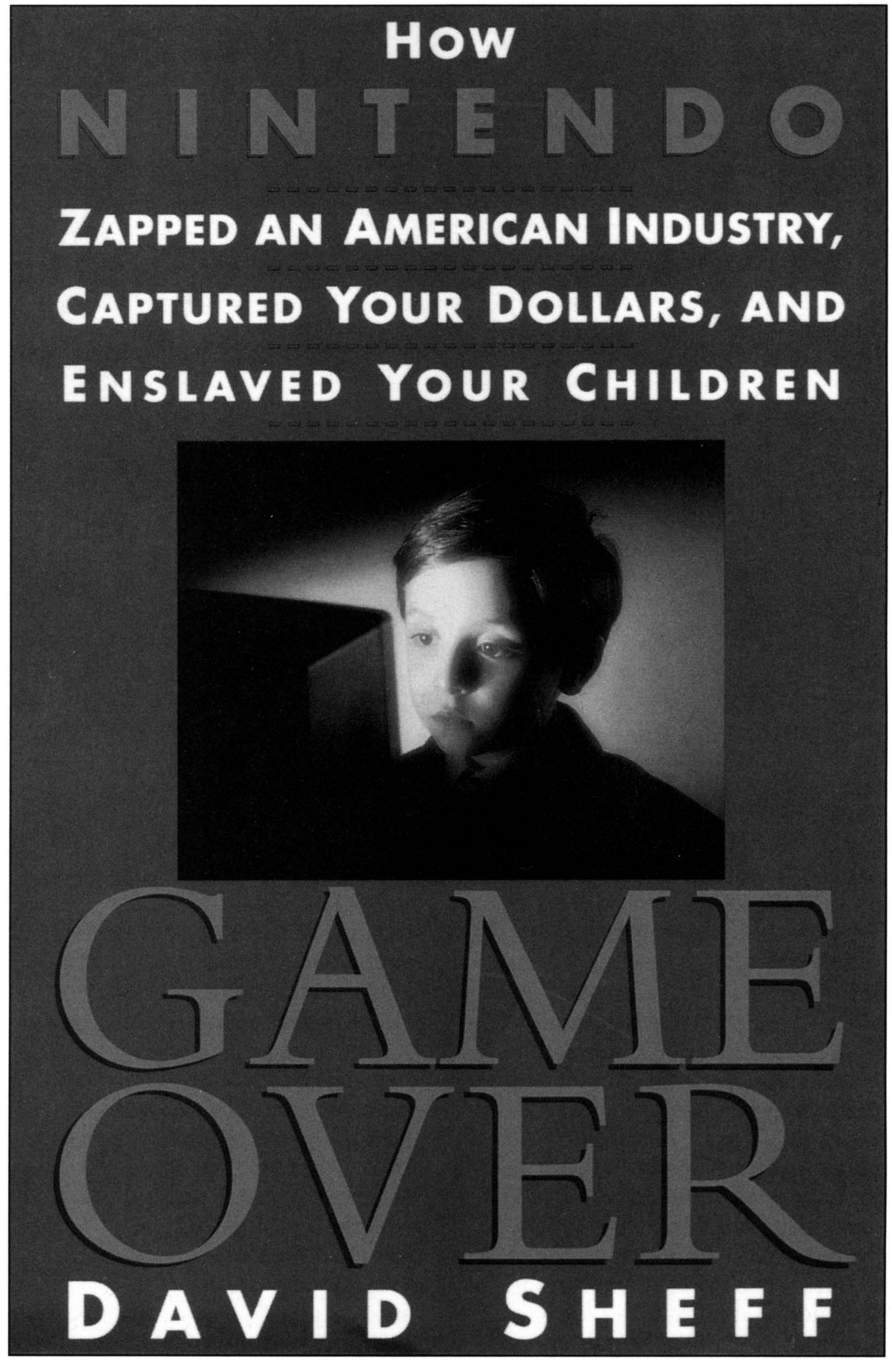
CAESAR OF THE VIDGAME WORLD

"Who is this colossus, that we all stand below him and marvel?" a new book called "Game Over" profiles video's Caesar: Nintendo



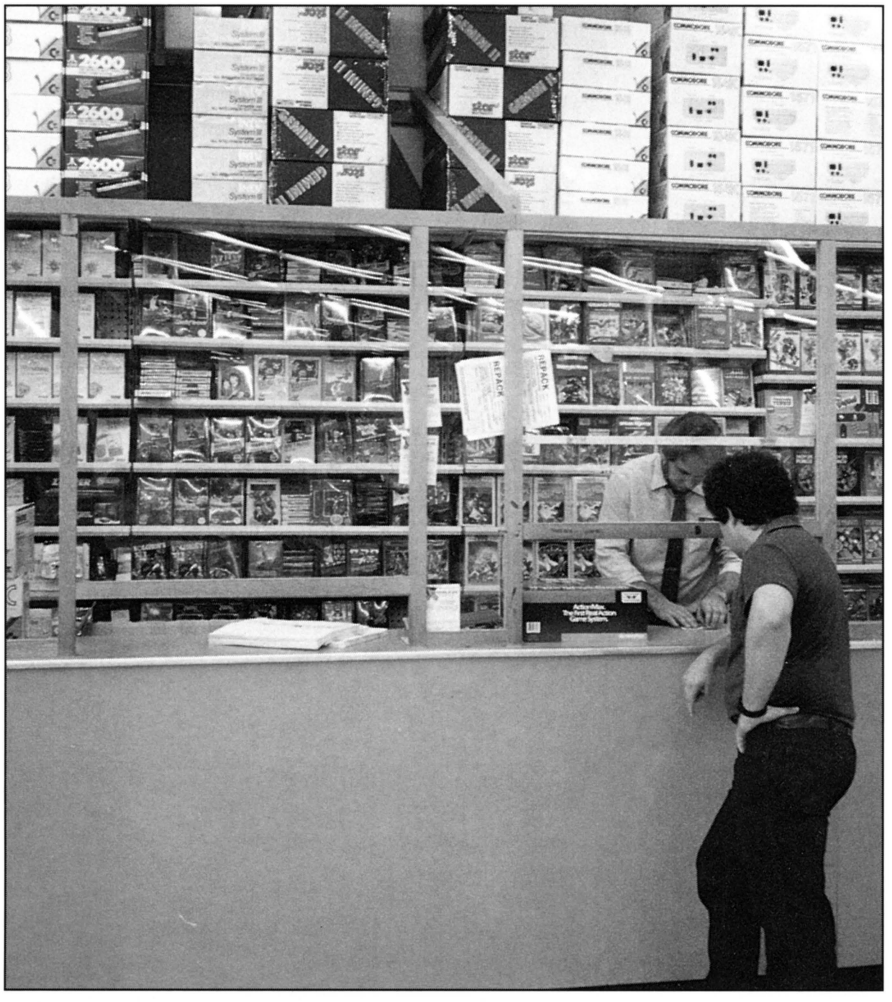
Movies defined the G.I. generation; TV defined the Baby Boomers; and Nintendo is defining the character — indeed, the very culture — of the Baby Busters.

So says David Sheff, freelance writer and author of "Game Over: How Nintendo Zapped an American Industry, Captured Your Dollars, and Enslaved Your Children." The 428-page hardback was published in May by Random House.

Despite the sensationalistic title, "Game Over" is mostly a favorable and sympathetic look at Nintendo. Sheff portrays the firm as the Caesar of the video game world: all-conquering, all-dominating, and irresistible. Priced around $25, "Game Over" is a fascinating tale — part "insider" war stories, part personal gossip, and part story of a profound cultural revolution.

Nintendo, a cultural revolution? You bet. The author writes: "In the early 1990s, the company netted as much as *all the American movie studios combined* and profited more than any of them, and more than the three television networks." Nintendo "makes more than American companies from Chrysler to IBM," he points out.

As the subtitle implies ("How Nintendo Zapped an American



Industry"), Sheff doesn't shy away from detailing American jealousy of Japanese success and dominance of a gargantuan new business. Goaded by complaints from U.S. competitors, Congress looked into anti-trust allegations against Nintendo, and one U.S. congressman even scheduled an anti-Nintendo news conference for Dec. 7 (not a real subtle move).

Exactly which industry did Nintendo "take over," according to Sheff? Coin machine operators would say "their" industry was the "victim." But the coin-op trade is a mere footnote in this sprawling saga. Sheff portrays Nintendo as basically dabbling in U.S. coin-op while competing in a much larger arena — an arena that's worldwide in scope; an arena that embraces and blends the previously-separate markets of games, toys, TV, computers, and even (potentially) gambling and telecommunications.

But there's no Japan-bashing here. Nintendo is not criticized for its success or its methods. The author is also very upfront about describing how American firms (in Nolan Bushnell's words) "abandoned" the home video and computer markets by "sloppy management" (the author's words).

Business war stories abound. You'll read how Minoru Arakawa and his U.S. Nintendo team originally named their famous video character "Mario," after a landlord who demanded payment of late rent money in their early, struggling days. Readers will learn how Nintendo fought — and soundly defeated — MCA-Universal over whether *Donkey Kong* infringed copyrights on "King Kong." You'll see how Nintendo tried making its own TV commercials in-house (and flopped).

You'll read how after the first home vidgame craze committed harikari...how Nintendo moved into the vacuum, building "Nintendo power" into an object of consumer frenzy through a combination of great games, innovative marketing and old-fashioned legwork...and how Nintendo "took over the toy business" (which "hated" them) in 1988.

You'll get an interesting glance at the "worldwide chip shortage" that same year. You'll read how Namco bought Atari as leverage against Nintendo. How Atari's Tengen division sued Nintendo, and lost. Sheff tells the story behind Nintendo's battle for the rights to the Russian game *Tetris*. The rise of Sega, and its challenge to Nintendo's home game supremacy, is deftly sketched. You'll even hear how Nintendo Ltd. in Japan allegedly had to ship an initial truckload of *Super Mario World* games in secret, to avoid a rumored hijacking by the Yakuza.

Personalities and gossip? There's plenty, although none of it is terribly stunning or even terribly private. The amusing personal anecdotes are there (how Nintendo of America prexy Minoru Arakawa fell asleep on the golfers' fairway in the middle of the Hawaii Open; how Nintendo's Howard Lincoln was once the model for a Norman Rockwell painting — he was a Boy Scout at the time); etc.

But the best of the "gossip" shades inexorably into tales of business warfare. There's a certain fascination in reading about Namco chairman Masaya Nakamura criticizing Nintendo in 1989 for "monopolizing the market," then suing them for same (the suit was later dropped). It's satisfying to read about MCA's Sid Sheinberg receiving a legal and financial comeuppance for his "arrogant" treatment of Nintendo. There are accounts of allegations that Nintendo is racist toward U.S. blacks (denied strongly by the firm), and a balancing story of American racism regarding Nintendo's interest in the Seattle Mariners baseball team.

By the way, if the "Game" is "Over," who is it "over" for? Not for Nintendo, whom Sheff portrays as being the big winner of the video game wars. The game is over for Nintendo's competitors, the book seems to imply. The text is built around a thorough, very readable history of Nintendo itself. As Sheff tells it, the company's story has all the trappings of a classic Hollywood movie's three-act structure, with plenty of heroes, villains, victims, lucky bystanders, reversals, suspense,

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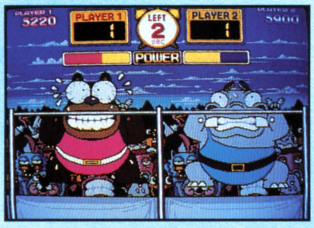

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and even a happy ending.

Act one: Nintendo establishes itself as the vidgame powerhouse, demolishing all contenders in coin-op and the home markets.

Act Two: Nintendo runs into trouble: lawsuits, Congressional investigations, a slower market, a growing new competitor, the challenges of new technology, etc.

Act Three: Nintendo wins the lawsuit and the PR war, emerging with "renewed confidence" to take on the other challenges.

Here are some highlights:

• Nintendo was founded in 1889 to make and sell Japanese playing cards. By coincidence, that's the same year that some guy named Louis Glass stuck a coin mech on Edison's dictaphone and created the forerunner of the jukebox.

• In 1907, Nintendo became the first Japanese firm to make and sell Western style playing cards (the pattern was set early).

• After flirting with other industries for a while, Nintendo got serious about toys and games in the late 1960s, selling novelty gadgets like "light guns." These were adapted to arcade use in concert with 16mm films of cowboy movie-type action (sound familiar?).

• In the late '70s, Nintendo became the licensed Japanese manufacturer for an early Magnavox vidgame system. Nintendo teamed with Mitsubishi to make its own first primitive video games and systems in 1977. They sold half a million units.

• By the early 1980s, Nintendo chairman Hiroshi Yamauchi was realizing "the incredible potential of a computer system disguised as a toy." The successful Nintendo home system (NES) with hidden computer capabilities was later called "Yamauchi's Trojan Horse."

• What producers were to movies during Hollywood's Golden Age, Nintendo's chairman was, and is, to games: a talent-loving, tyrannical, gifted businessman. Mr. Yamauchi recreated Nintendo as a "talent stable" for creative video programming geniuses, something like the old Hollywood star system. Like Selznick or Mayer supervising the movie production schedule, Yamauchi personally decided which games would be released. Ironically, he never played vidgames himself. (However, Yamauchi is a skilled and dedicated player of the traditional Japanese board game called "Go.")

• Vidgame characters Mario and Luigi were created by a programmer named Sigeru Miyamoto, who had been an indifferent student of industrial arts in college. During his initial job interview with Nintendo, Miyamoto complained that shooting and sports games were boring. Why couldn't games be more like the great fairy tales, adventures and legends of literature? His first game was a little item called *Donkey Kong.*

• As far back as 1988, Nintendo chairman Yamauchi envisioned a Nintendo Network which would someday be "as pervasive as the telephone — with Nintendo technology at its heart." However, David Sheff claims that Minoru Arakawa is lukewarm to this vision, which may be one reason the Nintendo Network has gotten off to a rather slow start.

RePlay encourages tradesters to buy a copy of "Game Over" and spend several enjoyable and instructive hours boning up on your (or maybe "their") industry. The book is fun, educational, and tax-deductible. Whether you love Nintendo or hate them, reading this book is also good business strategy. As a fellow named Brutus would tell you, individual Caesars may come and go, but Caesarism is a fact of life...so get to know your local Caesar. ◆

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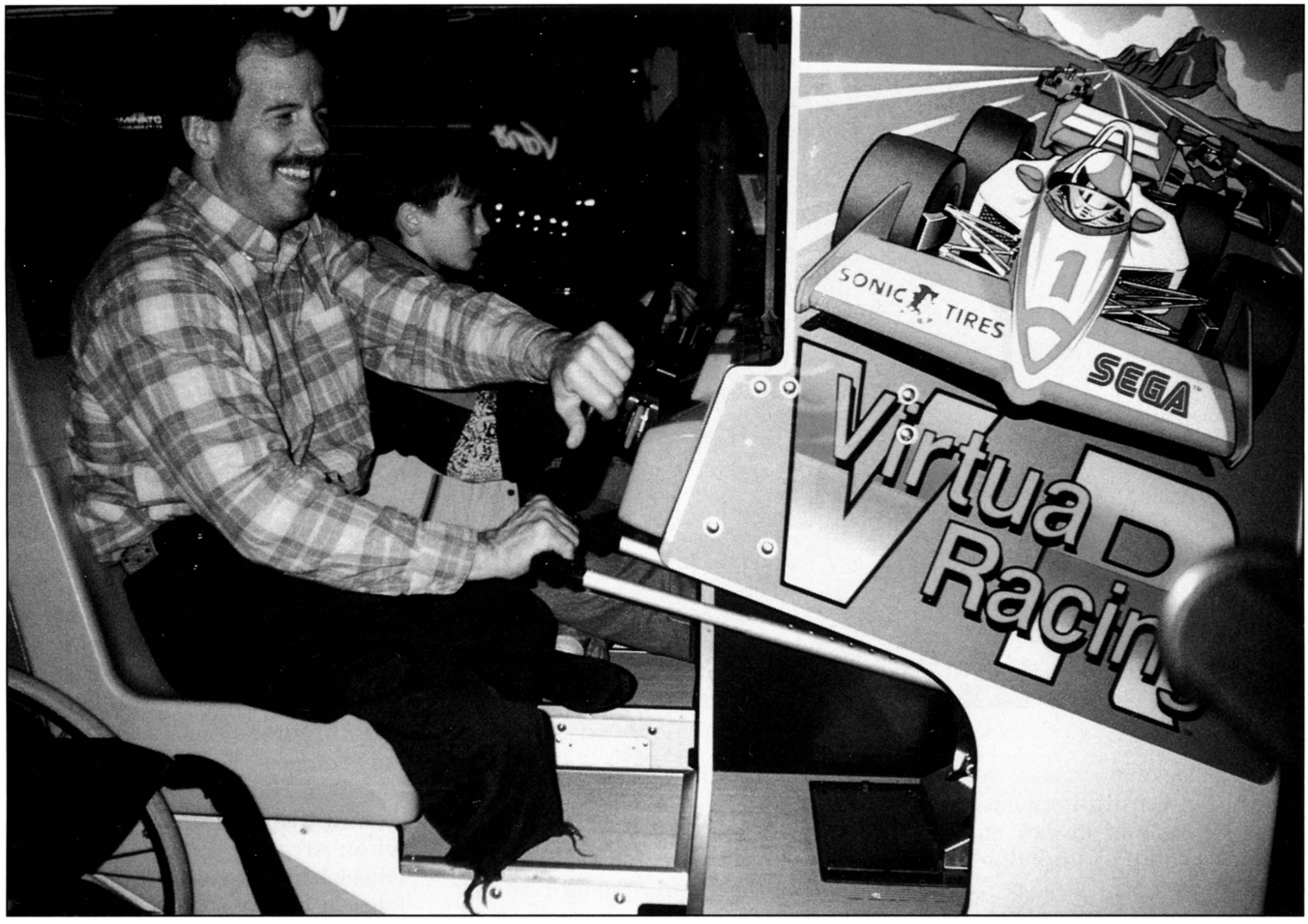

REAL WHEELCHAIR ACCESS

games can and must be made wheelcahir-accessible to help arcades attract the disabled player market

It's not just a question of wide doors and handicapped parking spaces. For an arcade to attract the disabled market, it needs wheelchair accessible games. In this guest essay, Jamie McCornack, a noted designer of wheelchair sports equipment, tells why wheelchairs and coin-op live in two different worlds...and how to get them together.

Jamie is a designer of recreational equipment for wheelchair users — everything from hand-controlled ultralight aircraft, to ski equipment which loads itself into ski lifts. His company, McSquared Design (Puyallup, Wash.), has recently developed hand controls for sitdown racing games. This article tells why wheelchair access is good business for arcade operators, why it took Jamie so long to figure it out himself, and what a difference a decade makes. If you would like to consult with Jamie's firm, the address, phone and fax are listed at the conclusion of this essay.

— the editors.

You may have some misconceptions about my industry. I sure had plenty of misconceptions about yours. One thing's for sure: the coin-op industry has grossly underestimated the size and impact of the disabled marketplace.

Don't feel bad; it's an easy market to overlook. Until a few months ago, we'd been overlooking the coin-op marketplace.

At top of page: Olympic wheelchair racer Jim Martinson challenging his son Justin for the lead position in a Sega *Virtua Racing* twin.

Many of our sports equipment clients travel to national and international competitions, and they'd bemoaned the lack of accessible transportation between airports and ski lodges, so I devised some then slapped on a rental car when they go where they were going. Everybody said "Cool!" so we decided to offer these controls to the public.

So how does one demonstrate automatic hand controls? A lightbulb lit up over my head. Aha! I'll get an arcade game with brake and gas pedals, and take it to the disability trade shows! So I started calling around, looking for a sitdown *Pole Position* to buy, and...

Why *Pole Position?* That's easy; I hadn't been in a video arcade for 10 years or so. Because of the crowd I hang around with, I don't much go

Dan Kravitz, manager of Van's Amusement Center, shows how it's done *Virtua Racing*-style.

where wheelchairs aren't welcome. And the sad truth is, wheelchairs aren't welcome in arcades, and most of the arcade operators don't even know it.

Take a typical arcade. No, take an excellent arcade. Clean, well lit, games for young and old, restrooms which meet the "Americans with Disabilities Act" standards for accessibility, and a handicapped parking space right out front. Most of the customers are young men, but it's a nice place for a family outing, so it has a wide spectrum of people inside, laughing and having fun and dropping those quarters in those machines.

But there are no wheelchair users. Why not?

About half the disabling spinal injuries in this country stem from automobile accidents, and half the rest come from sport and recreational injuries, so it's no surprise that the majority of spinal column injuries occur to men in their teens and twenties. Why aren't they in your arcades?

Well, they each went in once, looked around, and found there was nothing they could play, so they left again. And they took their friends with them.

Arcades have stand-up games, which are useless to people who can't stand up, and they have sit-down games, which are useless to people who can't work the pedals. Honest truth is, it's easier for a paraplegic or double amputee to go skiing than to play an arcade game. Yet until recently, the arcade industry has blamed the victim. "Hand controls? A waste of time. We never get wheelchairs in here, anyway." No surprise, that.

So far as I knew, when I approached the coin-op industry recently to adapt my hand controls to an arcade game, *Pole Position* was state-of-the-art. Hey, it's still a good game. People are still dropping quarters in it. But it's 10 years old, and the technology has left it in the dust. I didn't know that. In fact, when I saw Sega's *OutRun* for the first time (I think it's a mid-1980s machine, but it was new to me), I went: "Wow! Look at that!"

But a day later, I wandered into Van's Amusement Center in Puyallup, Wash. Now, imagine you hadn't been in a video arcade for a decade. How would you react to a *Virtua Racing?* Van's has a deluxe and two twins linked, with a "live action" monitor. I could hardly believe it. I took the portable hand controls off my car, and clamped them on the pedals of the *Virtua Racing* deluxe. I got out maybe half an hour later, pumped full of adrenalin, eyes real big, whooping and yelling.

Listen, folks, I'm a sophisticated, middle-aged man. I road-raced in my misspent youth and have some genuine formula car experience, but *Virtua Racing* had me about as jazzed as the real thing. Sure, you're jaded, but you've seen the progress of coin-op over the last 10 years and I'd never seen anything like it. I thought to myself, "This isn't an arcade game; this is a formula car simulator."

"You gotta see this thing!" I told some friends. So we all went down to Van's and *Virtua Racing* picked us up and shook us until all the money came out of our pockets. One guy's been legless since Vietnam, so he'd never driven an arcade game. He raced against his two boys, and came out grinning and laughing.

"Is this a great hand-control demonstrator, or what?" I asked him.

"Man, this is great just the way it is," he answered. "This is a lot of fun, a ***lot*** of fun." He turned to his boys. "Isn't it, guys?" Yeah, yeah they had fun. You get, "Yeah, let's do it again soon Dad."

And that's the market you miss when arcades are uninviting to wheelchair users — it's not just the folks in the chairs, it's their friends and their families, too.

Anyway, Vance West is the owner of Van's, and a very hip guy. He enjoys his business and would like anyone who cares to, to be able to enjoy his facilities. He's a smart businessman, too. We got to talking about the arcade business, and the value of accessibility, and the best way McSquared Design (my company) could serve the industry, and improvements which should be made in our automobile hand controls to make them more suitable for coin-op.

Vance also gave me an idea of the size of the coin-op industry (reading a copy of *RePlay* was a real eye-opener). One thing led to another, and now we have an addition to our portable hand control line: the PHC-VR. It's designed for *Virtua Racing,* but fits a number of other games.

By the time you read this, we may have a "generic" hand control which fits anything with a throttle and break, and a single-pedal model for those with throttle only. Also, we would love to hear from manufacturers who would like hand controls specific to their own games. We'll cheerfully consult with you on accessibility issues.

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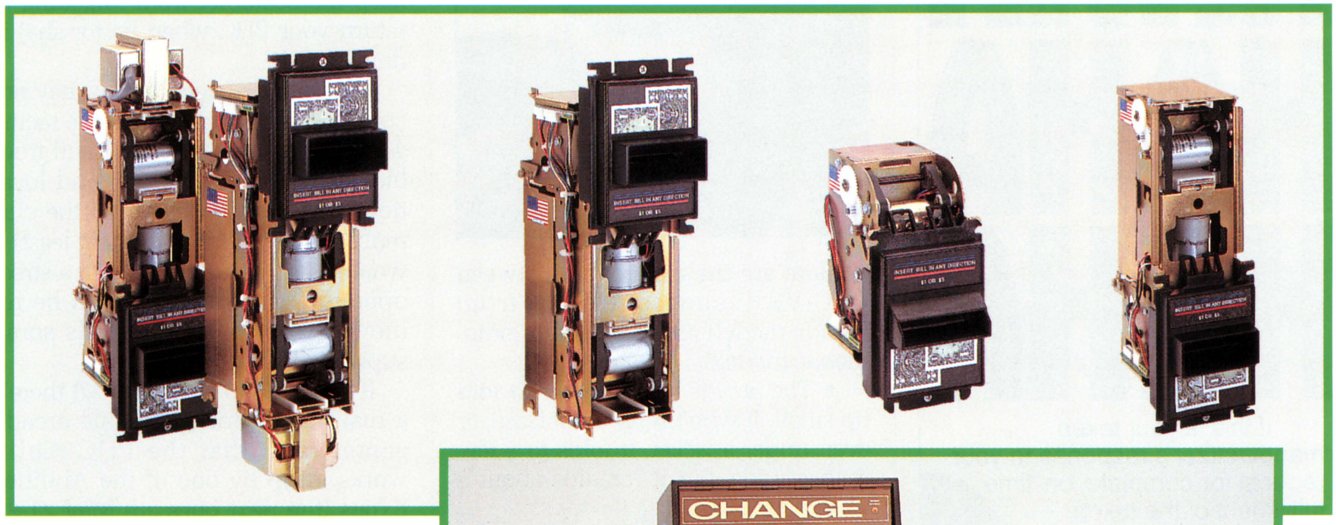

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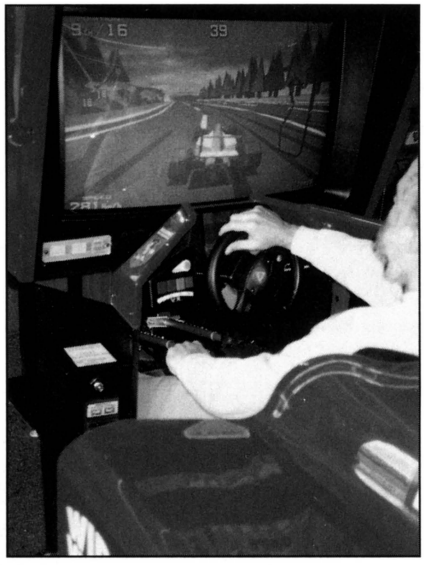


Here are the differences between PHC-VR (hand controls, *Virtua Racing* model) and the PHC II (automobile model).

- The arcade version doesn't fold up small. It won't fit in a briefcase, or even under a jacket. It folds to a few inches wide, but it remains about a yard long.
- The arcade version doesn't have a double clamp or safety chain on the brake pedal mount.
- The arcade version installs in about 30 seconds. The automobile version takes about three minutes — it has more safety features, but in the coin-op business, quick installation and removal is more important than rock-solid attachment.
- The arcade version is about 20% less expensive. At the time of this writing, the PHC-VR is $208, including shipping.
- The arcade version comes with a blue and white sign for your window, featuring the international "wheelchair accessible video arcade" symbol. (Okay, we made it up, but it's easily understood. Might as well let people know you've got it.)

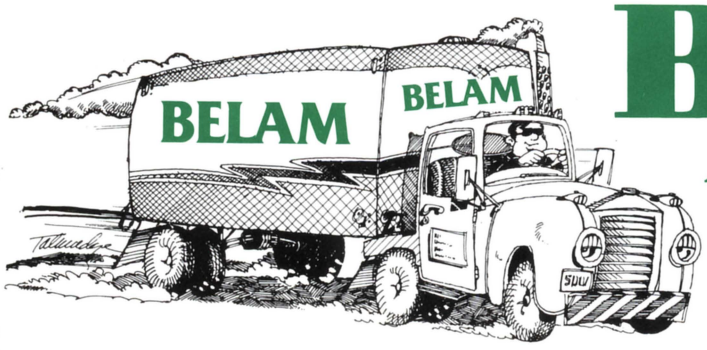
And speaking of letting people know, we provide a press release package for your local newspaper. It includes photos, a your-name-here template for your own press release, and tips on getting local TV coverage. Hopefully, the time is coming soon when wheelchair access is no big deal, but nowadays it's still news. You can get some human interest coverage, and build some public awareness to your sensitivity to community needs.

How would you use this device in your own arcade? Keep it in the operator's office and check it out to whoever needs it. Another gross generalization: wheelchair users tend to be respectful of mechanical equipment, since their day-to-day mobility is dependent upon it. You can have the operator install it, but after a while you'll probably let your customers do it by themselves. You may want to ask for a deposit — something to keep the customer from forgetting to return your PHC when he (or she) is done with it.

That about covers it. You may not consider wheelchair accessible racing games to be worth the time and trouble, and in your situation and location, you might be right. At the current state of the art (our art, at least), I wouldn't recommend PHC to a street operator. Anything that can be removed in 30 seconds needs some supervision.

If you need to be convinced there's a real market for accessible arcade games, and that the PHC really works, drop by one of the Abilities Expos (the next ones are May 21-23 in Edison, N.J; Aug. 6-8 in Chicago, Ill.; and Dec. 3-5 in Dallas, Texas). You'll get a chance to see the PHC, plus a few thousand of your potential customers. Don't worry, you'll find McSquared Design. We're the ones with the *Virtua Racing* twin that has the big crowd around it. Say you read about us in *RePlay,* and we'll put you at the head of the line.

For more information on arcade game hand controls, contact McSquared Design, P.O. Box 73415, Puyallup, WA. Voice 206/848-3313; fax is 206-841-2829.



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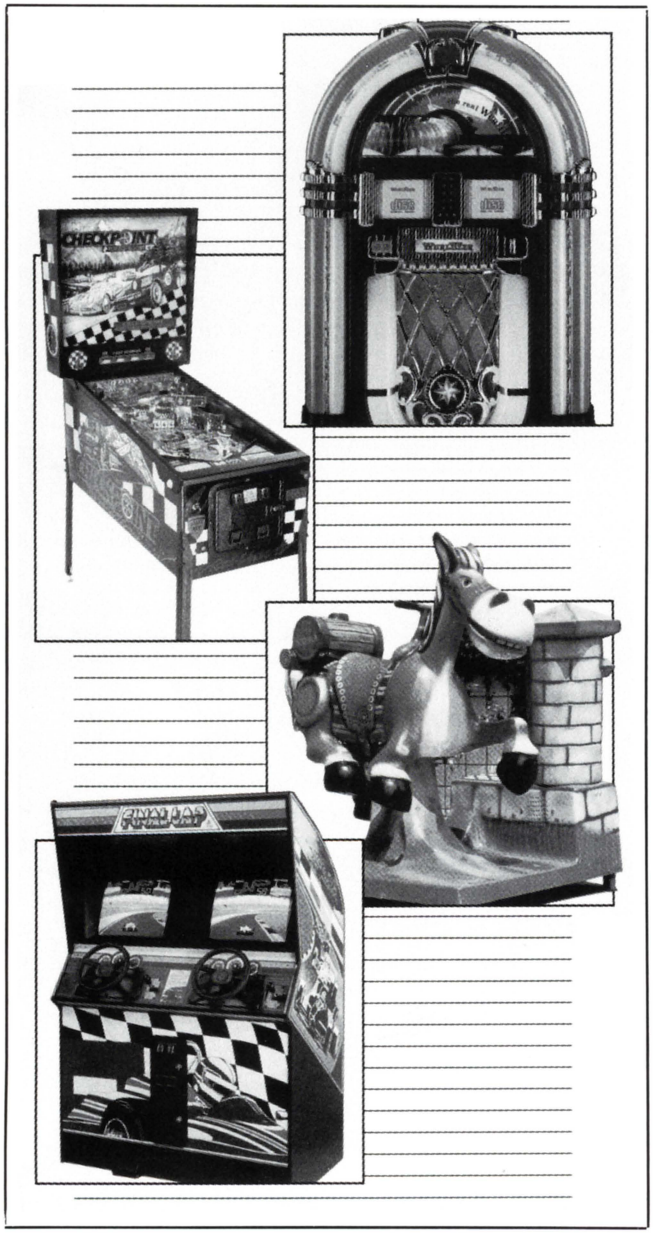

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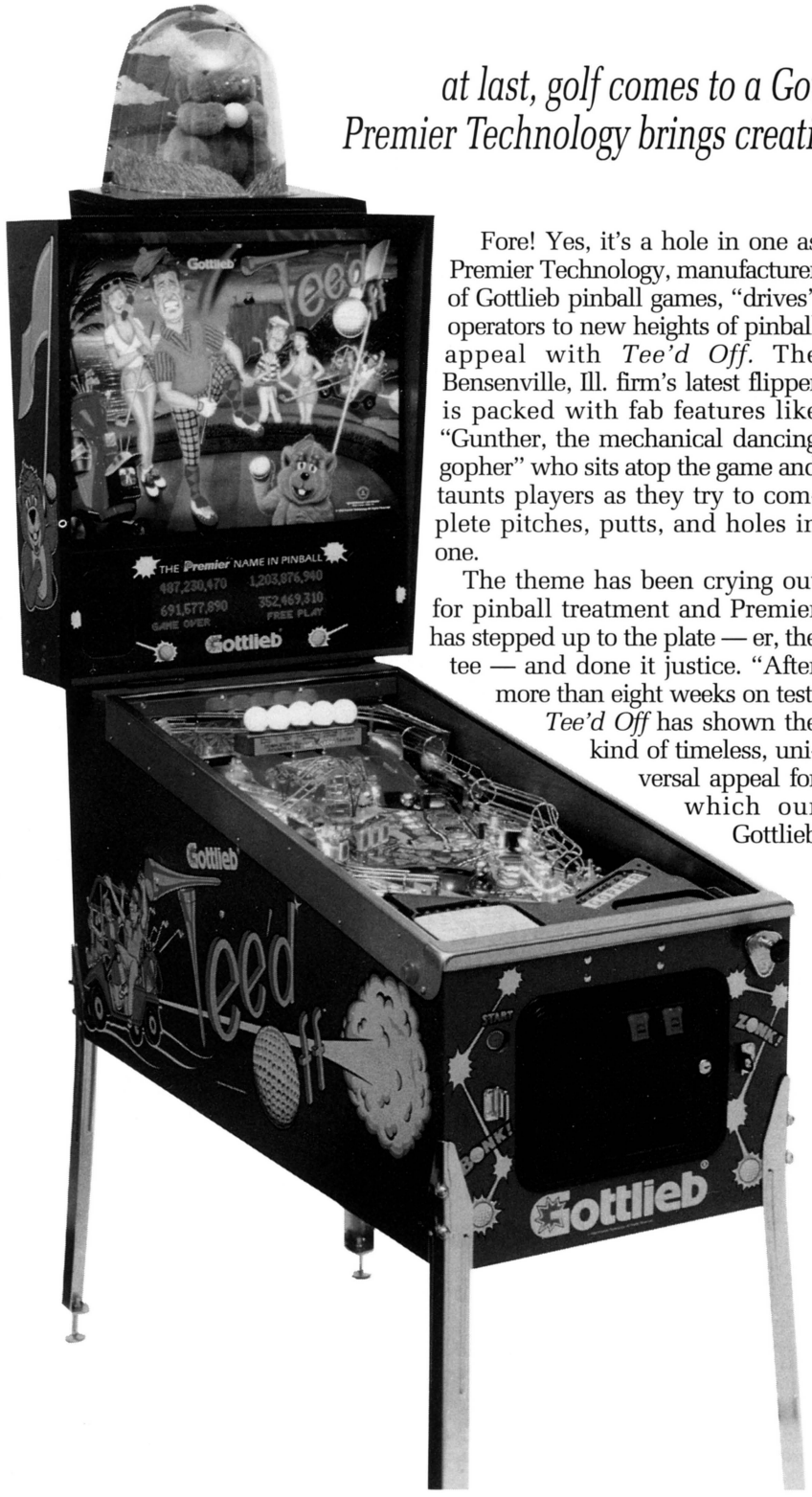
TEE'D OFF!

at last, golf comes to a Gottlieb pinball playfield!
Premier Technology brings creative flair to classic game theme



Fore! Yes, it's a hole in one as Premier Technology, manufacturer of Gottlieb pinball games, "drives" operators to new heights of pinball appeal with *Tee'd Off*. The Bensenville, Ill. firm's latest flipper is packed with fab features like "Gunther, the mechanical dancing gopher" who sits atop the game and taunts players as they try to complete pitches, putts, and holes in one.

The theme has been crying out for pinball treatment and Premier has stepped up to the plate — er, the tee — and done it justice. "After more than eight weeks on test, *Tee'd Off* has shown the kind of timeless, universal appeal for which our Gottlieb games are famous," smiled Premier execs.

Golf is a natural in street locations, and the format of *Tee'd Off* attracts both males and females. "Sports themes have always been timeless earners in street locations," noted Premier prexy Gil Pollock. "We like to provide operators with this type of ageless theme, so an operator can focus on long-term earnings...as opposed to the constant rotation of a game."

Testing showed that *Tee'd Off* challenges experienced players, while also attracting first-timers in street and arcade locations, said the firm. "When is the last time you went into an arcade and saw a mom drop money into a game?" asked Premier marketing pro L.J. Greene. "We've seen this to be the case in our test locations. This represents incremental income for arcade locations," she stressed.

Technically, *Tee'd Off* has been designed with great attention to mechanical detail. Take the "gopher wheel," for example. It's a spinning mechanism used to spot letters. It's been produced using sealed membrane switches for 100% reliability. In the classic Gottlieb tradition, *Tee'd Off* is a machine that provides operators with technical simplicity, while providing players with a challenge they'll return to time and time again.

Operators are urged to drive that golf cart straight over to their authorized Premier distributor's "pro shop" to check this one out. For more information, contact your dealer or Premier at 708/350-0440. The fax is 708-350-1097.

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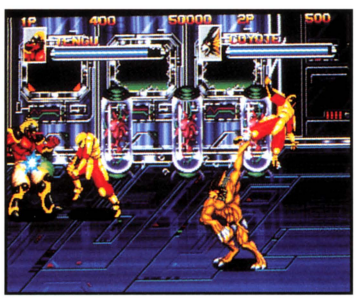

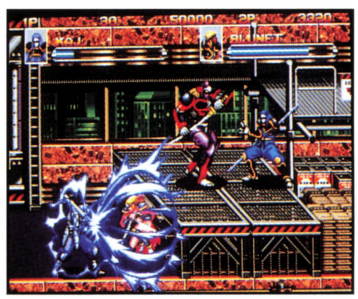

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PLAY TIME AT PRISM

Prism Products offers a diverse line of quality amusement goods

Amusement industry vet Frank ("the blur") Bundra is all over the map these days with a wide variety of strong coin-op products. Under the umbrella marketing organization, Prism Products, his Bundra Games Corp. is touting equipment from novelty attractions like *Crusher* to a cost-effective laser tag system *(Laser Storm)* to the hot horse-race redemption video *Neck N Neck,* and a fine new air table hockey upgrade unit called *Ameri Tournament Hockey.* In all, the Lake Zurich, Ill. firm has something for everyone.

Ameri Tournament Hockey is an overhead unit which attaches to your air hockey table. It incudes a "talking LED scoreboard," overhead playfield light, and sound effects system all in one. Easy to install, this conversion kit will add appeal to air hockey games of all stripes.

"What's a sports game without the pressure of the clock?" smiled Frank. "Our unit takes this table game into the '90s with a well-lit playfield, large displays for timeclock and 'Home' and 'Visitor' scores. Players also hear digitized sounds including goal-by-goal announcement of score, music, crowd cheers, pipe organs, clapping, stomping, one-minute warning, buzzers and much more." English and Spanish language versions are available.

The unit is dip-switch programmable to let the operator adjust time to end game, etc. Prism said the unit includes all components needed for installation on old and new tables in minutes. Attach the overhead unit, install the replacement PCB and transformer, connect the cable and you're done.

The firm's horse-race redemption video, *Neck N Neck,* is a one-button, six-player (simultaneous) competitive video. Players time the button hits to help their horses jump gracefully over the hurdles. The better your horse jumps, the faster he goes. Yes, skill helps a lot. Random computer selection from a wide menu of 64 tracks and 14 horses means nearly endless numbers of combinations and outcomes.

M.H.'s Doug Shipley with Frank Bundra and his *Neck 'N Neck* horserace video skill game.

"After 11 months in the field, *Neck N Neck* is still in the top three redemption pieces on our test locations," Frank Bundra said. "The key here is long-term earnings. Men, women and kids love it. It fits that classical coin-op rule: easy to understand, difficult to master. It looks so simple but you can sure get addicted, trying to hit that single button and jump your horse over the fence time after time."

The game comes with 25" horizontal monitor, and in other sizes. Ticket payout levels can be adjusted by the operator. Plenty of on-screen audit and player score feedback features are included.

When it comes to *Crusher,* the appeal is simple: test your strength by trying to crush a soda can. A "strength meter" and LED readouts add to the fun of this ticket-vending novelty. "A third of the cost, a fourth of the space of a typical redemption game," noted Frank. "It's great for family locations because it appeals to school-age kids and parents alike."

Finally, *Laser Storm* is described by Prism as the best buy on the market for this type of experience. Players run around in a specially designed, semi-dark room shooting "laser guns" at each other to compile team and individual scores. It takes lots of space compared to a single game and even this low-cost version requires a healthy investment. But when you charge $5 or $6 per play, the bucks add up.

For more information, contact Prism Products/Bundra Games Corp. at 1081 Country Club Rd., Plaza Level, Lake Zurich, IL 60047-2121. Phone is 708/540-6400. Fax is 708-540-6404.

SNK DOES IT AGAIN

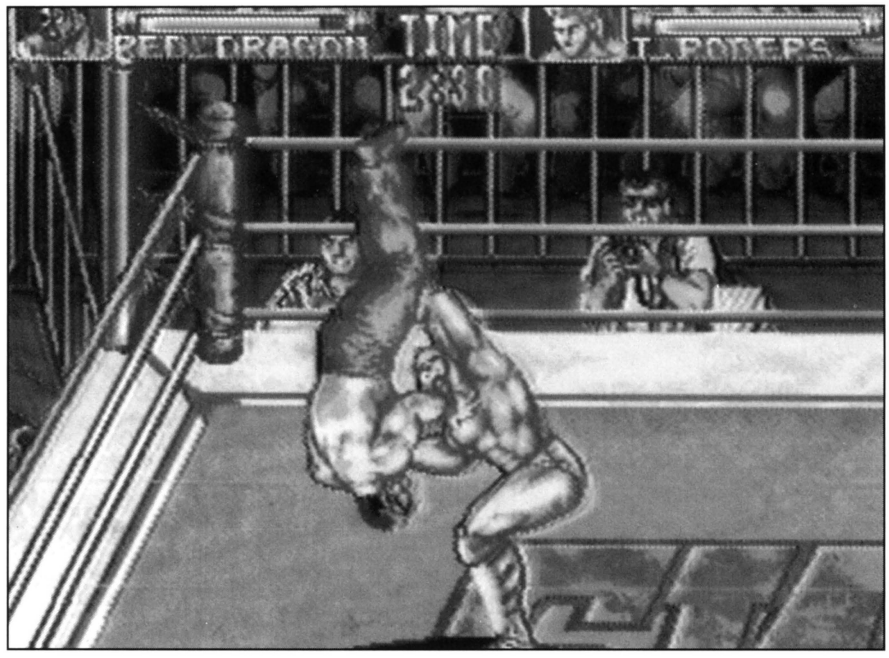
prolific game manufacturer adds two new titles to their system software library

Oh, if only all successful game making were as easy as one, two, three. We all know it's not, but SNK sure makes it seem that way. Their system kits consistently make our Players Choice chart, and their new titles just about always debut in the top five of the best video software list. Now, this **one** Torrance, Calif.-based firm has double hits with *World Heroes* **2** and **3** *Count Bout.* Easy as one, two, three!

World Heroes 2 brings back the eight good guys of the original game, plus six new opponents. With a line-up of 14 total characters, the player also gets 32 completely new fighting scenes! Same character option pits two identical fighters against each other, and players can choose between a multitude of special attacks per hero (in addition to an added "secret move" which the player can summon at will). SNK also promises "faster gameplay" with *World Heroes 2* than its predecessor. This sequel offers other brand-new features, including the "defense deflection" move (returns an opponent's special attacks) and the "reverse throw" (turn opposing fighter's move against him).

Yes, the heroes are back in their "biggest and meanest battle ever!" How big and mean, is up to the player — they can choose between regular or "death match" play. An easy decision, once the player decides on a character (they range from Captain Kidd, rowdiest pirate rebel on three-fourths of the world's surface — to Brocken, that unstoppable murdering mechanoid).

From one bloody, bruising battle to another: *3 Count Bout* is a spectacular wrestling bash 'em up featuring 10 deadly marauders. Fighting moves between four scenes of action, culminating in the ultimate "death match." Whether the player competes against a human foe, the computer, or with a friend in the "tag team match," his work is cut out for him.



Above, a screen shot from SNK's *World Heroes 2;* **below**, the action on *3 Count Bout.*

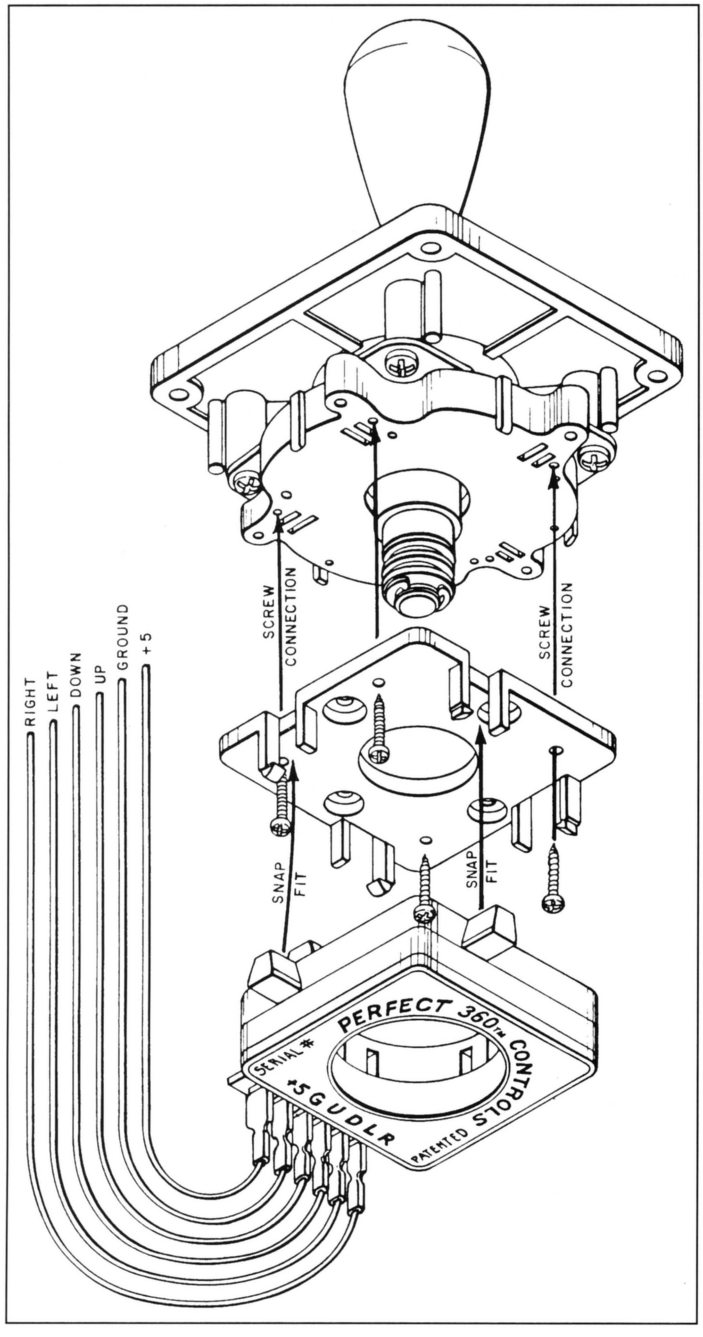
Both games come with dedicated marquee plexes (if sold by an authorized SNK distributor), and are available now. For more information, contact your distributor, or for referral, it's SNK, 20603 Earl St., Torrance, CA 90503; 310/371-7100.

The "360" STRIKES AGAIN

Perfect 360 offers second-generation infrared joystick

The folks at Perfect 360 Joystick Controls (Salt Lake City, Utah) are solid engineers who turned their talents to coin-op a few years ago. The result was the "Perfect 360" solid-state joystick, which won rave reviews from the trade.

Well, now they're back with a new, even better version they call *Second Generation.* This model debuted at ACME and, according to Perfect 360 president Randy Mitchell, the firm's booth was swamped with eager customers. "The new version is a tremendous success," he smiled.

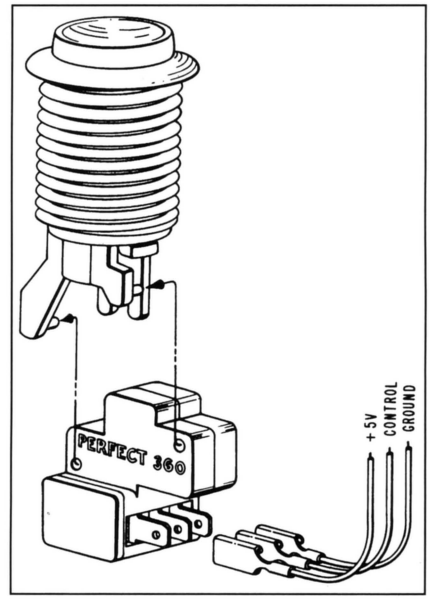


The new infrared joystick module has several improvements over the firm's first generation. Switching circuitry is faster, totally impervious to dust, dirt and lint, said the firm. It's also more tolerant of ambient light. The center hole, where the joystick articulates, is much larger. This allows for wear and tear of the joystick without physically touching the module. Said Randy: "We have also installed quick connects on the module for faster, easier installation."

The new module will now fit Happ Super, Happ Ultimate, Wico Leaf, Wico Conical, and the Australian joysticks with the use of a simple adapter platform, said the firm. In fact, Perfect 360 is so confident of the new module, they are boasting a full two-year guarantee on *Second Generation* control modules. Also introduced by the firm: a new infrared module to replace the microswitch on your pushbuttons. Again, a two-year warranty is offered.

Some users have converted their entire route to Perfect 360 solid-state controls, which tells you plenty about the impact on revenues and reliability (higher) and maintenance (lower). According to the firm, features include: no moving parts to bend or break (each microswitch has four moving parts or 16/joystick); 1,000 times faster than micro or leaf switch; maintains perfect accuracy; eliminates down time and service calls; simple and easy retrofit; 4- or 8-way play.

For more information, contact the firm at 800/230-P360.



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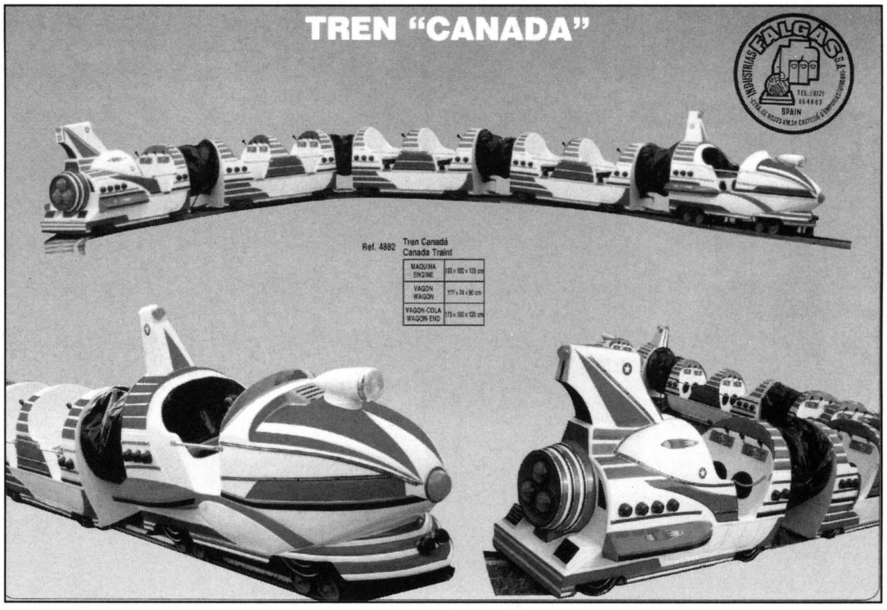
KIDDIE BUSINESS

it's doing fine by kiddie ride manufacturer Falgas; company offers an extensive array of big, beautiful and imaginative rides

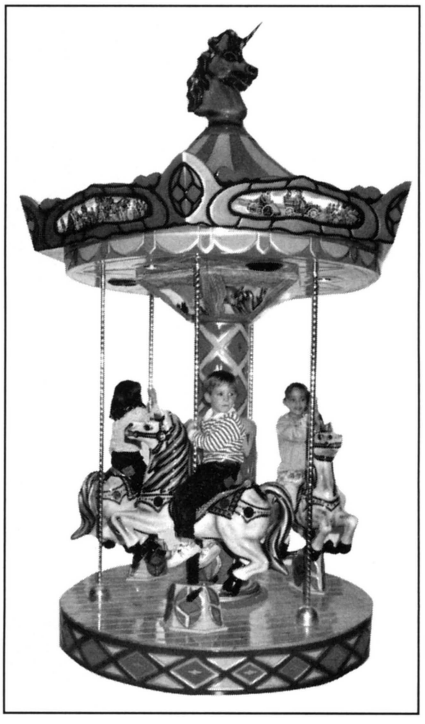
Quantity doesn't guarantee quality, but if you're lucky enough to have both, you're in the money. Amply stocked in both departments, Falgas is one kiddie ride manufacturer for whom quantity plus quality adds up to success. Their list of rides runs two full pages, and their glossy, thick product catalog beautifully highlights all the rides in bright four-color. Based in Spain (with a U.S. office in Miami), Falgas describes themselves as "the leading kiddie ride maker for amusement parks" and say they're confident all their machines provide the best in design and reliability.

Falgas isn't satisfied to give their buyers (or the children) just a "horse" or just a "train." No, instead they have multiple models of each, ranging from the *Vienna Horse* to the *Musical Horse* to the *Falgas Express Horse.* They make all types of cars, moto bikes, and rockets. They've also got the *Indian Teeter-Totter,* the *Curro Teeter-Totter* and the *Dragon Ball Boy Teeter-Totter.* And let's talk carrousels! What kiddie ride manufacturer is complete without one? Well, Falgas has several models to choose from, including their newest *Carrousel 1900,* sporting an antique look with horses that actually go up and down.



Great kiddie rides...and a lot of 'em! Can't beat it! Falgas has a worldwide distribution network, and pride themselves on efficient service. For more information and distributor referral, contact Falgas at 1559 N.W. 79th Ave, Miami, Florida; 305/471-0476.

At the recent ACME show in Vegas, Falgas's Juan Vazquez stands behind a group of tradesters as they ride his firm's super-fun *Space Train* ride. Lots of folks enjoyed this attraction.



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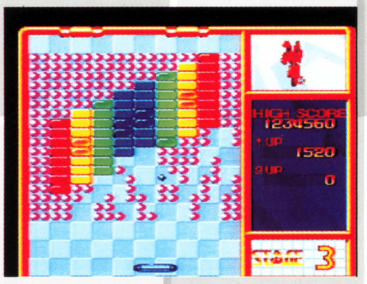

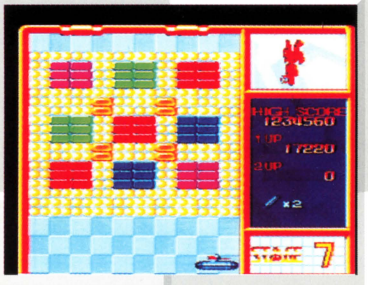

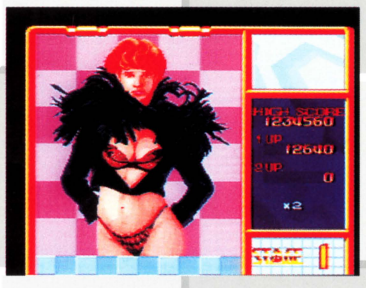

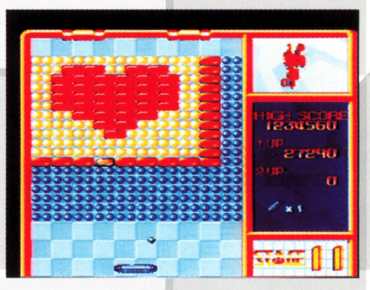

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MOMA MIA!

good attendance holds forth at the Minnesota Operators of Music and Amusements association annual convention/trade show held April 16-17

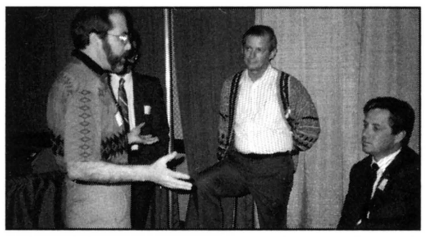
The Holiday Inn Minneapolis West rollicked with industry activity April 16-17 as the Minnesota Operators of Music and Amusements (MOMA) staged its 21st annual trade show and convention for its members across the state (including some from North and South Dakota). Legislative sessions, vid lottery updates, and elections made up the "taking care of business" roster, with a banquet, auction and entertainment by the "world's fastest (and funniest)" stage hynoptist John-Ivan Palmer providing the "fun, fun, fun."

The two-day affair, organized by Linda Winstead and MOMA exec director Hy Sandler, went smoothly, right down to the official transfer of power from one MOMA officer to another. Newly elected are Charles Leininger, Sr. as president; Paul Dean as VP; and Doug Smart as treasurer. Board member additions include: Jack Peterson (Eagle Amusements), Tom Graham (Games Unlimited), Dan Knack (Dahlco Music & Vending) and Linda Winstead (Lieberman Distributing).

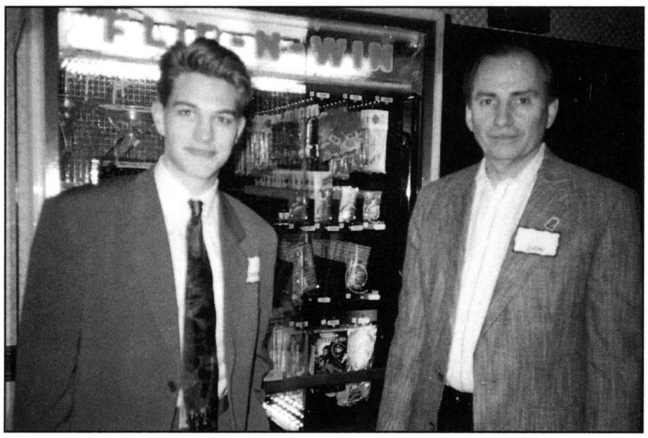
Here are some choice pictures from the event.

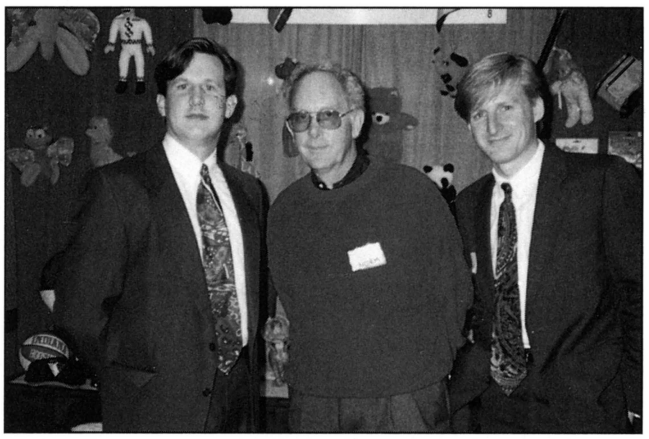
Al Eggermont (Music Service), Mary Sue Kiland and Dan Dahnke of Kiland Distributing.

Dan and Gayle Galvin with Glenn Charney.

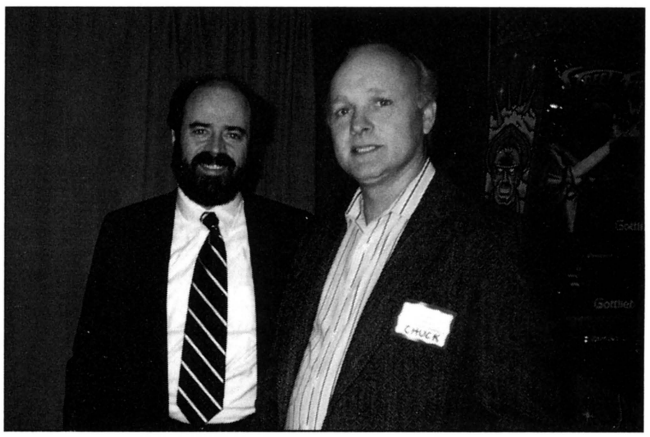


Valley's Bill Nemgar, Dick Hawkins of D&R Star and AMOA chief Craig Johnson.





Left: At the MOMA show convention, Todd Cravens (Leprechaun Amusement) and Don Awe (Harold Awe Co.) with Planet Earth's *Flip-N-Win.*. **Right:** Paul Gustafson (Ace Novelty), Norm Pink (American Amusement Arcades) and Ace Novelty's Rich Rempel.



Left: MOMA prexy Dan Galvin and Hanson Distrib.'s Scott Nelson. **Right:** Dave Sandler and MOMA president-elect Chuck Leininger (C.D.L. Co.).

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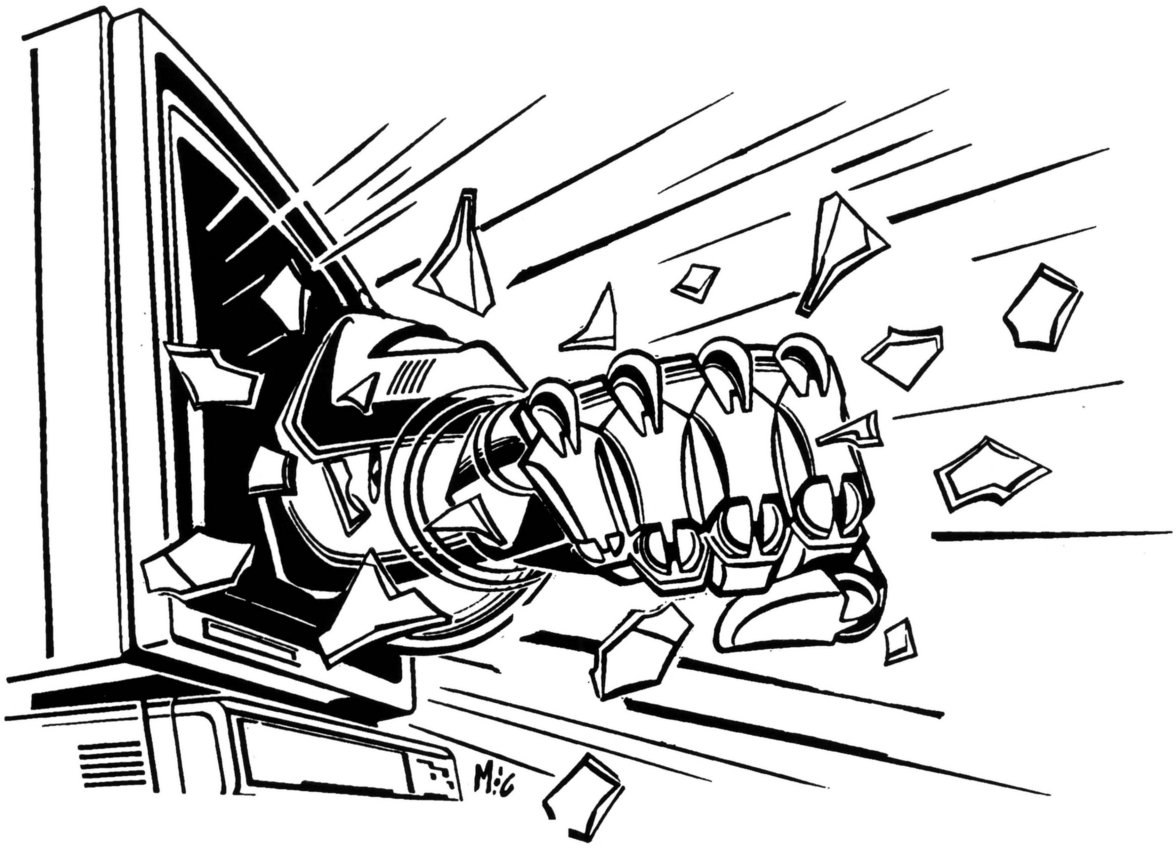
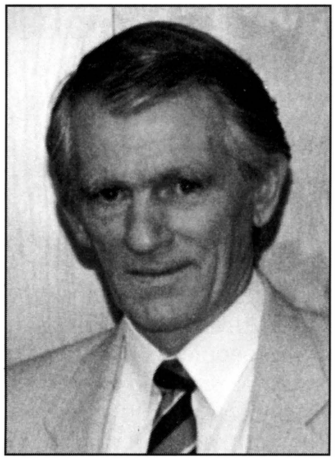


VIEWPOINT ON VIOLENCE



"we've got to clean up our act," urges Jack Rodios of 'Cash Box Australia'

One of our favorite coin-op trade journalists is Jack Rodios, editor of 'Cash Box Australia.' He's also as good-natured as they come, so completely unpretentious that he laughs and protests when we call him a "journalist." Nevertheless he is one, and his magazine makes for delightful reading. 'Cash Box Australia' always tells it exactly the way Jack sees it — no varnish, no apple-polishing, no holds barred.

Jack himself is a merry sort and you can't talk to him for two minutes before the funny stories come tumbling out. So when a man of this character and goodwill takes a deadly-serious stance on the issue of video game violence, we sit up and take notice. Here's a "letter to the editor" from Jack Rodios. Our editorial reply follows.

Dear RePlay:

I have noticed that a subject which is being mentioned around the world today at more frequent intervals than ever before, is violence in video games. I thought it timely to let you know that the industry in Australia is actually coming under media attack for violence in games at this time.

For many reasons, I've really wrestled with this one. But when the answer came (at least, the answer as I consider it), I was dirty on myself for not seeing it earlier. I'd like to share my thoughts with your readers and pass on what I consider the salient points of the argument. I'm tempted to be so presumptuous as to suggest that the world coin-op press join us in trying to clean up what is fast becoming a dirty act.

Violence in society today is of great concern to just about everyone, but particularly to those who are bringing up children or, as is my case, doting on grandchildren. So it follows that we in the amusement machine industry should not be unduly surprised that violence in video games is becoming embroiled in the far bigger debate of violence in

society.

Whether those who are pushing their views that violent video games are damaging know what they are talking about or not, has little to do with it. The facts are that video games are becoming increasingly violent and while they continue to do so, our industry will be a target for everyone in the community who believes that graphically depicted violence on a TV screen can lead to violence on the streets.

It is clear to us at *Cash Box* as we gather press clippings and other media reports from all around Australia relating to violent video games, that we as an industry cannot just sit back and do nothing. Regardless of what we may think, individually, of the issue, it's definitely not going to go away. On the contrary: it's much more likely to snowball. If we place any real value on our role in society, we have to do something about cleaning up our act on game violence.

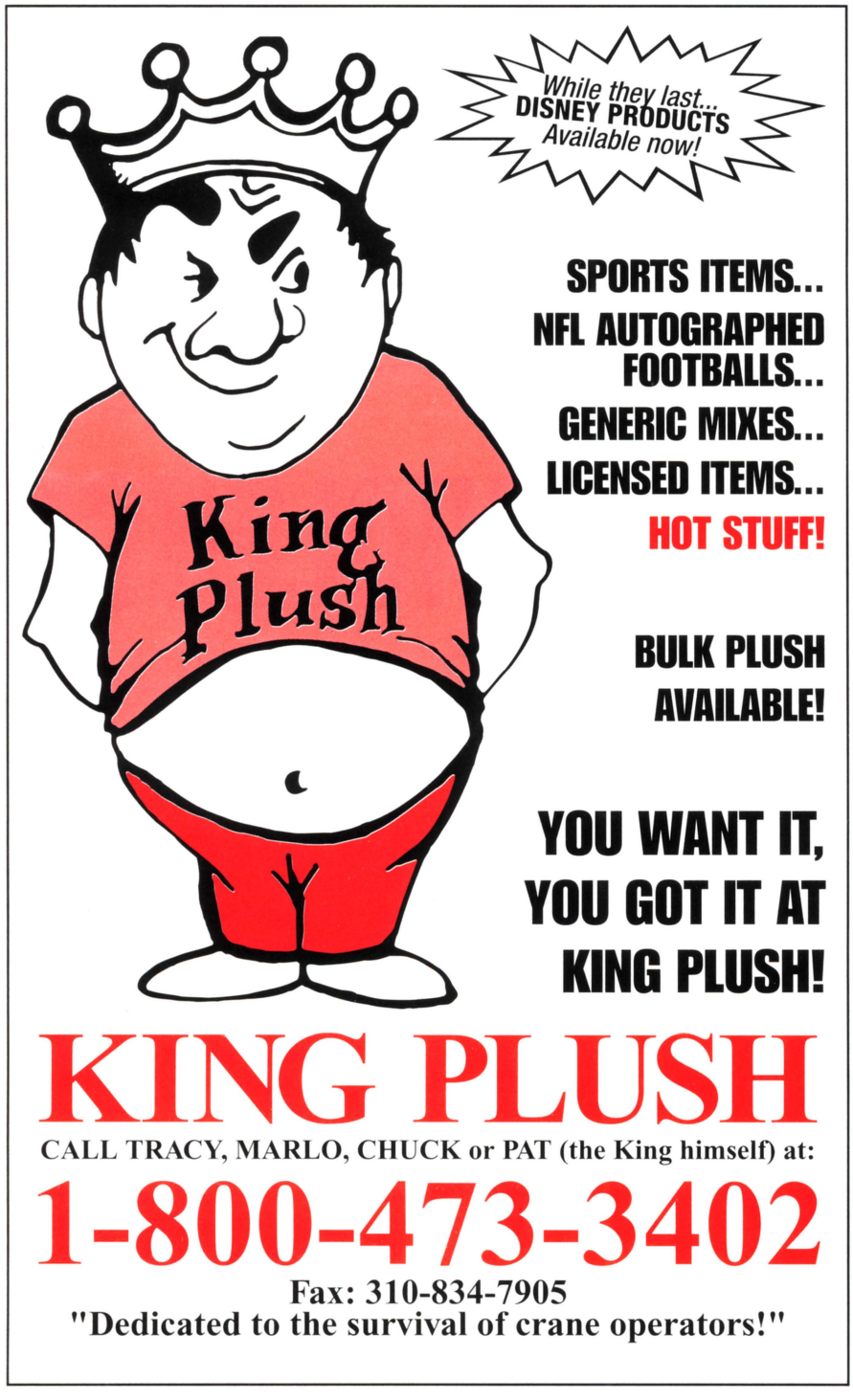
In writing this, neither I nor *Cash Box* are joining with the do-gooders to decry the violence in video games. I'm not a do-gooder, a wowser, a wimp or a wus. I have in my time earned good money out of violent video games. I have laughed and cracked jokes about *"the more blood the merrier"* and such. I personally don't really go along with the theory that the games in themselves promote violence. My belief is that they are more of a release, but that's a belief based on my upbringing. I have to admit the world has changed dramatically since my era, when every kid on the street watched Cowboy and Indian movies and forever had a six-gun strapped to his waist.

Today it's the real violence around us every day, and the vast numbers of people who are obviously concerned with it, that leaves *Cash Box* with the conviction that as an industry, we have to bite the bullet and concede that violent games can be damaging to young people in today's already-violent world. We have to concede that it is possible our games, in their own way, can lead kids to believe that a violent act can solve all their problems.

And in conceding that, we are obligated to do our very best to stop the proliferation of violent games and to stop risking the future of our young ones.

No one can emphatically say that violent games **cannot** breed violence in young players. Who knows what triggers the troubled minds of today's young people? Suicide among those under 15 is at an incredible level. Violent acts among young people are commonplace. It's reached the point where in Sydney, we've had kids taking guns and knives to school to protect themselves. So no matter what we may personally believe on this issue, the fact remains that we are living in a violent society. And, no matter how smart we may consider ourselves, *we do not positively know* that our games have not, and are not, contributing in some way to society's real-life violence.

If we have any real values, any



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claim to being responsible people, that should be enough to get behind a move to demand from the game makers that they clean up their act. We as an industry should be leading the attack on violence in games, instead of trying to defend it, and in doing this we should attack it for the right reasons.

As said earlier, I've personally wrestled with this matter within myself. I've taken the distributor's side, the operator's side and have even looked at how it could affect *Cash Box* commercially — which it could, if we were to attack those who persist in dealing in, or operating, violent games. I've even tried to relegate it to the back pages, probably hoping it would go away. But at the end of the day, the whole thing has come down to *right and wrong*...and to push violence in any form in today's society, must be wrong. And if we are going to be "fair dinkum" about this matter, that should be our reason for opposing violence in video games.

The line "If we don't regulate ourselves, the government will" is being promoted by some. That may prove an effective way of getting operators on our side. However, [if repeating this line is all we do] it smacks of self-interest. It's a "cop-out." And frankly, it leaves a rotten taste in my mouth as it paints us as people who should only do what's right, if it's to our financial advantage. Surely we are parents first, or just plain people first, before we are game makers, distributors, operators or even magazine editors.

The danger that violence in games can do to our industry is another line of thinking. It's a concern I genuinely care about. I certainly don't want to see this industry dragged through the mud again. But it's not the only reason we should be opposing violence, as it too is basically commercially founded. Can't we forget the commercial aspects for once, and look at this as parents — which most of us are — or just as responsible people who care about the young people who must live and grow up in the world we've shaped for them? (After all, we haven't done a real good job of world shaping).

There's simply no value in arguing the "for" or "against" case. Neither are the point and no one really knows the answers anyway. The salient point is that *there is a chance* that the violence in our games can lead young people to violent acts, and *so long as there is that chance, we are obligated as human beings to do something about it.*

Best regards to the RePlay gang.
(signed)
Jack Rodios
Cash Box Australia

Dear Jack;

Thanks for your heartfelt letter. You have made a stand on the basis of simple, straightforward morality, with no fudging, hedging, or special pleading. We salute you for your honesty. We also agree with many of your basic points. Yes, we do live in a violent society. Within a 20-minute car drive of this very magazine's office, people are murdered in "carjackings" and killed at automatic bank tellers every single week. Children as young as 11 carry guns and knives to school every day. In our city, five people a day wind up in the city morgue as victims of violence.

You're also right that the media is focusing a harsh glare on video game violence, both in the States and Down Under. One recent coin-op game alone, has generated a stack of newspaper clippings thick as a phone book — all negative stories. Negative TV coverage has been less extensive than print, so far as we are aware. Still, the pattern is disturbing.

A recent column by a leading American political commentator pointed to a strong statistical correlation between violent media and violent acts in real life. It seems the introduction of TV into certain, rather isolated, small towns in the U.S. and Canada, was followed in a predictable time period by a dramatic increase in violence (especially the murder rate). The higher the number of TV sets per capita rose, the higher the murder rate climbed over a period of years.

Does playing a single video game cause a child to commit an act of violence? Probably not. Does prolonged exposure to a "culture of violence" help foster the idea that violence is normal and acceptable? It's nearly impossible to deny. Today, the culture of violence has many components, ranging from TV, to movies, to comic books. Violent games in arcades and street locations, are a relatively small part of the nonstop flow...but a part nonetheless.

You were kind enough not to point out that the most extreme cases of video game violence come from this country. A few videos from overseas have had violence, yes. But as far as coin-op goes, the most graphic, bloody, body-maiming games seem to spring from the Good Old USA. As Stokely Carmichel, former member of the Black Panther terrorists, said in the 1960s: "Violence is as American as apple pie."

Some members of the U.S. industry have done as you urged. They have gone beyond lip service, done more than warn of possible regulation. The owners of one of our most prominent arcade chains have publicly stated their intention not to purchase violent video games, period. Other trade members have quietly shied away from this type of product, concentrating on "family" themes and equipment.

On the other hand, some U.S. factory people who make violent games are rather "pragmatic" about the violence issue. They take the attitude that violence sells, and that there probably won't be any serious negative reaction.

They're certainly right that violence sells. They may also be right about the lack of a serious negative reaction. Much of the press coverage here smacks of sensationalism — it's just something else to shout about and fill the airtime or the white space. There's a hue and cry for a day, or an

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hour, then it's forgotten as the next sensational subject pops up. Perhaps Australia is a slightly more concentrated media market, where the echoes and reverberations of negative media can hit home harder. But in the U.S., at least, it appears to be a "here today, gone tomorrow" type of phenomenon.

If government hasn't acted against a handful of recent violent vidgames in the past six months, it may not act in the future against other video titles. Little enough is being done about real violence, about teenage gambling, about drug use, and other, more serious, problems. "The city councils who are likely to make an issue out of video game violence have already banned arcades in their jurisdictions anyway," we're told by certain manufacturers. Others are less sanguine. At any rate, this much is certain: the kids who pump money into violent games are hardly dismayed, no matter how loudly their mothers protest or how much press the complaints receive.

This leaves us with the simple, basic, clear point of your letter. How can our industry, in good conscience, participate in spreading the "culture of violence"? True, we are small fish in a very big stream. We cannot possibly hope to stem, much less reverse, the tide of high-body-count films and "Cop Killer" music albums. But if we cannot stem the tide, do we have to participate eagerly in urging it on? Do we have to cash in?

Some members of AAMA, the U.S. manufacturer-distributor association, have proposed that the industry make a stand against violence — either by adopting a strict code, or ratings system, or at least by issuing "suggested" guidelines for game content. We don't know how this will turn out.

On more than one occasion, this magazine has pointed to a successful strategy employed some 35 years ago by the U.S. comicbook industry when it faced the issue of excessive violence. That industry created a "Comics Code Authority" and issued a well-defined code of permissible content. Publications which adhered to the Code, were permitted to print the Code Authority "seal of approval" on their covers. Under pressure from parents, merchants refused to carry comics which lacked the seal, and that's where the enforcement clout came from. The "Comics Code Seal" is still visible on the front covers of most American comicbooks, to this day.

A cynic once said, "People get the government they deserve." The same is true of popular culture: in a democracy, people get what they deserve...what they fight for...or (more likely) whatever they are willing to tolerate. The key element in the comicbook industry's successful adoption of a code, was pressure from parents. If parents take a comparable stance toward video games, the same healthy discipline can be applied to the amusement machine industry. Courageous voices like yours are the beginning of such a process.

Sincerely,
RePlay

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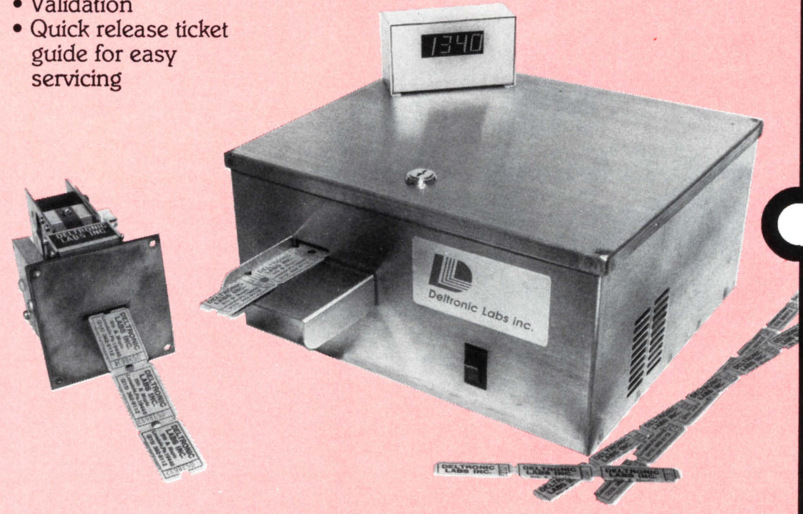

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the Big Ticket

Cash & Merchandise: How Much Should You Have in Reserve?

In coin-op amusements, as in any industry, prudent business people must be concerned with their "reserves." It's important to have sufficient cash reserves in the bank (if you're fairly new in the business) and to have the right amount of redemption merchandise in stock (if you're a redemption operator). This month, let's look at how much of each you should have on hand — cash and merchandise — in order to operate your fun center smoothly and professionally at all times.

How much of a cash reserve should you set aside for "slow periods"? The answer depends on your cash flow. Although fun centers have players who "pay as you go," they also have costs which make great demands on that incoming cash — costs like payroll, equipment purchase payments, and overhead. If you are relatively new in business, reserves should be set aside for slow periods when these fixed costs exceed your income. Usually a three-months reserve will be sufficient.

If you have operated your fun center for over a year, a general income pattern has probably been set. This revenue pattern, if graphed, shows peaks and valleys over the course of a year. This pattern can assist you in planning to meet the needs of your business.

A fun center is an enterprise that requires the same prudent business practices as any other successful enterprise. This would include the management of prize inventory. Proper inventory levels can be easily determined after some homework. Here's one good way to do it.

First, determine the cost of setting up your redemption center showcases. Since these displays will be more-or-less permanent, don't count their cost into your prize inventory's dollar value. (But remember to change the displays, removing soiled-looking, faded items before they become worthless. When a fresh item is properly flashed, your displays will be more appealing.)

Now to prize inventory levels: it's a given that most prizes are available from suppliers within 10 to 30 days for replacement. Consider this to assist in deciding the cash value of your inventory. Start by taking your peak three-months gross income, and total it. Then take your lowest three-months income and total it. Add the two sums together and divide by six. This results in your average gross monthly income.

For example: let's say your lowest-earning three-month period was Jan.-Mar. with specific figures as follows. January ($20,000), February ($24,000) and March ($26,000). Add up these earnings and your "low quarter" earnings figure is $70,000. Now let's say your highest-earning three-month period was May-June-July with these specific figures: May ($24,000), June ($32,000) and July ($36,000). Add up these earnings and your "high quarter" earnings figure is $92,000.

Now add these two subtotals ($92,000 plus $70,000) for a six-month total of $162,000. Divide by six and you get $27,000 as your average gross monthly income.

So if that's your financial picture, how much redemption merchandise should you have in stock? Well, it depends how much merchandise you give away each month, and upon what that merchandise is worth. To take a high figure, let's say you give away an amount of prize merchandise each month, whose cash value is equal to 35% of your average monthly income. The merchandise value awarded to players per month should be about $9,450 per month (35% of $27,000).

Keeping in mind that merchandise can be replaced in 10 to 30 days, you will work most efficiently if you keep a prize inventory in stock whose cash value is $10,000 — just a touch above your average payout. To be completely safe, you would be more comfortable with a 45-day supply of merchandise, or a $15,000 total value.

This means you've got enough prizes on hand, just in case awards run somewhat higher than average. But it also means you don't waste unnecessary space on unused prizes, nor do you tie up cash in merchandise you don't need yet...cash which might be better spent elsewhere.

This guide does only one thing: it provides a method to determine if your prize inventory is at the correct dollar level. It does not address any

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questions about the variety of prizes offered, or the dollar value of prizes in each price level. These are different subjects and must be addressed wisely by the redemption operator, in order to maximize income. (Among many other considerations, remember that too much low-end merchandise tends to slow up your attendants at the redemption counter.)

Incidentally, once you have established the value of prizes awarded to players per month, you then have an opportunity to determine if this inventory is subject to pilferage by dishonest employees. When you've got prize inventory down to dollars-per-month, shrinkage is more noticable.

Now that you know what your prize inventory value should be, establish a budget to provide for this expense. Then, you're "thinking redemption!"

Editor's note: during the summer, Coin Concepts president Art Warner gets busy out there consulting with redemption operators and locations, so he will take his traditional "sabbatical" from this column for the next couple of months. The Big Ticket will return in September.

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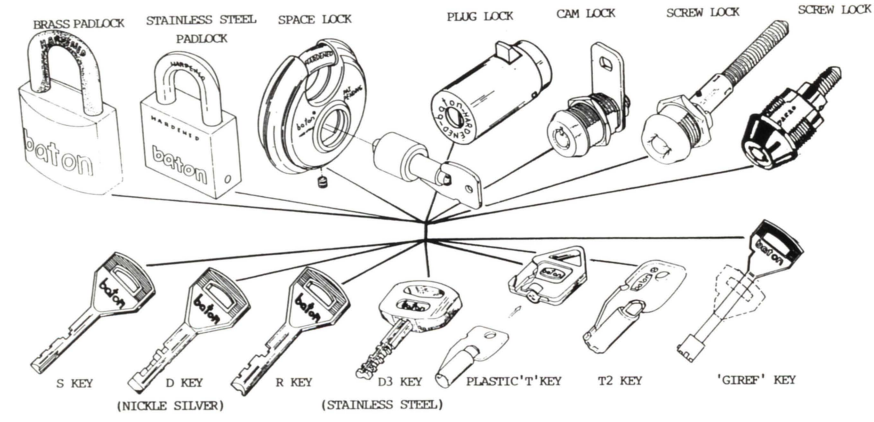

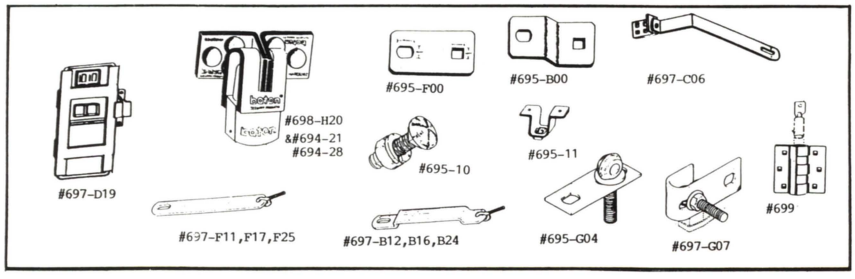

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THE NEW, IMPROVED AVA

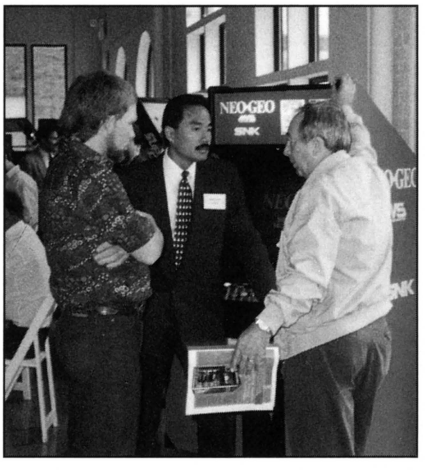
Audio Visual Amusements upgrades their St. Louis distribution facility

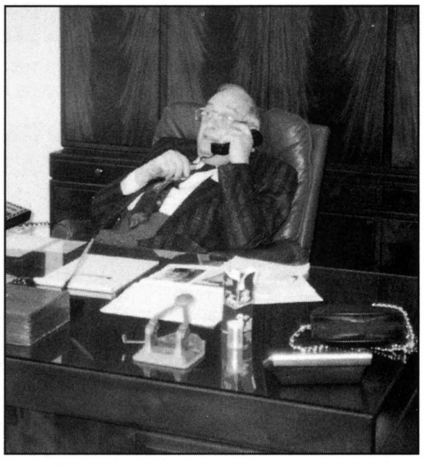
Missouri is known as the "show me" state. So when Audio Visual Amusements (St. Louis) put the finishing touches on their recent renovation, they decided to "show it" at a nice party. Operator customers and factory reps were invited to the two-day affair, which took place April 19-20 and included an open house, a banquet and a golf tournament.

AVA's facility is located at 2301 Olive Street and as you can see from the photos, it's both handsome and functional. The staff at AVA, led by president Pete Entringer, went all-out to "show" everyone a good time. The open house took place Monday, April 19 and featured the new Seeburg CD jukebox. "It played to rave reviews," smiled Pete.

Luncheon featured an exotic buffet catered by Balaban's, a St. Louis landmark. In addition to customers and factory folk, visitors included some of Pete's longtime friends from out of state. Among them were people from Central Distributing (Nebraska) and

At left: AVA's Pete Entringer and Mark Willoughby. **Below:** AVA's newly renovated facility at 2301 Olive St., St. Louis, Missouri.





Above: Factory reps and AVA staffers gather at the April 19-20 celebration. **Right:** SNK's Mark Chan chats to some operators about the Neo•Geo vidgame system. **Far right:** Longtime friend Lou Singer (Central Distributing, Omaha) makes himself at home in Pete's office. **Bottom right:** Before all the folks arrived, the AVA people were getting ready for opening, AVA is all set with the punchbowl, the glasses, the ice sculpture, and of course, the machines!

Green Games (Tennessee). Monday evening was topped off with a banquet at Balaban's. Staff and factory reps attended. "There was no food fight," reported Pete. "This was a first!"

AVA launched its "First Annual Golf Tourney" the next day at the Country Club of St. Albans. "Weather did not cooperate," noted AVA execs in a considerable understatement — 40 degree weather and 30 mph winds made for a challenging environment. But the golfers played on, with AVA's Rob Acker taking low net honors. Premier's Steve Walton shooting a blistering one over Par 73 from the championship tees to garner low gross...a truly remarkable feat in that cold gale. Following the tournament, Pete hosted a banquet at his home, where he thanked everyone for their friendship and support.

In all, AVA "showed 'em" a grand event...not to mention an attractively upgraded, hardworking, and personable distributorship.

OPEN HOUSE

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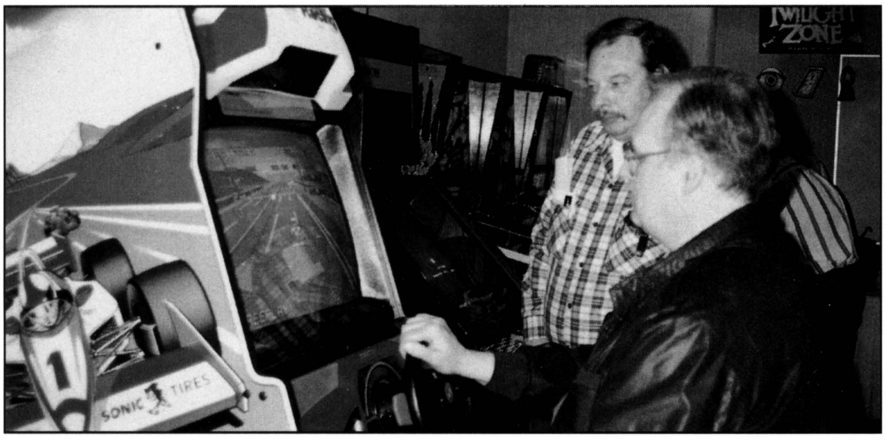
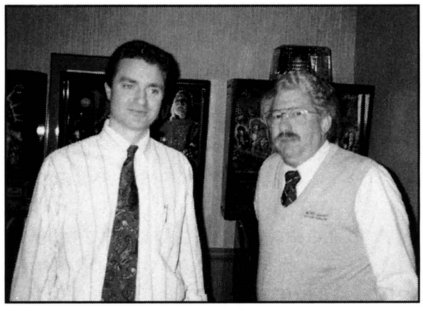
Music-Vend's folks take spring product on the road to Alaska for op party

Music-Vend's Steven Levy (left) with James Herbert (Arctic Music) who is seen getting his Rowe jukebox rebate check.

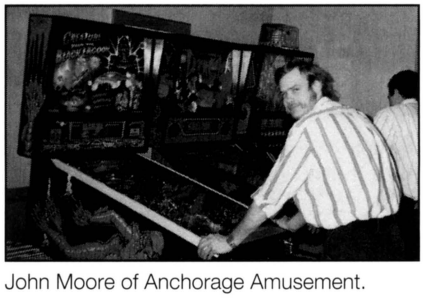
Lamar Forque of Merit with Ed Horn (Service America).



Dale Leavy with Dale Service's Richard Schwab and Sega's *Virtua Racing* upright.

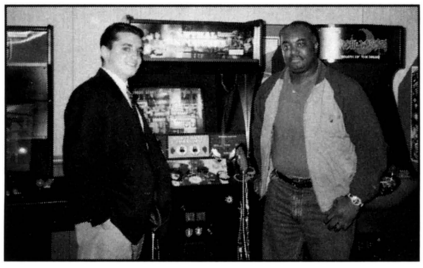


Arctic's James Herbert with Tom Cahill.



John Moore of Anchorage Amusement.

Williams' Tom Cahill instructed many operators on the finer points of pinball "care & feeding."



Charlie Galante with James Pendergraft.

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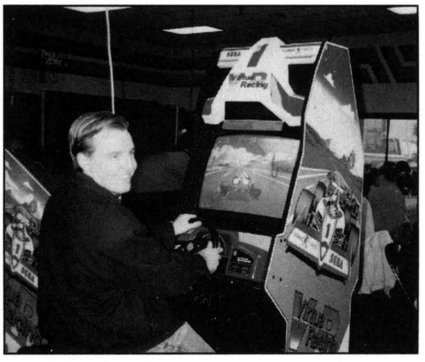
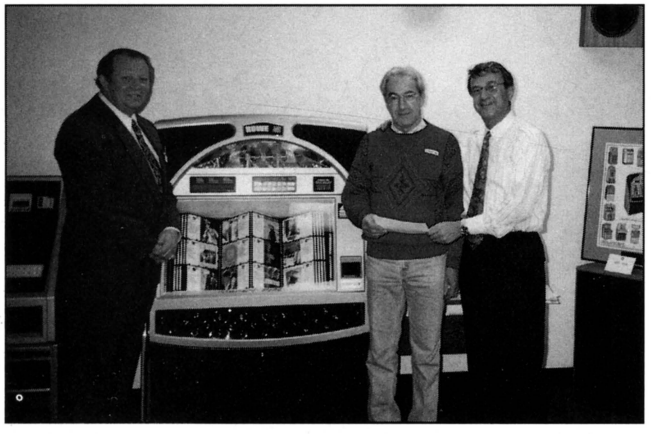
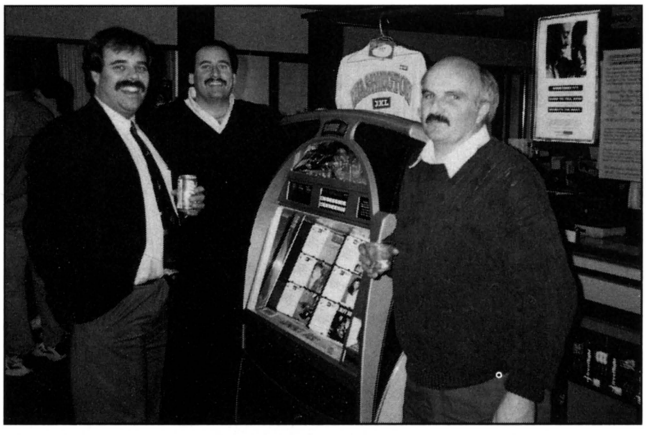
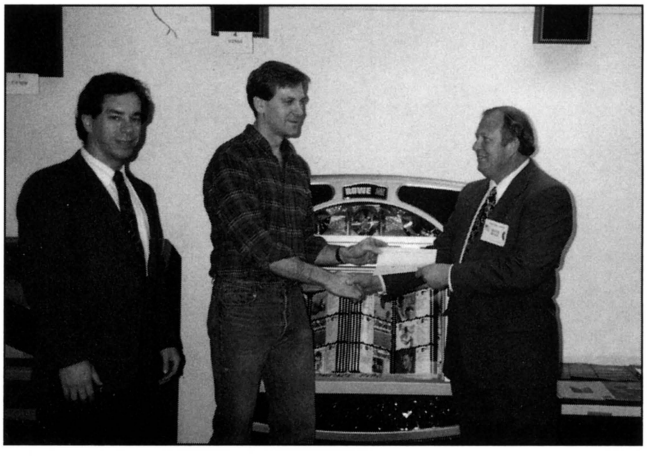


Left: Steve Murphy of S&S Amusements with Lenore Sayers of Williams fame. **Above:** Darrell Burke of Advanced Amusements sizes up some Sega race action. **Below left:** Rowe's Dave Hall presents a Rowe jukebox rebate check to Harold Seigel of B&G Music while Music-Vend's Ray Galante smiles on. **Below right:** Snohomish's Dale Walker and Rick King flank Disc City's Allan Dolgoff.





Todd Brown of Metro Amuse. with Capcom's Jeff Walker.



Bob Wasilewski, Jim Hicks and Dave Hall with a Rowe rebate check.

ALVIN G. & CO.

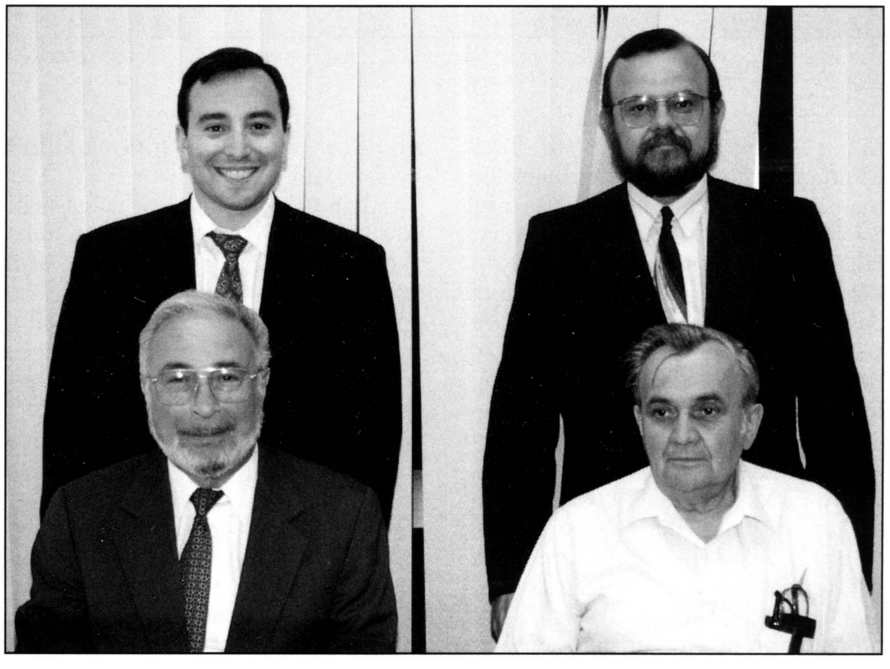
Midwest pinball manufacturing company is truly a new firm with a familiar past

Alvin G. & Co.'s Alvin Gottlieb has a famous last name. That name is known world-over for turning out some great pinball machines in the day of D. Gottlieb & Co., and now, according to company VP Michael Gottlieb, Alvin G. & Co. is the name for originality and quality. With a product lineup of three pinballs, and one on the way (the company's been incorporated only three years), and a newly-reorganized staff to boot, the firm is proving it can do well by the Alvin G. & Co. monicker.

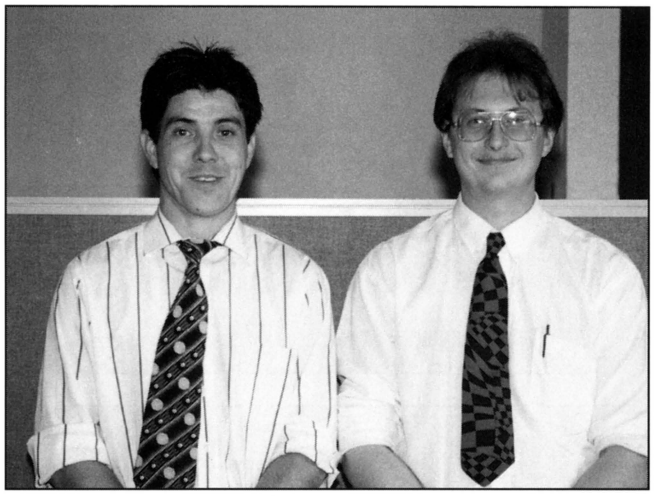
This Chicago-based pinball manufacturer calls 1990 its birth year, although company execs report that 1993 has seen a dramatic change in the firm's infrastructure. "It's practically a brand-new company," Michael Gottlieb said. "In the last six months, there's been a 70% turnaround in our engineering, production and design departments, and everything is really coming together for us."

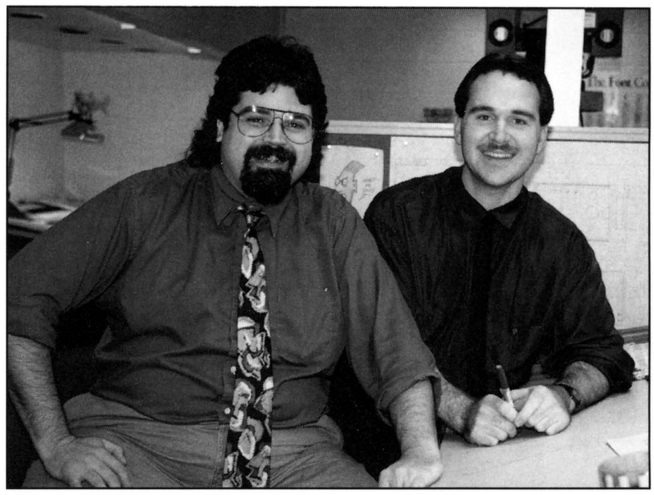
Alvin G. & Co. pulled no punches in assembling a crew of respected industry vets to help ease the task of starting a pinball company from scratch. From D. Gottlieb & Co., are June Dylla (comptroller), software programmer Tom DeFotis, Mike Sawyer in quality control, and father/son engineering team Adolf Seitz Sr. and Jr.

"Our employee roster could read

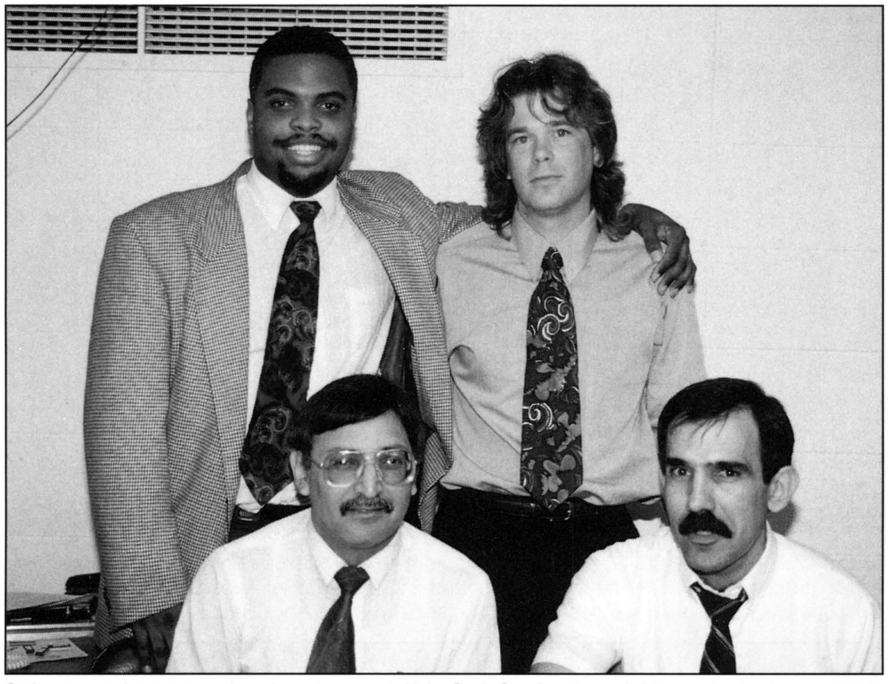


At top: The Alvin G. & Co. exterior sign out in front of their Melrose Park, Ill. HQ. **Above:** Ron Zahler (sales manager), VP Michael Gottlieb, and engineering chief Adolf Seitz, Jr.**Below:** Alvin G. & Co. family shot: Alvin and Michael Gottlieb seated next to Adolf Seitz Sr. and Jr.





Left: Alvin G. & Co. game designers Wally Welch and Jim Shird. **Right:** Artists Dan Hughes and Andy Reynolds.



Software and programming department at Alvin G. & Co. (back row): Vecennia Jordan and Kyle Johnson; front row: Reh Merchant and Tom DeFotis.

like a 'Who's Who of Pinball' list," Michael smiled. "Our field service manager is Ed Schmidt, who has over 20 years' experience in the industry. He's joined by sales manager Ron Zahler, formerly of Premier, and chief designer Wally Welch, who spent 10 years with Bally, as did our head of Software and Electrical Engineering Reh Merchant."

If combined pinball experience is any marker, Alvin G. & Co. seems well on their way to a quality reputation in the field. But it wasn't easy. "Our company has gone through a very difficult time gaining acceptance," Michael said. "As with any new company, we had our share of skeptics. Some operators wouldn't even try our product!"

Alvin G.'s product line consists of competitive head-to-head sports pins *A.G. Soccer-Ball, USA Football,* and traditional pinball *World Tour.* The company's also planning to unveil a new game in the next couple of months. "Our first game, *A.G. Soccer-Ball* met with limited acceptance," Michael recalled. "Operators have had bad experiences with products from new companies, and just figured our game wouldn't work in the field. We did have some select technical problems, but since then, we've re-evaluated our design, production, etc., and are confident our newer operations will prove them wrong."

Take their traditional, and most recent pinball, *World Tour.* "As the games were shipped," Michael noted, "their status was followed very closely and verified what we at Alvin G. & Co. already knew: this machine worked right out of the box, and earned well even after 20 to 30 weeks on location."

Keeping the games working is very important to the Alvin G. folks...and no expense or effort is spared. "I've assembled a team of technicians to man our 800/858-FLIP hotline," field service manager Ed Schmidt explained. "And they're ready to answer any questions. Information and education are crucial, on all levels,

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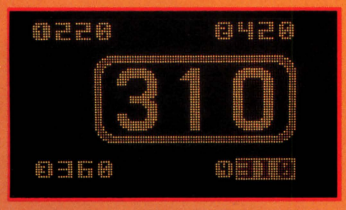
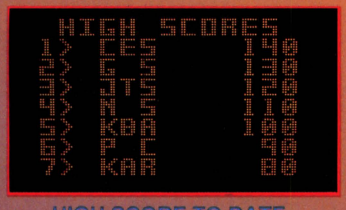


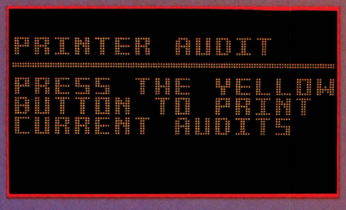
1, 2, 3 & 4 PLAYER GAME

PROGRESSIVE WIN JACKPOT



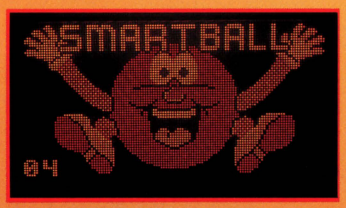
HIGH SCORE TO DATE

MATCH SCORE FOR FREE GAME



NEW AUDIT PROGRAM

13 FOOT



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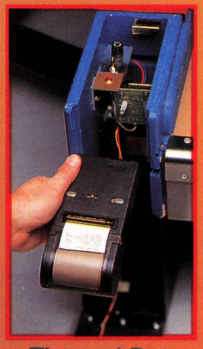

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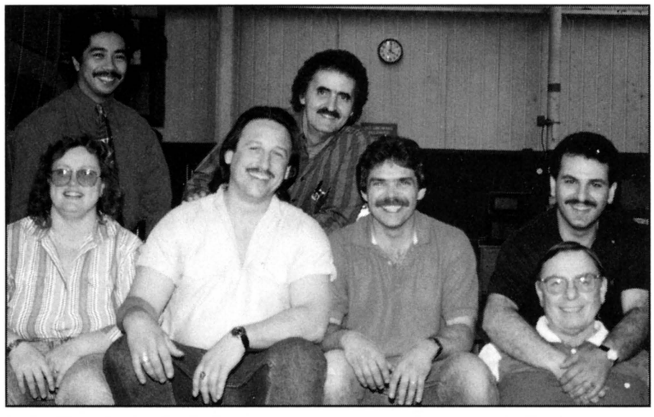
Left: Field service manager Ed Schmidt and team: Luis Torres, Bill Smyczynski and Denis Novak. **Right:** Engineering technician staff: Larry Armstead, Don Rosenfeld, jaime Rivera, Nancy Orrico, Jon Shimmin, Jose Cerda and project manager Lyle Willimann.



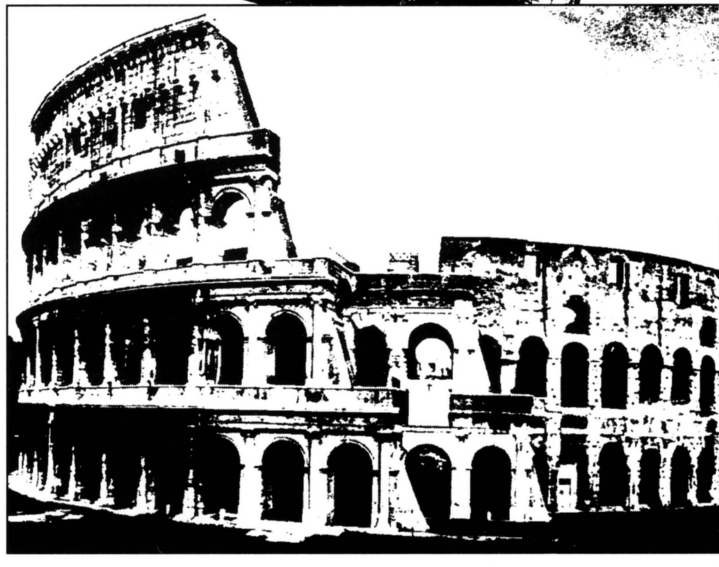
Left: The Alvin G. & Co. production team (back row): Rod Laureano, Nick Karegianes, Wally Sa'd; front row: Josie Patton, Ken Buda, George Saxinger and Mike Sawyer.**Right:** Luis Torres takes a service call as Ed Schmidt looks on.

especially when you're a new company. For example," he continued, "we needed to make the distributor understand that our coils are interchangeable with those of other manufacturers, so stocking parts became much less of an issue."

As mentioned, *A.G. Soccer-Ball* met with some distributor/operator resistance, and the company admits there were some technical problems with their first game. But since the staff reorganization, and new design procedures, the firm is proud of their electronics package. "Alvin Gottlieb wanted easy-to-understand electronics," software/electrical engineering man John Boydston said. "Yet, it had to have all of the latest capabilities and the highest reliability. Now, along with proper fusing," he explained, "the new boards work flawlessly, and we're happy to report we've received several dozen calls complimenting 'the cleanest electronics in the pinball industry.'"

Everything seems to be going great for the Alvin G. & Co. "We want people to know we are a real company," Michael said. "We have quality systems and procedures which ensure all the product going out our door is going to earn and work." Future product? "We have many exciting new games in development," shared Adolf, Jr. "Our object is to build games that last, ensure steady earnings and high resale value. As David Gottlieb said, 'It's all in the cashbox.'"

A.G. & Co.'s Adolph Seitz visits with Betson Pacific's John Scarvarda the latter's open house.



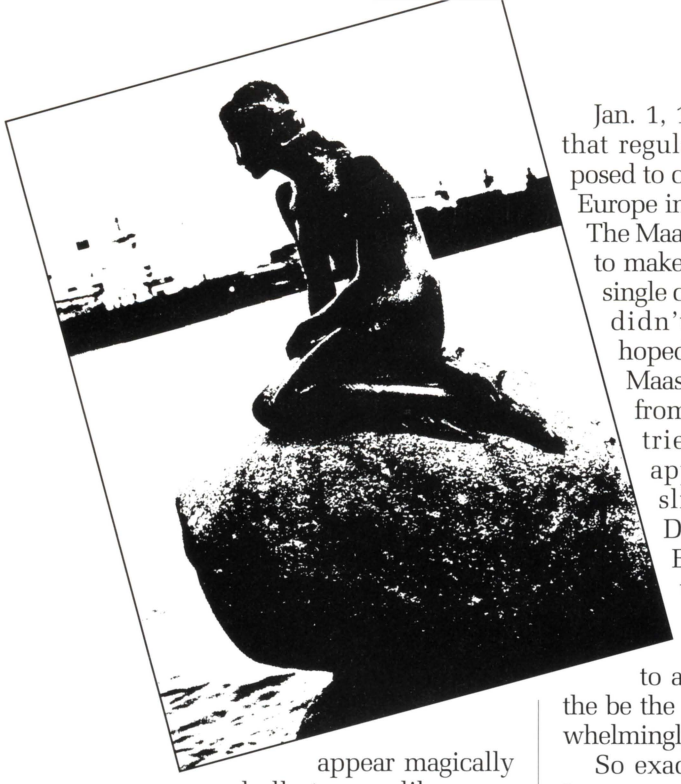
By Martin Dempsey
RePlay *foreign correspondent*

ONE EUROPE, ONE MARKET?

the entire continent is now a "single market," at least on paper; effects on coin-op are still being hammered out in each country

The "New Europe" is here — sort of. The year of "Euro-unity," 1993, has begun and continues to trudge along. Businesses in EC member countries now have the theoretical right to do business all over European map.

But actual moves toward a unified, truly open trans-European market (with uniform laws and currency) have not materialized so quickly as once anticipated. At this point, if European unity happens at all, it seems destined to evolve slowly...not



appear magically and all at once, like some rabbit pulled out of a legislative hat.

For the coin-op trade in Europe, 1993 means cautiously feeling our way along in an uncertain new environment. The "New Europe" is different, all right. But few agree on exactly where we're going and what it all means.

Jan. 1, 1993 was the official date that regulatory barriers were supposed to come down, blending all of Europe into a single unified market. The Maastrict Treaty was supposed to make it all happen, including a single currency, etc. But real unity didn't arrive on this date as hoped. Instead, during 1992, the Maastrict Treaty took a beating from voters in various countries. The French public approved Maastrict by the slimmest of margins. The Danes voted NO. The British seem unable, at this writing, to make up their minds. In fact the only people totally committed to a "Euro-Market" appear to the be the Irish, who voted yes overwhelmingly in a 1992 referendum.

So exactly what did happen on Jan. 1, 1993? Well, any person who is a citizen of an EC country after this date may operate his or her business in any other EC country, if he conforms with local laws, etc. That's fine in theory, but many feel it will be different in practice. So many questions and stipulations may arise that, in the short term at least, it may not be practical to proceed.

An (apparently) more firm result of Jan. 1, 1993 is the adoption of uniform product codes. These strict standards may become worldwide norms, in fact, and certain U.S. coin-op factories are already taking steps to meet those standards in case they do become global. Also, an EEC directive has resulted in adoption of stronger intellectual protection laws (copyright) in certain European countries, effective on this past Jan. 1. AAMA, the U.S. trade association, has joined with certain American factories in stating that these new laws will mean a new era for tougher copyright enforcement all over Europe.

But all of this is on a very high level. At the individual business level, it's simply not clear how "open" the New Europe really is. As in the U.S., the law on the books may be one thing, but the way it's enforced by the local authorities could be something else again. Thanks to all this confusion, people in different European Community nations have widely varying opinions about what unification means...not just for themselves, but for all of

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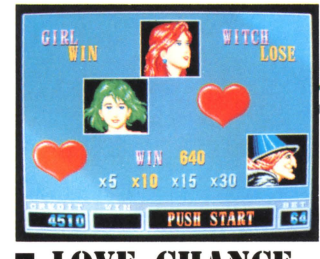
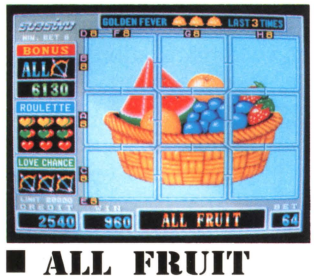


■ LOVE CHANCE



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Europe. When it comes to the amusement industry, the picture is even murkier. Trade associations, companies, individuals, national and even EC organizations are largely in the dark, or else reluctant to speak for fear of accidentally misleading others.

One of the major profit centers for Europe's coin-op industry is gambling. Coin machine factories, distributors and operators derive a huge percentage of their business from small-stakes, legal, highly regulated gambling. But the system in Germany is quite different from that in Great Britain, etc. Accordingly, a year ago the prospect of a unified market was troubling to some. The word "harmonization" was actually feared, particularly when it was mentioned in the same sentence as "gaming."

That all seems to have passed, at least for the moment. Latest news from the EC Commission regarding gaming seems to indicate that, for the moment at least, the matter will be left to national parliaments... unless there's an exceptional set of circumstances...or someone makes a good case..or the situation changes...or whatever! "Harmonization" is out and the new word is "subsidiarity," which is taken to mean "allowing each country to deal with matters as they see fit" (at least for now).

It's possible that in a "unified" Europe, countries may become more aware of and competitive with each other...and that this may prompt some to update their outdated rules and regulations. It works this way in the U.S. with state governments as each local body learns from the experiences of its neighbors, and the same effect may begin to increase here in Europe — particularly as regards gaming. The longterm result may be that a certain "harmonization" takes simply because it's best, not because of directives from Brussels (seat of the European unity organizations).

If so, there is surely a role for Euromat, the international umbrella organization of coin-op trade associations from various European countries. In the years after unification, the enactment of new laws in member countries will represent an opportunity to ensure that positive, pro-industry legislation is promoted, introduced and (we hope) adopted.

Beyond that, the question now seems to be if, rather than when, total unification will take place. Talk of a "two tier Europe" is going around — with an inner circle comprised of France, Germany, Belgium, the Netherlands and Luxembourg, and everybody else left out. Such matters as the introduction of a Euro-currency must be left aside for the moment.

If all this seems muddy and confusing, you're not alone. What is certain, now that Jan. 1, 1993 has passed, is that Europe will never be the same again. We're certainly going to hear much more about the Euro-Market, Euro-Disney, Euro-Currency, Euro-Bingo, Euro-Lottery and even Euro-Correspondents. ◆

Single Euro-Market Brings Joys & Pains

According to the Los Angeles Times, the newly unified European market is a good-news/bad-news situation. The good news is, a single "Euro-Kids" youth culture is emerging which the amusement industry can target with well-designed products whose appeal should transcend national boundaries. The bad news is, with one "mega-market" it makes economic sense to have just one "mega-plant," so lots of factories are consolidating, closing facilities and laying off workers.

In the paper's Feb. 4 edition, reporter Jeff Kaye told how Barcelona is the new "style capital" for what he dubbed the Euro-Kids. "They dance to rave music from Italy, Belgium and Great Britain," said Kaye. "They are linked by international style magazines and satellite channels — primarily MTV Europe, which beams its Euro vid-jocks and Euro-weighted playlist into 43 million homes...They are already creating their own Pan-European identity."

Meanwhile, a growing number of the Euro-Kids' parents are out of work. "Job losses are the painful consequence of this necessary restructuring in the current, difficult economic situation," a British member of the European Parliament was quoted in the Times on March 3. The Euro-MP added: "The ability to concentrate production on one site...is the very essence of the single market." The newspaper's Joel Havemann added: "Multinational companies, whose investment is welcomed in times of prosperity, are demonstrating that they can retreat to their greenest pastures when the going gets rough."

TAIWAN'S FIRST GAME EXPO

major Japanese & Taiwanese firms participate; more shows planned to boost legit vidgame market

At the mike is Mr. Liu Shu Chuen, director of the Taipei Amusement Play Ground Assn. He's flanked by two pro-industry Taiwanese legislators. That's SNK's international GM at far right.

Above: Large banners proclaim the show. **Below:** Eager kids play handheld video games.

Drive around urban Taiwan at night and you'll see a lot of neon, a lot of people, and a lot of arcades. Taiwanis an island province of 20 million people under a separate, quasi-independent government from the People's Republic of China. Right now, Taiwan's got one of the most dynamic economies in the region. In fact, some local parties claim the island accounts for an astonishing 30% of the total Asian electronic game market.

Taiwan also has a reputation in the United States for being a hotbed of counterfeit video game makers.

A new public relations and trade show firm called Elite International wants to change that reputation. They're pledged to work with local lawmakers and global game manufacturers to clean up the image of

Left: Redemption is catching on big in Asia. Here, a young man plays a triple crane from Happy Plaza, a Taiwanese manufacturer. **Right:** NEC is one of the biggest electronics firms in the world. They were a major exhibitor at the show.

Taiwan's video game industry, and to build a strong, legitimate coin-op game market.

They've already taken a good first step. On February 4-8, Elite held Taiwan's first-ever amusement game expo, the International Electronic Games Show, at the Cetra Exhibition Hall located in Taiwan's largest city, Taipei.

The show was a clear success, drawing some 40 exhibitors who took 125 booths. Included were Japanese vidgame powerhouses like SNK, Capcom, Taito, Konami, Irem, and NEC. Major local firms who exhibited were Happy Plaza, Five Stars, IGS, Hsin Chien Wen, and Social Amusement Machine, and others. Some 70% of the show was devoted to coin-op amusement products.

"Exhibitors showed satisfaction about business and meeting new interested agents," said Elite. "Many received interesting orders even during the show."

Attendance and local press coverage were excellent. Over 60,000 people attended the International Electronic Games Show. As at JAMMA, the general public was invited along with the trade. A couple of friendly legislators also attended, lending VIP gloss to the affair. The show generated more than 40 positive news stories in the local electronic and print media during its five days.

Along with exhibits, the expo featured seminars by attorneys who explained copyright protection and "new regulations concerning electronic games." Other topics included gambling, promotions, and marketing. For the public, Elite staged gameplay contests and gave away some handsome prizes, topped by a Suzuki motorcycle.

Elite is headed by a 30-year-old former journalist with big ambitions, and staffed by some savvy young people with journalistic and international trade backgrounds. They've already pulled off a coup with this show. Next, says Elite, will be some assistance from a new government administration and sympathetic legislators.

Elite also plans twice-annual trade shows, timed to tie in with Japan's JAMMA and AOU shows. And, for the future, Elite says a national trade association like AAMA or JAMMA could be in the works.

Meantime, they're pleased with the February show and eager to bring American factories to exhibit at the follow-up show this fall (Sept. 17-21, nearly three weeks after the JAMMA show). The fall edition will take place at a major trade center in central Taiwan. Elite plans to keep moving future shows around to different parts of the island to ensure maximum public exposure.

For more information, contact Elite International Public Relations Consultants at phone: 886-2-3937404 (fax is: 886-2-3215098). ◆

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FRANK TALK

by Frank "the Crank" Seninsky

Could the Standardization Committee Become a Victim of Its Success?

There's probably an employee in every office who is super-efficient. Give him a job, and he'll do it on time (or early)...and he'll do it without a mistake. In fact, he'll probably think of improvements or extra efforts you didn't even ask for. This guy's zeal and ability to get results, makes him a magnet for more assignments, more work.

Great, isn't it? Like I said, nearly every office has one. Those that don't, wish they did. The only trouble is, if you're not careful, you can overload this Superman with more than even he can handle. He can start to lose track of assignments, make mistakes, or even (gulp) have a breakdown.

Sometimes I wonder if our industry's Standardization Committees could someday begin to resemble that overloaded, super-efficient worker just a little bit. The AMOA and AAMA Standardization Committees are doing a great job of performing their original mission. But in the process, they are also attracting more tasks than they were originally intended to perform. And more. And more.

The magnitude of these tasks, along with their political and technological implications, are beginning to loom larger than such an ad-hoc group may be able to accomplish with maximum efficiency and accountability. This is especially so, when you recall that the standardization group has no fulltime staff or major budget. So before this "worker" can begin to catch even a whiff of organizational overload, perhaps it's time for our industry to take a new look at the Standardization Committees and assess where we really want them to go next...and how...and under whose direction.

A little background: several years ago, AMOA formed a Standardization Committee (then headed by Craig Johnson, who's now president of AMOA). Its mission was to promote uniformity of equipment and parts design, to help operators reduce inventories and save money. The group was a real success and later AAMA formed a sister committee to work in harness with their AMOA counterparts. They did exactly what they were supposed to do: got people to think about the best way to handle certain engineering needs, got them to agree on a single approach, and got them to incorporate that approach into a growing number of machines and components made by and for our industry.

In recent times, one of the Standardization Com-

mittee's proudest accomplishments was the adoption of a standard calling for uniform pin-outs and color coding for all the wires used on coin-op equipment. It took six years to get all the manufacturers in the U.S., Japan and Europe to agree to it, but it will make the lives of industry people easier, around the world, from now on. This is perhaps our major accomplishment so far and it was tough to do. Much of the credit for this belongs to AAMA Standardization Chairman Rich Ditton (of Strata Group) and Williams' Cary Mednick.

The last meeting of the full AMOA-AAMA Standardization Committees was March 10 in Las Vegas, the day before the ACME show. Three consecutive meetings occurred: an overall AMOA-AAMA Standardization Committee; a separate Redemption Committee; and a separate Jukebox Committee. Several key standards were adopted at this productive meeting.

For example, Standard 34: "All games shall come with a parts manual, service manual, wiring diagram, trouble-shooting guide, and diagnostics information, as a minimum." This did not pass on the first vote, and technical seminar whiz Randy Fromm actually, literally got on his knees to beg the factory heads to change their votes. We took another vote, and it passed. Way to go, Randy!

Two more standards were adopted in Las Vegas. Standard 33 calls for marquees and monitor covers to be made of plexiglass, lexan or tempered safety glass, and be at least 3/16" thick. Standard R-5, dealing with redemption games, says each one shall have a hardwired 12-volt ticket meter that can be read from the front of the game, through a normal service access point.

These are normal types of things for the standardization group to do. However, as stated earlier, the Committees are increasingly assuming a role which is beginning to exceed their original mission in important ways. The standardization movement is becoming a forum whose agenda transcends mere technical standards. For example, we're becoming a "political" group that deals with city fathers, federal agencies, and testing labs on issues of safety, inspections, testing, UL listing, alternative licensing, and regulation. The Committees are also addressing hi-tech issues like computer communications and networking (modems, cellular phones, etc.). The list of issues that go "beyond engineering" is growing at a surprising rate.

This article will give an update on progress in some of these issues below. But first, let's ask an important question. Why is the Standardization Committee increasingly assuming this extra "political" role?

The answer is very simple: because it's just about the only forum in our industry where dozens of coin-op factory presidents (people with the clout to get things done) and engineers sit down in a room with each other, and with operators. For this we can largely thank past AAMA presidents Gil Pollock and Bill Rickett, as well as AAMA EVP Bob Fay. They pushed the importance of standardization to their membership and recruited real "heavyweights" to the fold.

My concern is that the expanding mission of the Standardization Committees may be outgrowing their best capabilities, thanks to this very factor of drawing together such a powerful and effective group. The time may be coming when our industry needs to appoint a permanent, fulltime person to supervise and coordinate these increasingly complex tasks of intra-industry communication, plus city-state-federal dialog on technical and regulatory issues, inspection labs, etc. (I don't want this job myself, thanks very much.) This fulltime person should be equipped with a budget to do the necessary research and work with manufacturers and government bodies. It would cost money, yes. But in the long term, it would save much **more** money in reduced testing costs to factories, and reduced equipment costs to operators.

And now, here's a brief report on some other key work that has been recently accomplished, or is now in progress, by the Standardization Committees. In Las Vegas, we printed 500 copies of currently approved standards. It's a 35 page volume (and growing) complete with diagrams and wiring color charts. We handed out 200 to relevant ACME exhibitors, 50 to AMOA's directors, and 200 more to AMOA's Chicago office. Each firm will keep a copy and update it (pages are loose-leaf binders). Any manufacturer, distributor or operator would be proud to show this book to safety inspectors, city officials, the FCC, etc. to demonstrate that our industry is policing itself on issues of shielding, lead paint, safety glass, you name it.

(By the way, if a manufacturer or distributor needs a copy, contact Rich Ditton at Strata Group: that's 708/870-7006. If an operator needs a copy, contact the AMOA office in Chicago at 800/YES-AMOA.)

As reported in previous "Frank Talk" columns, the AMOA-AAMA Standardization Committees are also addressing networking and communications issues. Our newest goal is to find ways for equipment on location to communicate (via two-way phone line or cellular broadcast) with the operator's computer back in his office. To our knowledge, there are currently seven different systems on the market. Arachnid, Design Plus,

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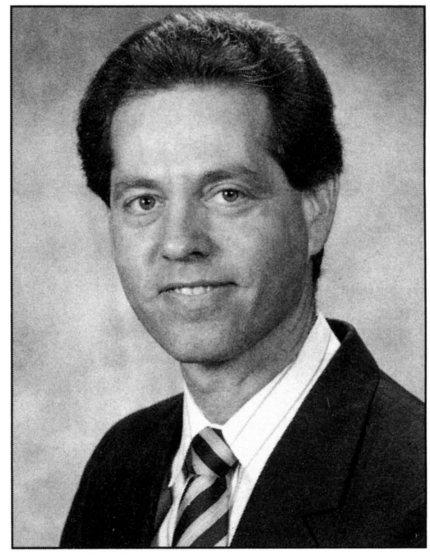
Bonita Marie, Laser Video Networks, and several others each have a modem system which connects to a computer and reads switches. Debit card systems are similarly linked, and once you get outside our industry there are endless numbers of computer communications systems. The goal of the standardization movement is to make these systems compatible insofar as they are used by the coin machine industry.

Accordingly, in Las Vegas we formed two new groups. The first is a Communications Subcommittee, chaired by Arachnid's Gene Harlan. Their mission is to research the various networking systems now in existence, and propose a standardized method which will be most cost-effective for the operator. They've been actively pursuing this task since the Vegas meeting.

Over this group is a "Universal Protocol Committee" chaired by NSM's Rus Strahan and myself. The mission of this group, which includes representatives from Europe and Japan, is to take the Communication Committee's findings and recommendations, and select one system to use as an international standard for coin-op equipment.

By the time you read this, the AMOA-AAMA Standardization Committees' groups for protocol and communications will have had a meeting May 18 in Washington, D.C. (in the same hotel where President Clinton is giving a speech that day). My hope is that in Washington, we'll be able to recommend a simple, basic standard which all the manufacturers can use around the world consisting of a common language and a harness coming off the controller PCB. As other, more sophisticated systems are introduced, they can be added on to this basic communications protocol. If we can get all 120 major factories who belong to the standardization movement to agree on a single standard, it will be a major accomplishment.



Invited to the May 18 meeting were Rowe's Joel Friedman, AllStar Music's Ted Furkin, Arachnid's Gene Harlan, Laser Video Network's Thom Kidrin and Bob Douglas (they already have cellular phone links to equipment), Bonita Marie's Lou Capetta, Design Plus's Mike Siebert, Wells-Gardner's Larry Brady, Valley's Ed Miguel, Coin Mechanisms' Frank Schubert, AMOA's Randy Chilton and TBI Games' Ed Tolisano who is the new AMOA Industry Standardization Committee chairman.

I'll report on the outcome of our Washington meeting in a future issue. For now, be advised that the industry's Standardization Committees are on the job, getting things done — in ways that were probably never dreamed of, when the idea for this group was first born! ◆

TOP HITS OF JAPAN

from Game Machine Magazine, May 15, 1993

TOP 25 VIDEO COCKTAILS

	Model (manufacturer)
1	Fighter's History (Data East)
2	St. Fighter II: C.E. Turbo (Capcom)
3	Puyo Puyo (Sega)
4	Quiz Life Theater (Taito)
5	Fatal Fury 2 (SNK)
6	Hat Trick Hero '93 (Taito)
7	Quiz Gakumon (Konami)
8	Premier Soccer (Konami)
9	Quiz Channel Question (Nakanihon)
10	Warriors of Fate (Capcom)
11	Super World Court (Namco)
12	3 Count Bout (SNK)
13	Fortress of Tile (Metro/Able)
14	Quiz Kokorogy (Tecmo)
15	Street Fighter II: C.E. (Capcom)
16	Shanghai II (Sun Electronics)
17	Grind Stormer (Toaplan)
18	Quiz Mayku's Adventure (Namco)
19	Art of Fighting (SNK)
20	Quiz F1 Race (Irem)
21	Super Shanghai (Taito)
22	Street Fighter II (Capcom)
23	Super World Stadium '92 (Namco)
24	Grid Seeker (Taito)
25	Dark Edge (Sega)

TOP 15 UPRIGHTS & COCKPITS

	Model (manufacturer)
1	Lethal Enforcers (Konami)
2	Title Fight (Sega)
3	Lucky & Wild (Namco)
4	Virtua Racing [twin] (Sega)
5	Virtua Racing [del.] (Sega)
6	Suzuka 8 Hours [del.] (Namco)
7	Final Lap 3 [del.] (Namco)
8	Wild Pilot (Jaleco)
9	Warriors of Fate (Capcom)
10	Super Chase (Taito)
11	Suzuka 8 Hours [standard] (Namco)
12	Final Lap 3 [standard] (Namco)
13	Double Axle (Taito)
14	Rail Chase (Sega)
15	F1 Exhaust Note (Sega)

TOP 5 FLIPPERS

	Model (manufacturer)
1	Dr. Who (Midway)
2	Fish Tales (Williams)
3	Lethal Weapon 3 (Data East)
4	Addams Family (Midway)
5	Getaway (Williams)

ROWE CAN TAKE IT – 99% ACCEPTANCE

currency products are a major part of Rowe International; their acceptors and changers can "take" plenty of bills

"We see ourselves as being in the 'electronic transaction business.' Anyplace a transaction occurs, we want to be the interface. Today it's currency. Tomorrow it could be debit and credit, as well as some type of coin. Whatever it is, Rowe wants to continue being the product of choice — the currency products that operators can count on to give them top performance, top reliability, top security, and complete peace of mind."

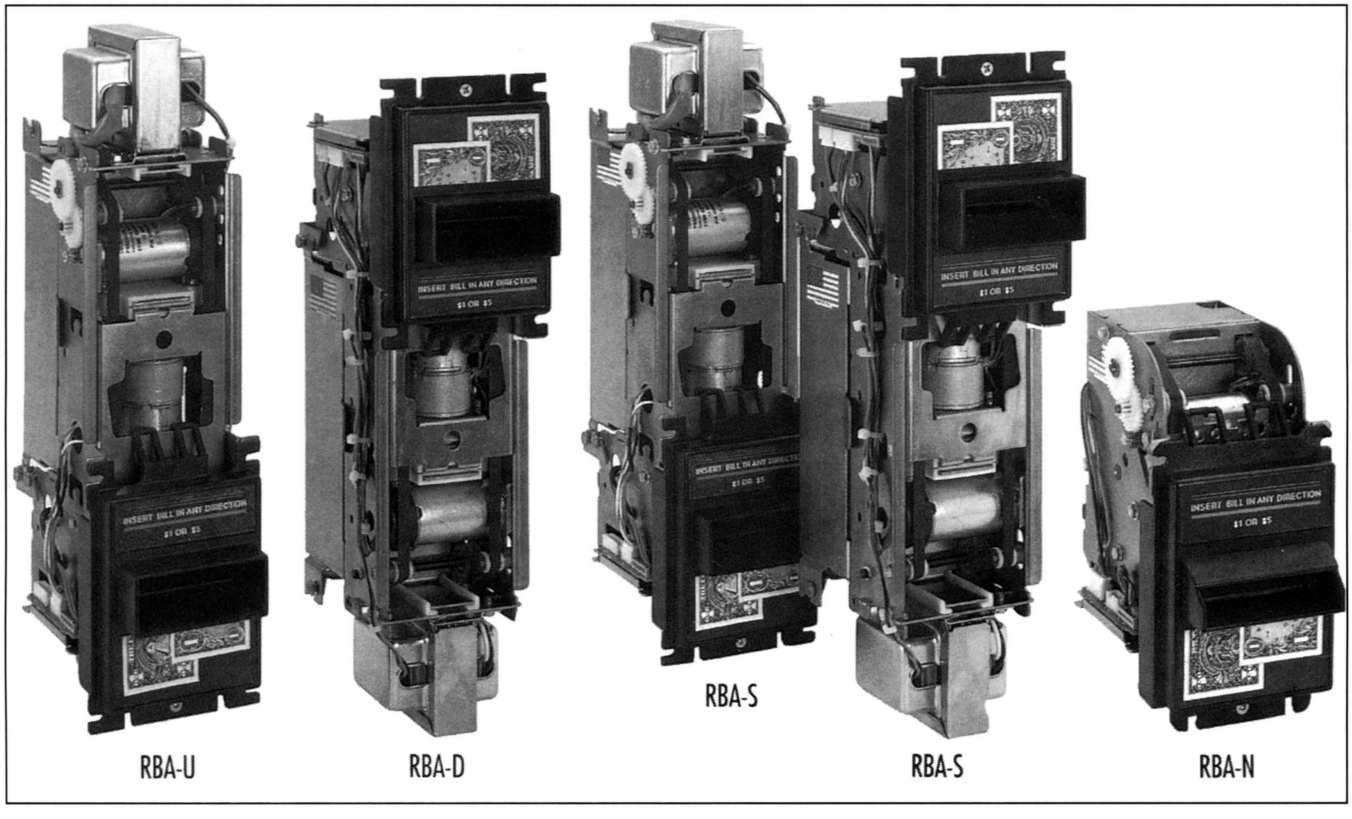
So said Tom LaMore, VP of Currency Products at Rowe International (Whippany, N.J.) Rowe is a major manufacturer of vending machines, as well as a leader in the jukebox industry and currency products marketplace. Rowe makes a full line of currency products which are used in all of Rowe's own coin-op equipment — and increasingly by other equipment manufacturers.

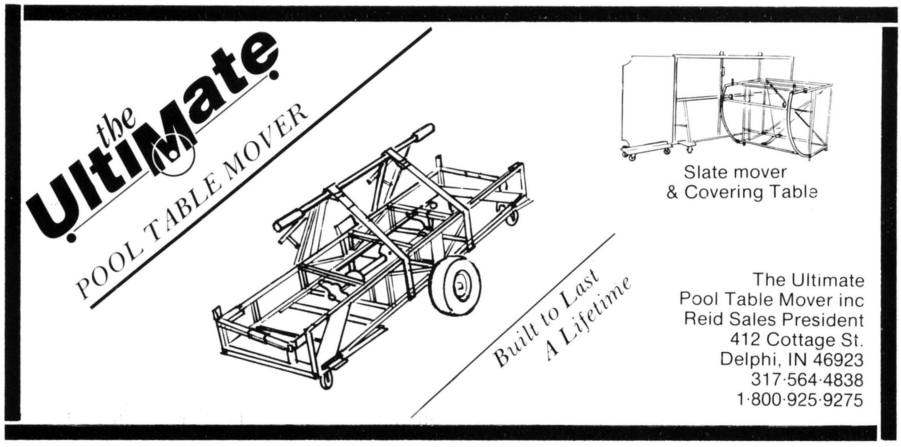
"Our bill acceptors and changers are made for any application and for any configuration," Tom LaMore declared. "They have been a bright star in our line from their inception. Our acceptors operate on an acceptance rate of 99%, the industry's highest standard."

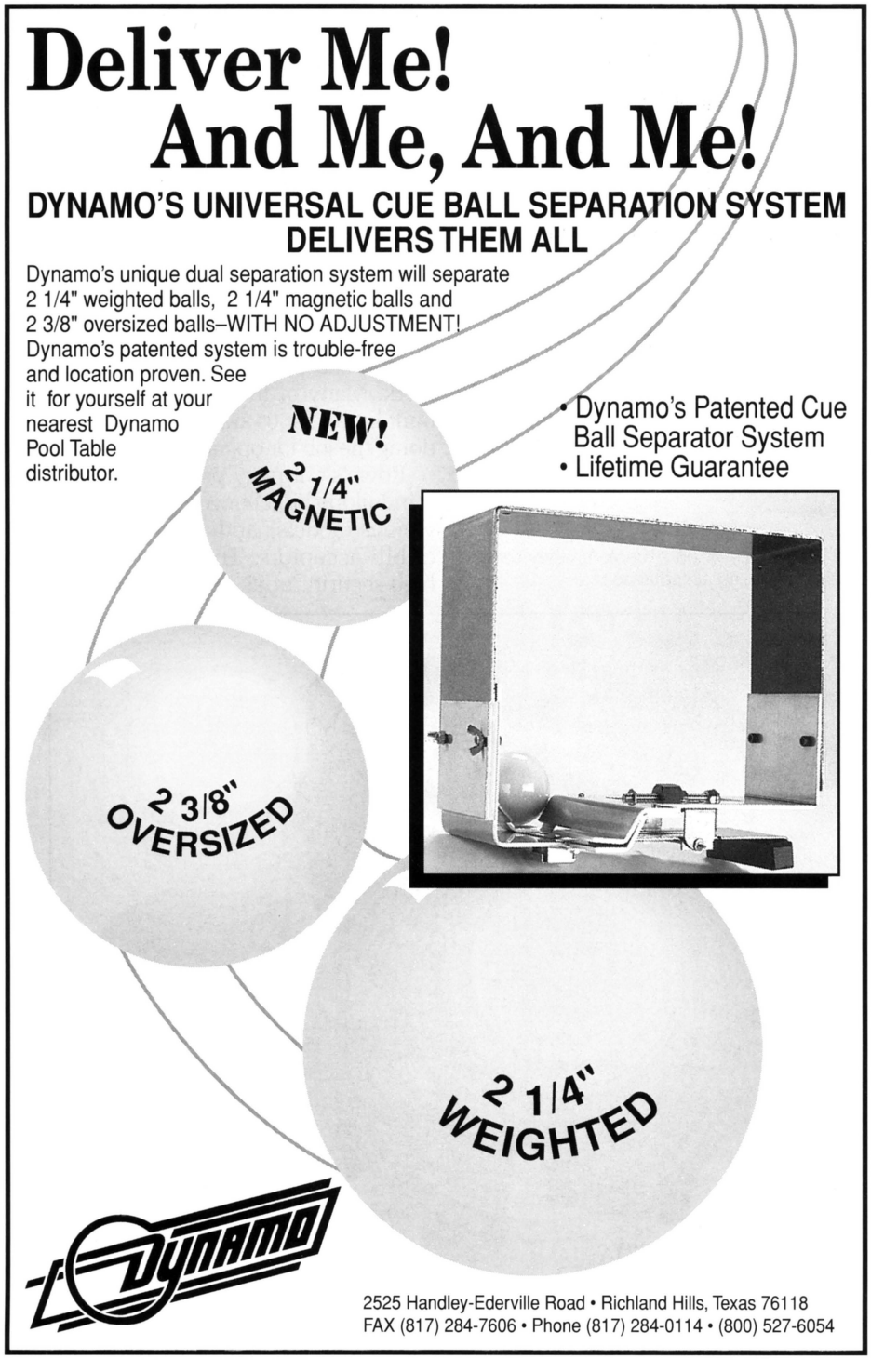
The Rowe currency products VP continued: "Our slogan is: 'We can take it — and you've got to take it, to make it!' The trademark of our changers and acceptors is that they flat-out work. Many of the first changers we built in the 1960s are still on location, doing the job for operators."

Rowe's currency products include stand-alone bill changers (available in various models); and a complete line of bill acceptors. The acceptors are high-security units using state-of-the-

Below, a look at Rowe International's impressive RBA series of bill acceptors...they have an extremely high acceptance rate.







VP of Currency Products Tom LaMore;

art electronics. Interchangeable stackers take from 150 to 2,000 bills. UL-approved, they come with a two year warranty. Operator-friendly diagnostics and interchangeable, lockable stacker cassettes make service easier and offer added accountability.

Rowe bill changers use advanced electronics for high-security acceptance of bills (which can be separated by denomination). Rugged construction and complete diagnostics are featured. All Rowe currency products are supported by Rowe's service department, which tradesters can access via a dedicated toll-free number.

Rowe recently introduced a new small bill changer (SBC-2) which is a compact unit that takes $1s and $5s, with all the ruggedness and reliability of the traditional-sized Rowe changers. "It was enthusiastically accepted at all major trade shows and will be available during the third quarter of 1993," said Tom.

Also brand-new will be a line of bill acceptors called the "RBA-S series." Like the SBC-2, the RBA-S is coming later this year (third quarter). These new acceptors will take anything from a $1 bill to a $100 bill, and can accept the bill in any direction (face up, face down, either end first). "This makes the RBA series the only

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Equally impressive is Rowe's family of bill changers. Among the features are advanced electronics, complete diagnostics, high-security construction, high-capacity hoppers.

four-by-four bill acceptors made in the USA," said LaMore. The units will have self-diagnostic capability and will be available with up-stack, down-stack or no-stack configuration. Stacker capacity can run from 150 to 2,000 bills.

Rowe "International" is the name of the firm, and they live up to it.

Their WBC (World Bill Changer) and WBA (World Bill Acceptor) are sold around the globe. They're used in most European markets. Recently introduced was a series of Canadian Bill Changers (CBC). In addition, new changers and bill acceptor lines are coming for Argentina and Mexico by the fourth quarter of '93.

These days the stand-alone changer market is mature and steady (major growth occurred in the '70s with the creation of arcades). The growth area of late, said Tom LaMore, has been in bill acceptors, since so many vending machines now have acceptors built-in. Bill acceptors are a growth area for Rowe International, due to their increased use in stand-alone vending equipment, plus the growing legalized gaming and lottery markets. They're also used in other industries like gas stations, airport luggage cart venders, add-value card machines, etc. Rowe currency products are also used by major transportation authorities around the U.S. and the world. Rowe is generally acknowledged as the industry's leading supplier of bill acceptors.

The amusement industry has also helped spur growth in Rowe's currency products. "There's been a trend toward giving players a bonus for using dollar bills," Tom said. "We initiated the move to get past quarter play years ago, when we put acceptors in Rowe jukeboxes. We were the first to use acceptors in both jukeboxes and vending machines. Now we offer this capability to other machine manufacturers."

LaMore works out of Rowe's corporate offices in Whippany, N.J., but the currency products themselves are built in Grand Rapids, Mich. (just like Rowe jukeboxes). Rowe has been manufacturing currency products at this site for over 65 years. "Our line is made in heartland USA," said Tom.

The Grand Rapids facility is about 350,000 sq. ft. The workforce of approximately 400 is an experienced group. "For an employee to have 25 years' experience is quite common," said Tom. "Many are second-generation employees. That's just one more reason we call Rowe products an American tradition, giving lasting value for your money."

For more information, contact your authorized Rowe distributor or Tom LaMore, Rowe International VP of Currency Products, at 201/884-3847. ◆

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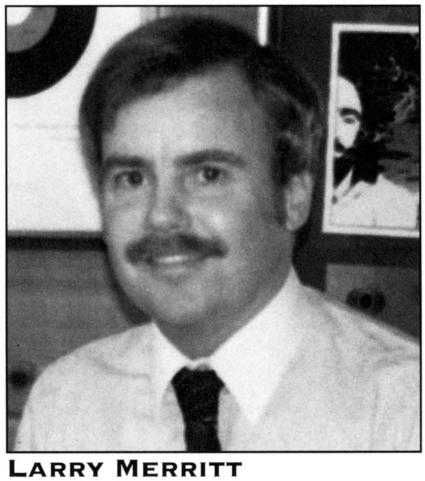
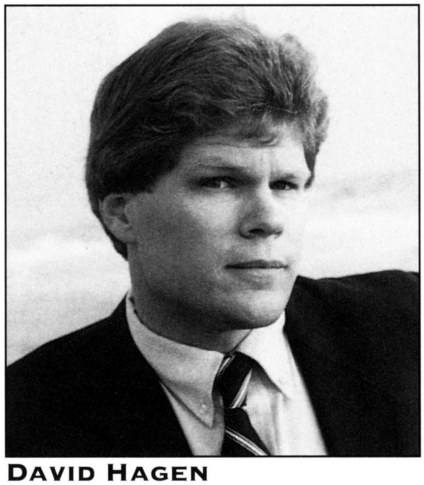
LEGAL QUESTIONS

BY LAURENCE MERRITT
& DAVID HAGEN

CAN'T PAY? LEGAL STRATEGIES TO KEEP THE WOLF (CREDITORS) FROM YOUR DOOR



LARRY MERRITT



DAVID HAGEN

Nearly everyone has had an experience where they did not have sufficient cash flow to pay all their bills when they became due. In fact, at Merritt & Hagen we recently came across a study showing that millionaires have been absolutely broke an average of 2.5 times in their lifetimes. Owing money to credit card companies or trade creditors can be a particularly frustrating problem. Usually, it is so annoying and embarrassing that we simply do not wish to face the issue...and the problem only seems to get worse. This month's article will discuss strategies for dealing with this issue and what do do (God forbid) if you get sued.

1. Stay in touch. Perhaps the best thing you can do with a creditor is to keep in touch. When you do not communicate with a creditor, their only resort is to sue you. If you have several creditors, communicating with them may start to cut into your business day. However, you should communicate with your creditors.

Once a problem arises and you are unable to meet your debts, call the creditors and let them know. Explain the situation to them as simply as possible. See what arrangements can be made for a repayment schedule. Trade creditors are usually quite willing to work with you. Credit card companies can be more difficult.

2. Do not make promises which you cannot keep. When dealing with your creditors, do not make any promises which you are absolutely sure you cannot keep. If you make promises regarding payment and are unable to fulfill those commitments, you lose credibility with your creditors, causing them to mistrust you. This makes your account more apt to be referred out to an attorney for commencement of a lawsuit.

3. Do not issue bad checks. Many creditors will ask for post-dated checks or somehow convince you to write a check which you believe may not clear the bank. Do not issue *any checks, unless you are absolutely sure they will clear the bank.*

In most states, if you issue a bad check, you allow the creditor to sue you on the bad check. This looks very bad in a court of law. More importantly, in many states, issuing a bad check is a crime. Thus, even if you go bankrupt, you may still have to answer to the District Attorney for the crime of writing a bad check.

Accordingly, if you know the check will not clear, simply do not send a check. Similarly, we advise our clients not to send a series of post-dated checks between the time you signed the check and when the creditor takes it to the bank. If there are insufficient funds at that future point in time to satisfy the check, they will claim that you defrauded them and could report you for criminal prosecution.

4. Consult with a third party. When going through difficult financial times, sometimes our clients are looking at the situation too closely, we find. That is, it's hard to be objective when you or your business is

Laurence Merritt has been helping operators with their legal problems for almost 20 years, taking many matters to trial and obtaining large judgments. However, he feels his greatest accomplishments are the times when he has been able to obtain successful results without going to trial. Mr. Merritt is on the panel of arbitrators for the Los Angeles Superior Court and has served as a Judge Pro Tem in the Santa Monica Municipal Court. He has also taught several paralegal courses at Waterson College.

David Hagen has represented operators for a number of years. He has taught paralegal courses at Waterson College, as well as been an instructor in the MBA program at California Lutheran University. Laurence Merritt and David Hagen have worked together for many years and both welcome comments and suggestions. You can reach them at: Merritt & Hagen, Attorneys at Law, 6400 Canoga Ave. #311, Woodland Hills, CA 91367; phone: (818)992-1940; fax: 818-992-3309.

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involved. Accordingly any sums which you spend for advice from your attorney or financial advisor may be well-spent.

For example, we recently consulted with a client who was extremely beleaguered and weary from attacks by his creditors. After several lengthy telephone conversations, we were able to come up with a way to obtain short-term financing to keep the business doors open. As it turned out, this short-term "bridge" of capital made the difference between success and possible failure. The business is still open and on its way toward recovery. However, the owner of the business was so close to the situation, so personally involved in it, that he was unable to step back and take an objective look at the possibilities for solving his cash flow problems. This happens to many business people in times of financial distress, which is why it's usually a good idea to bring in an independent advisor to give you some counsel.

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5. Understand the playing field. When you cannot pay a bill, it is an incredibly frustrating and difficult experience. However, a thorough understanding of the playing field will help you even the score. Everyone should remember that there are only two things which a creditor can do, when you do not pay the bill.

First, they can call you, harass you, and report you to the credit reporting service. While these are certainly things you would wish to avoid, they are not life-threatening.

Second, a creditor can refer the matter to an attorney to initiate litigation. While this is obviously the less-favorable of the two options from a debtor's point of view, it is also the course which a creditor will **not** want to pursue. To hire an attorney takes time and money. Further, once the lawsuit is filed and served upon you, you must retain an attorney. Assuming that an attorney files an answer for you and puts up a defense, it could be a year or more before the matter goes to trial. (The time between when a lawsuit is initiated, and when it goes to court, varies greatly from state to state.)

So to save time and money, creditors normally would rather send you to collection and make a number of phone calls, rather than retain an attorney. Once you realize this, you'll understand why it makes sense to *take the time to communicate* with the creditor; make payment arrangements; and avoid having the bill sent out to an attorney for litigation.

You also need to realize that if litigation is instituted, it's not a life-threatening situation. Keeping these things in perspective will allow you to keep a much clearer head, as you try to negotiate yourself reasonably and rationally through tough financial times.

6. Explore the bankruptcy alternative. Whenever you implement any action, you always need to know what your alternative course of action might be. When you can't pay your bills, you need to be informed as to what your options are through bankruptcy. This might involve avoiding the debt altogether (through a Chapter Seven bankruptcy), or repaying your

debts over time (through a Chapter Eleven or Chapter Thirteen proceeding).

Bankruptcy may not be the appropriate solution for you; however, you may be surprised at the dramatic relief which it could provide. Our country is, we hope, coming out of a difficult economic period and bankruptcy filings are at an all-time high. Those individuals who've been able to avoid bankruptcy, or keep their businesses open, should consider themselves the "success stories" of this recently concluded (cross your fingers) triple-dip recession.

Once the situation arises where you cannot pay your debts, consult a bankruptcy attorney to fully explore what options are available to you through the Bankruptcy Code. You may not need to avail yourself of this option for several months — or (let's hope) perhaps never. However, a well-grounded knowledge of these options will provide you with tremendous peace of mind when going through a difficult financial ordeal.

Anybody can be a great sailor on smooth seas. How you handle rough waters is what really proves your mettle. Most of us know how to cope with the "calm times," when the money is coming in and bills are easy to pay. But we should all learn sound defensive strategies for handling the "stormy times," and put them into practice if needed.

The above principles should be kept in mind by any business people who are experiencing the stress and strain of high bills, demanding creditors, and uncertain or insufficient cash flow. The strategies discussed in this column will allow you to get through rough financial seas in a much saner and more-rational state of mind...and they will also help you keep your business afloat until the tide's running your way once again.

◆

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ON THE ROAD

by BOB RONDEAU

THE FLIP SIDE

David Olsen's amusement operation is a traditional family biz, with computers and other updated management tools for the '90s

Did somebody say "David Olsen"? Yes, I remember him...as a snot-nosed kid who used to come into our Bally (then Empire) distributorship in Menominee, Michigan, years and years and years ago.

That's right, David Olsen...he'd come into that old grocery store, which we'd just converted into a coin-op dealership, with his dad Lyle and his Uncle Bob, who owned and ran Olsen Vending. In fact, before that, when I decided to go to work for Joe Robbins and Gil Kit at Empire, I sold our route to Lyle Olsen. He took in his brother Bob as a partner.

How long ago was that, anyway? Hmm...seems to me it was about the time Moses came down from the mountain with those tablets. I thought I'd read on them, "Distributors, thou shalt not operate."

Anyway, over the years David would come in with his brothers Jim and Bob and his Cousin Steve and their dads. They visited us in the Menominee store, then over at the Green Bay place. As teenagers they would play the machines, bug the people in the shop and parts departments, and sit in on our conversations.

As they got older, they came to the many service schools we organized with factory personnel. They made trips on their own to pick up parts, equipment, etc. This was the norm for our industry, all over — it was and is a family business, with fathers, mothers, brothers, sisters and kids and cousins working together, answering the phones, keeping the books, ordering records, etc.

Out in front of their facility, Dave Olsen, cousin Brett Ingram and Steve Olsen.

That operating business I once had such a close connection with, is now owned by that "kid," David Olsen. It's called The Flip Side and it's still a family business, and David still runs it like one. Oh, sure, it's larger, with computers and management programs and operating systems and all the other fancy new stuff. But that's the only change. The Flip Side today is made up of brothers, cousins, wives...and if the other employees aren't family, well, you'd never know it from the way they're treated.

It was a joy for me recently to visit David, his wife Patti, and the people in the operation headquarters includ-

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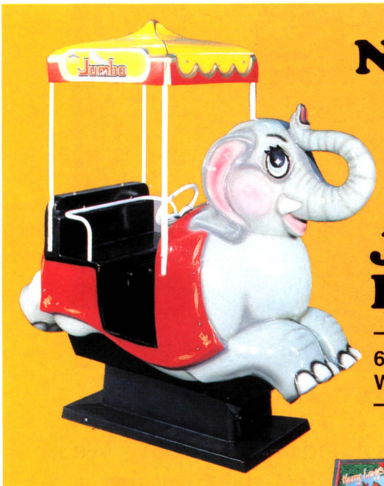

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From left to right, Flip Side Coin's Brett Ingram, David Olsen, Bob Olsen and Mike Noel.

ing brothers Jim and Bob. And yes, even Cousin Steve is still there. We talked shop, reminisced about the old days, and puzzled over the future.

Dave is proud of his industry. "We provide quality entertainment that is fun, challenging, economical, and that brings people together in a spirit

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Flip Side's Phyllis Schmidt is truly the firm's "Jaqueline-of-all-trades" handling pool and dart leagues, customer relations, dispatch and lots of secretarial duties.

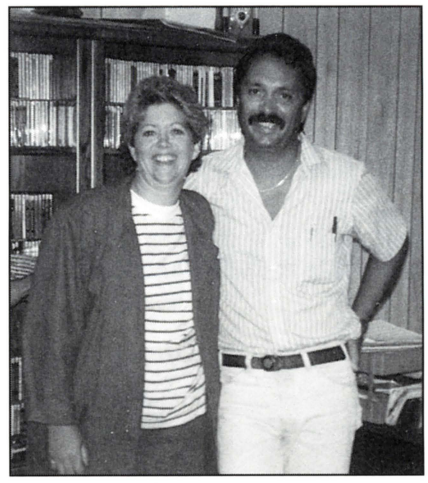
of friendship," he declared. "We're proud to be part of it."

Dave shares the same concerns as other local operators: gaming all around him (four Indian casinos within a 75 mile radius); tougher DUI laws; the battle to promote and compete with league play for pool, darts and pins. Most of all, Dave is aware of the constant struggle to keep providing the personal touch which can only come from a family-owned, independent business.

"You know, Bob," Dave told me, "I'm not 40 years old yet, but I can remember when everything we bought came from family-owned stores: department stores, shoe stores, restaurants, the grocer, gas station, the appliance store, specialty shops, you name it. They were our neighbors and our friends. We weren't just a number to them.

"But now," Dave continued, "it seems like everything is corporate-owned. You have biggies like K-Mart, A&P, Amaco self-service, McDonalds, Perkins, WalMart, and on and on. Well, The Flip Side is not going the way of the impersonal corporation," Dave vowed.

He explained how they still run the company the old-fashioned way:



Patti and Dave Olsen.

with a personal touch. "Our customers are our friends," Dave declared. "We know every account by name and they know us by name. We do the best job we can by getting them the best equipment, the best music selection, the best dart and pool promotions we can. When a machine breaks down, it hurts us also, and they know that. *They un-*

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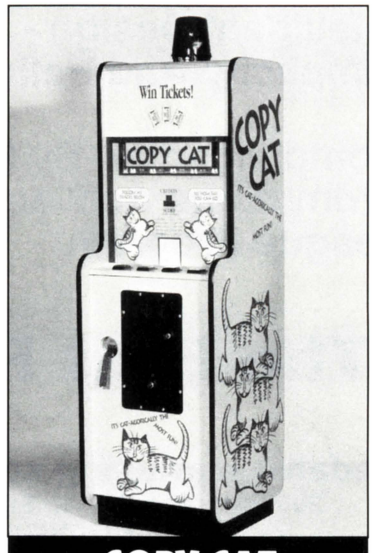

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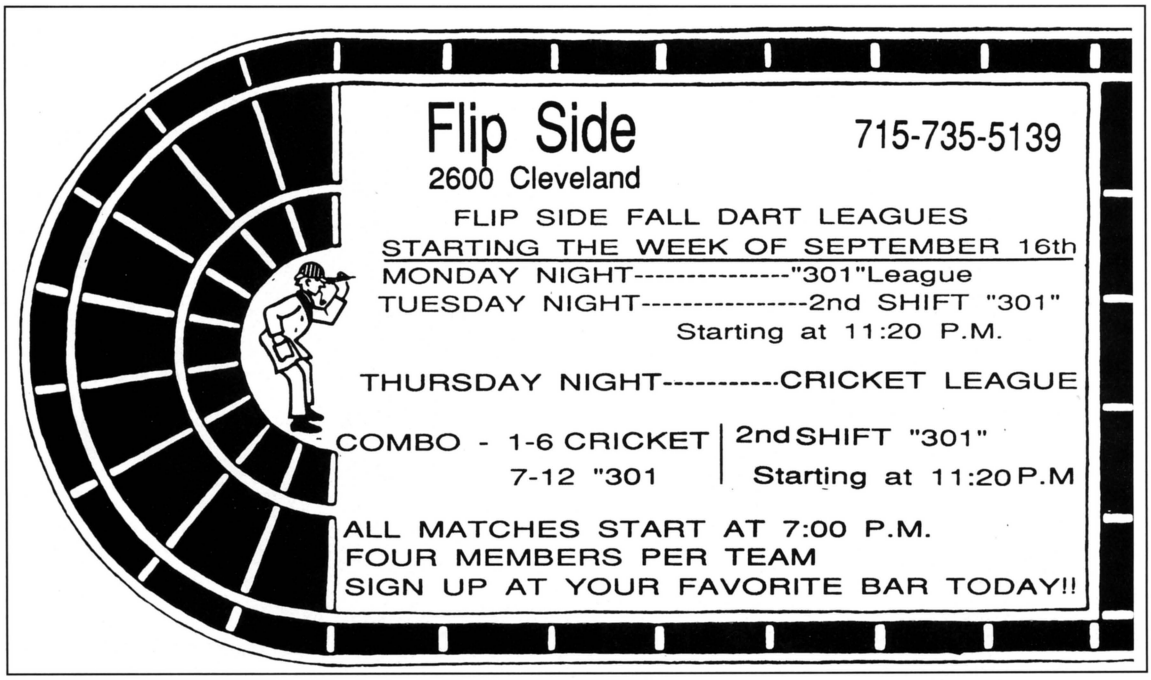

At left, an example of Flip Side's newspaper advertising promoting their dart leauges.

derstand that we know that, and that we care. Our locations are very important to us and we let them know that in every way we can."

Locations are also partners with The Flip Side. "We're proud when we can be a great part of a location's success," Dave said. "Our job is to make both of us profitable. If they take care of welcoming the customer, which is their expertise — and leave us free to provide the leagues and music and good entertainment, which is our expertise — we will both be successful."

Sure, The Flip Side loses a location now and then. Maybe to a Blue Suede Shoe guy, or to somebody who got mad because Dave and his bunch wouldn't sell them a machine. But The Flip Side keeps its integrity. They don't let locations which own their own equipment participate in Flip Side tournaments. "This would not be fair to the locations which are proud of their leagues," David explained.

And, they don't service location-owned equipment, or operate in places which own their own equipment. It's not a question of getting mad at anybody, it's just a question of sticking to your priniciples and doing business the way you know is right, Dave says.

This approach pays off. "Every year we get some locations back that we once lost," Dave said. "Not by begging or salesmanship, but because we showed them that we earned the right to be their amusement partner. The Flip Side is in the entertainment business. With or without gaming, we're going to be around. And we're going to work real hard to be successful for ourselves and our customers."

The business is growing, but Dave says they'll never outgrow the person-to-person approach. "We'll never get so big that we can't take time to sit down and talk things over with a good account," Dave vowed. I've learned a lot since I've been a kid...from my dad, my uncle, my customers, my employees. I've even learned from you, Bob," he smiled. "Your favorite saying is right: 'people don't care how much you know, until they know how much you care.' At the Flip Side, we will continue to show we care." ◆

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BETSON IS LOADIN' UP!

redemption factory scores a hit with Diggers Prize

What do you call a big, yellow machine with a metal claw that digs, scoops, lifts and dumps? An American construction worker might call it a "crane." A British miner might call it a "digger." At Betson Enterprises (Carlstadt, N.J.), they call it a "hit."

Diggers Prize is the imported redemption novelty that's scooping up the coins for operators around the world. Built (beautifully) by the pros at Crompton's (United Kingdom), the attractive game is a U.S. exclusive via Betson. *Diggers Prize* comes in a yellow cabinet and features one player station; pushbutton or dual-joystick controls; a real working, articulated crane arm on the playfield; ticket dispenser with optional award levels; digital CD quality sound; and flashing yellow winner light.

Skillful players can use joysticks (buttons are an option for easier play) to maneuver the crane to load small balls into a truck, which automatically loads them onto a tall, vertical moving conveyer belt. When the balls reach the top of the conveyer, they are released into the winner's hopper. It's located at front and center of the playfield, adjacent to the control panel.

"Collections are just unreal and everyone seems to love it," smiled Betson's redemption marketing chief Neal Rosenberg. "Small children are drawn to it and it brings back nostalgic memories for adults. We can't keep up with the orders!"

The folks at Crompton's report equally good results in Britain. "The best results are coming in from locations where there are three to four machines in a row, within redemption centers with a good variety and balance of equipment," said execs. Top British locations are "singing the praises" of this game, Crompton's added.

To play, the player inserts the required number of coins and pushes the start button. This makes the control buttons light up in proper sequence, indicating both that the game is ready for go, and what to do.

The first button to light up says "dig." Other pushbutton version controls are clearly marked with left and right directional arrows. The player would push "dig," then "left," for example, causing the mechanical arm to turn left, drop down and dig into the pile of balls, scoop them up, and return to the upright position with a full maw.

Next, the left and right directional buttons light up to let the player know he should move the claw arm over to the collector chute to release its load of balls. Once positioned over the chute, the claw automatically releases its load and moves back to the play area for a new cycle of play, and the "dig" button lights again.

For joystick gameplay, buttons are

Betson's 80,000-square-foot building in Carlstadt, N.J. is just a stone's throw from the Giants Stadium in the Meadowlands. It's their corporate HQ plus home to Imperial International.

Above left, Sales Secretary Pat Lennon shows off her driving prowess on *Final Lap III*. Above right: John Feltz, Parts Mgr., checks out part numbers while Asst. Parts Mgr. Bobby Carlson looks on (in background).

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marked "easy" and "hard" to regulate challenge levels. Easy play requires using only one joystick to control the playfield crane. Hard play requires using both joysticks and no operations are automatically carried out by the machine itself. Players must read the instructions carefully to succeed in this mode.

Object of the game is to scoop up as many balls as possible, then offload them for eventual collection. A ball sensor counts how many balls have fallen into the hopper, and this is visually registered on the backboard by a "tonnage dial." A fuel gauge gives the player a rough idea of how much playing time is left. Once all the "fuel" has been used, the game ends and any balls in the crane's scoop are automatically returned to the playfield area. Playing time, play pricing, and ticket reward levels are fully adjustable.

Diggers Prize is a very handsome addition indeed to Betson's rather luxurious redemption product line. The firm helped initiate and develop the redemption renaissance both in the U.S. and worldwide with such classics as their *Big Choice* cranes, card-themed games, pushers, rolldowns, ski alleys and novelties.

Redemption is truly a worldwide phenomenon, so don't try to tell Betson that this concept only works in "certain regions" of the U.S. "We haven't found redemption to be regional at all," declared Peter Betti, chairman of HBI, Inc. (parent firm of Betson Enterprises) in a 1992 interview. "Maybe fewer locations West of the Rockies are obvious redemption locations than those in the East,"

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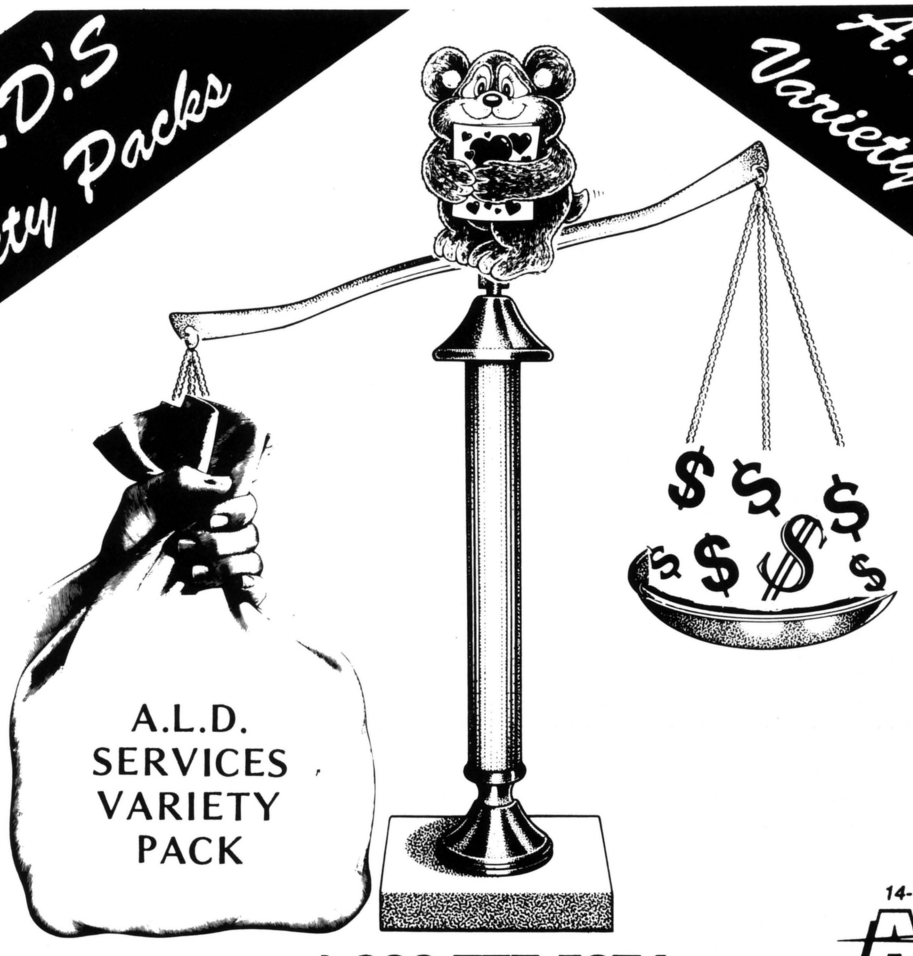

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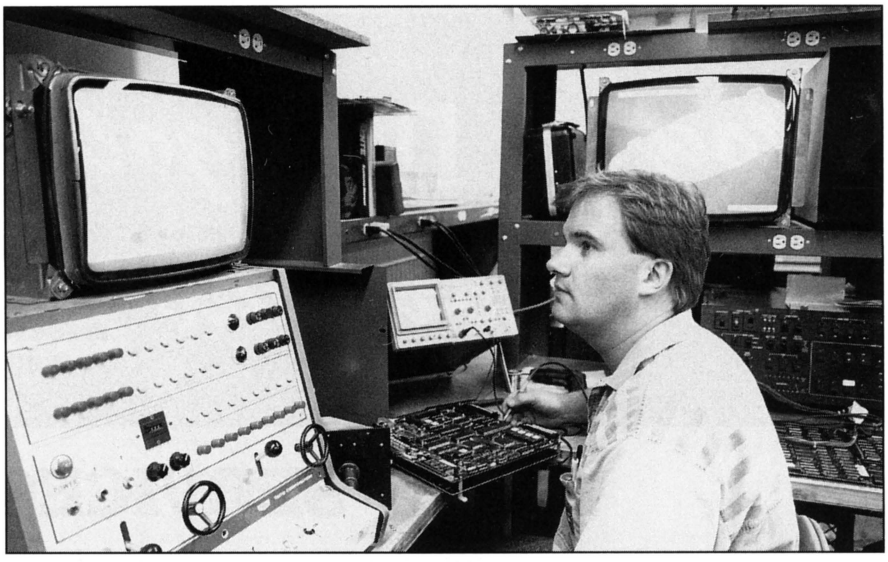

George Angermeyer is shown hard at work repairing a logic board in the Betson tech room.

Peter added, "but those locations that have been receptive and tried redemption have done extremely well." If anything, redemption has only become more universal in the USA since then.

Keep an eye on Betson Enterprises for more high-earning innovations in the world of redemption. A "watch crane" version of *Big Choice* is headed to market soon, and Neal Rosenberg hints that additional exciting products are in the works.

Betson Enterprises, a division of H. Betti Industries, is located at 303 Patterson Plank Rd., Carlstadt, NJ 07072-2307. Local phone is 201/438-1300 or from outside the state call toll-free at 800/524-2343. Fax is 201-438-4837.

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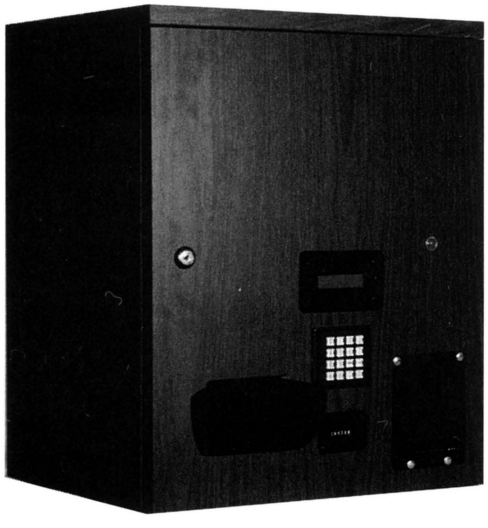

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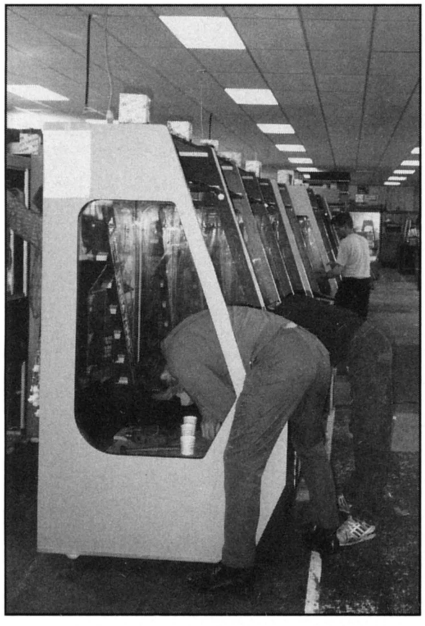
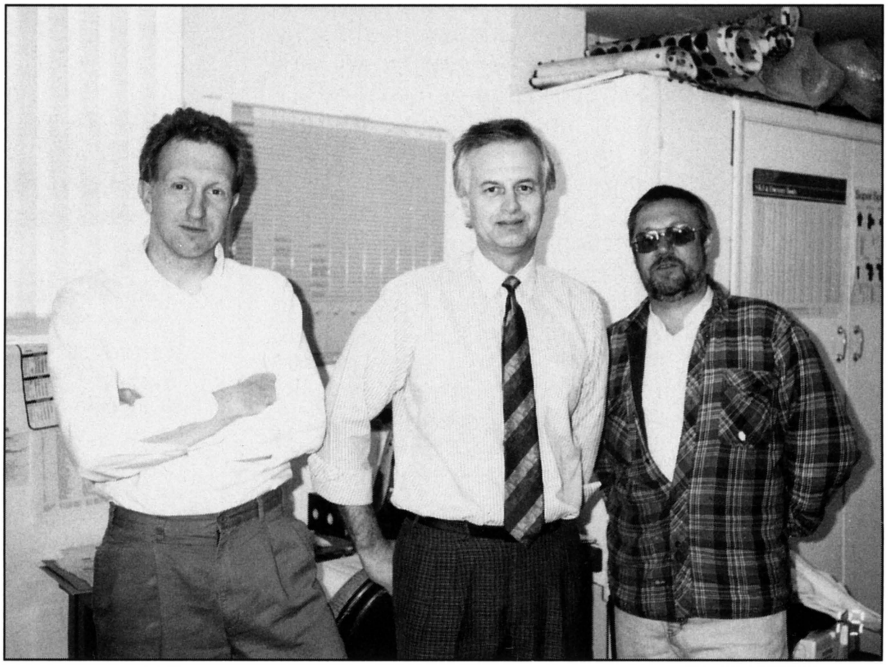
Scenes from Crompton's – Right: From left to right, Gordon Crompton, Jim Crompton and Richard Crompton with *Diggers Prize.* **Bottom right:** Product Development Manager Simon Osborne, Technical Director David Chapman and Product Development/Shop Supervisor Morris Burton. **Bottom left & below:** Workers in the Crompton's factory on the *Diggers Prize* assembly line.





GRAPEVINE

international

LANIEL AUTOMATIC in Quebec hosted the largest Williams service school ever April 7. The jam-packed class was hosted as usual by the competent Tom Cahill, and was a great success. Pictured above is Tom with the featured service school practice model *Dracula.*

EELEX '93 – The second convention of the Eastern European Leisure Exhibition (EELEX) takes place this Sept. 28-30 in Russia's St. Petersburg Manege Central exhibition hall. Last year's show drew about 60 companies (mostly gaming) ranging from IGT Europe to Bally Germany. Atari UK and Arachnid also traveled to Russia for the first-ever event. The '92 event came to fruition through the efforts of *EuroSlot* magazine and Russian gaming equipment distributor Unicum. According to Unicum managing director Boris Belotserkovsky, EELEX '93 should surpass last year's attendance and exhibitor response. For additional show information, please call 011-812-315-5740.

BALI-BOUND – Leave it to the Aussies to plan one of the most tempting industry events we've heard of in a long time...the 10-Day Coin-Op Think Tank and Forum '94 scheduled for sometime in August at Bali's Club Med. Arranged and sponsored by *Cash Box Australia* magazine, the event is designed to be held just prior to the JAMMA show (Bali's just "down the road from Tokyo"). This South Pacific trade forum is expected to draw some 300 industry folks, and travel package deals will be available. For more information, contact *Cash Box Australia* at 011-02-545-0010.

INTERNATIONAL LEISURE INDUSTRY WEEK is Britain's largest and most comprehensive event for the entertainment/leisure industry and takes place Oct. 5-7 at the National Exhibition Center in Birmingham. Covering the full leisure spectrum, the event draws attendees from the sports, amusement equipment, and water recreation trades, among others. A top-flight conference and seminar program round out the show, and will address all facets of the leisure market. For more information, contact Independent Exhibitions' Andy Center at 011-093-256-4455.

northeast

PAMMA '93 – The Pennsylvania Amusement & Music Association (PAMMA) will hold their annual convention July 16-17 at the Hershey Lodge and Convention Center in Hershey. Organizers report that this year's show format is totally new and improved with a full plate of industry seminars, the first annual golf tournament (non-golfers can visit the city's HersheyPark amusement grounds in lieu of the tourney), and the annual banquet and auction. For registration information, contact the association at 800/521-7778 or 717/232-5322.

Users' Reports

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"We use a larger size Token for our Carwash. All Tokens are sold through the Token Tech. It's accurate, and much faster, and it keeps our people honest."

"The first two Token Techs are excellent. We are sending our purchase order for six additional units."

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Australian 20¢	5,000	Chile 1 Peso	4,500
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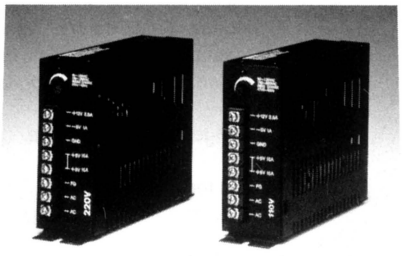

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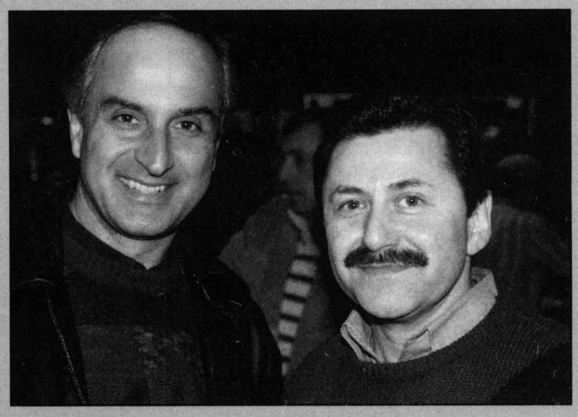


NECO NEWS – Pictured here are Bill Stavoreites and George Tucci,two of New England Coin-Op's favorite ops (and two of Boston's "best") captured in a candid moment at NECO's post-ACME open house March 21. Thanks to Laser Video Network's Chuck Arnold for the snapshot!

SEND A SONG – It's not a suggestion, it's a corporation. According to an April 19 *Business Week,* the Send-A-Song Corp. allows it's "customers" to send recordings of popular tunes to a loved one. Easy as paying $9.95 and dialing an 800 number, the service lets users send the song at a specific time and date, and offers 20 seconds of air time at songs-end for a personal message. And you can sample the merchandise: before ordering, a 20-second preview of up to three songs is allowed.

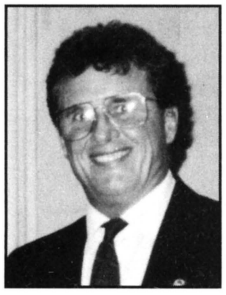
J-S SALES celebrated their 50th year in business April 16, and in honor of the event, its employees took occasion to present company heads Don and Janet Shimel with a "Congratulations" plaque. The party drew customers from as far away as the west coast and Europe. Happy golden anniversary, J-S! We wish you 50 more prosperous years!

AGGRESSIVE GROWTH PLAN – That's what Gaming Laboratories International (GLI) is promising its clients. A full-service gaming regulatory consulting firm, the company provides the services inherent in putting a gaming device on location (legal, lab testing, etc.). To better serve their clients in this expanding market, the company has orga-

"It's Phenomenal. My cashbox has soared."

--Lou Manolios

Candid Comments from English Mark Darts operators about Galaxy and League Master System.



Jim Hayes
Gem Music

Gem Music of Dayton, Ohio operates over 200 dart games with about 1600 league players. Jim Hayes is using modems to automatically transfer stats from Galaxy games to his office.

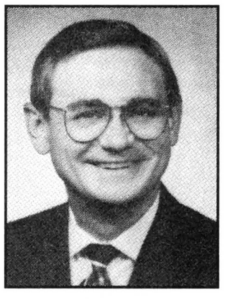
"I think what the Galaxy represents now is just the tip of the iceberg in what's possible for the game in the future. So, by buying the Galaxy I think you're gearing up for the future. I recommend Galaxy to other operators all the time."

"Darters are very enthusiastic. They like the idea of having their name up there. They were really willing to work with us, they like the idea of Galaxy and the future of darts. Galaxy is the future - to me, the Galaxy represents the future of all coin-operated vending."

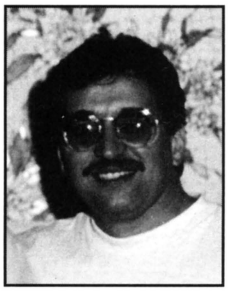
Kenny Price of Price Music, West Virginia is third generation in the coin-op business. He was one of the first to purchase Galaxy. His company operates approximately 70 Galaxy games with 400 league players.

"Galaxy games are some of the highest earning machines I have. So far with the system, after the updates, I haven't had very many problems at all. Arachnid is one of the best companies I've ever seen to work with on this kind of stuff. When you've got a problem, you call them and they help you through it. They're very attentive to it."

"The customers like it and the players love it because they don't have to pay that much attention to a piece of paper to tell them when they're up, the machine tells them when they're supposed to be playing. I've got a league coordinator and he likes it real well. He said, 'Any other manufacturing company would be hard pressed to come up with a program that's as easy to use as this one.' "



Kenny Price
Price Music



Lou Manolios
P-n-L Vending

P-n-L Vending of Pittsburgh, Pennsylvania has been a full-line vending service for 13 years. Lou Manolios operates over 500 dart games with 4800 players on his dart leagues.

"I believe in the system ... it's the way of the future. This is definitely the way to go. One of the reasons to get into a new system is to save labor costs. My savings is big money. It's going to save me overall, time in the office where I can utilize my employees to being productive in other areas, not just darts. We only have one girl doing stats from modem retrieval, because that's all it takes and that's all it will ever take regardless of the number of games I have. It's very quick. She thinks it's easy to operate. "

"I tell other operators, 'You need to invest in the Galaxy game. You've got a tool on that game which is Top Gun.' It's exciting, my cashbox has soared. I would say in over half of the taverns that I have involved Galaxy games, it has soared over 300%. It's unbelievable!"

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nized a growth plan whose details include the hiring of new testing engineers, a new, larger headquarters and future expansion into European and Australian markets. For further company information, contact GLI at 26 Main St., Toms River, NJ 08753; 908/244-3818.

ACCLAIM ENTERTAINMENT has created a separate European division to better manage the expanding activites of their European subsids (which are based in the U.K., Germany and France). The publisher of interactive entertainment products (including Nintendo's Super *NES* and Sega *Genesis* systems, as well as software), the firm's new division is up and running, complete with its new directors. They are Rod Cousens as Acclaim Europe president (brought over from his position as managing director for Acclaim U.K.) and Cynthia Armstrong as the company's director of finance and operations. Nicholas Garnell fills the Acclaim U.K. position left by Cousens. Acclaim has offices just about everywhere, from Japan to the U.S., and are confident their new division will effectively control their rapid expansion into the European market. For further information regarding Acclaim Europe, contact the company's Oyster Bay, NY office at 516/624-8888.

southeast

SUCCESS STORY – AMOA's Hesch Scholarships are a worthwhile and welcome service which provide money to college-bound students. One such testament to this worthy cause is graduating college senior Jason Pyles. Grandson of Collins Music's David Foshee, Jason leaves Southern Methodist University (Dallas) in the top 13% of his class, and is happy to say his AMOA-sponsored scholarship helped him get there. Congratulations! If you'd like more Hesch scholarship info (applications are considered annually), contact the AMOA at 312/644-6610.

DATEBOOK

JUNE 3-5
WAMO (Wisconsin) annual convention, Wisconsin Dells. For more information, call 414/529-4702.

JUNE 10-12
AMOT (Texas) annual convention, Austin. For more information, call 817/325-1005.

JUNE 10-13
CCMA (California) convention, Monterey Plaza Hotel, Monterey. For more information, call 916/441-5451.

JUNE 17-19
Expo-Diversiones '93, Expo-Guadalahara, Jalisco, Mexico. For more information, call AIFAD at 011-3-614-3015.

JUNE 25-27
ICMOA (Illinois) annual meeting, The Inn at Eagle Creek, Findlay. For more information, call 708/369-2406.

JULY 15-17
PAMMA (Pennsylvania) Convention '93, Hershey Lodge &Convention Center, Hershey, Penn. For infomraion, call 717/232-5322.

JULY 22-24
SALEX '93 (South American expo), The Mart Center, Sao Paulo, Brazil. For more information. call 011-061-236-0677.

JULY 22-24
Billiard Congress of America 10th annual trade expo, Bartle Hall Convention Center, Kansas City, Missouri. For more information, call Frank Zdy at 619/278-3877.

JULY 28-29
AAMA Latin American Expo, Mexico City. For more information, call 703/494-2758.

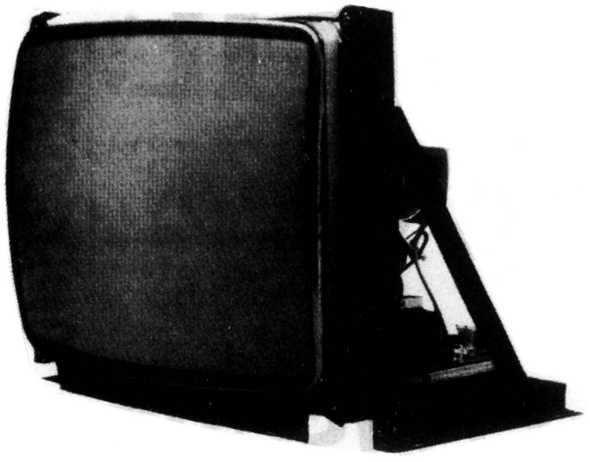
SEPTEMBER 22-24
AmusExpo, l'Espace Champerret, Paris. For more information, contact Francoise Regnier at 011-1-47-42-92-56.

SEPTEMBER 27-29
EELEX (Eastern European Leisure Exhibition), Central Exhibition Hall, St. Petersburg, Russia. For more information, call 011-812-315-5740.

SEPTEMBER 29-OCT. 2
QAMOA (AMOA of Queensland) convention '93, Marriott Hotel, Surfers Paradise, Queensland, Australia. For more information, call 011-617-841-1021.

OCTOBER 21-23
AMOA Expo '93, Anaheim Convention Center, Anaheim, Calif. For information, call AMOA at 312/245-1021.

JANUARY 20-24, 1994
LeisurExpo '94, Orange County Convention Center, Orlando, Florida. For more information, call 800/848-1651.



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MIKE HALL RETIRES AFTER 47 YEARS IN BIZ

It was a beautiful day for a party as Mrs. B. and Ira Bettelman bid a fond farewell to one of their best! Mike Hall spent 47 years in the coin machine industry, over 32 of them at C.A. Robinson.

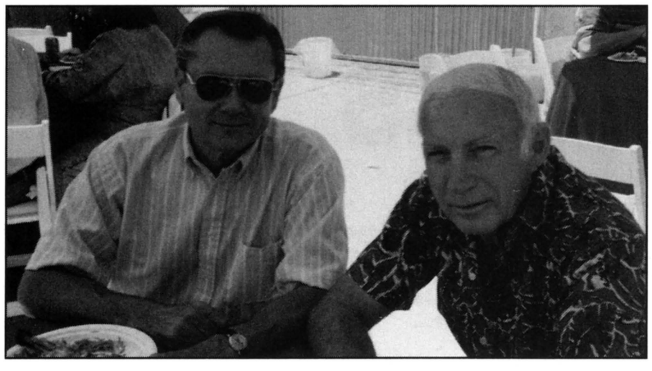
Mike Hall grabs some sun with Ira Bettelman, "Paul the Technician", Sandy and Mrs. B.

Fridays are always a special day at C.A. Robinson & Co. in Los Angeles. That's the day when the Bettelmans treat their customers and employees to lunch outside when the weather's not too hot. May 14 was extra special though, because it marked the last day on the job for Mike Hall who retired after 47 years in the business, over 32 of them at C.A. Robinson.

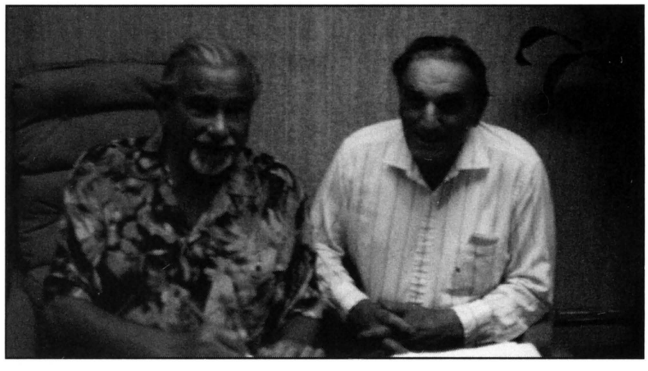
Mike, who turned 65 recently, started out as a technician in West Virginia in 1946, although he was not born there, as he is quick to point out. He came out west in 1961 to work for the late Al Bettelman and has stayed on ever since. The combination of terrific salesmanship and technical expertise make his customers loyal to the end. In talking to Mike, it is obvious that his loyalties to the Bettelmans are also strong. He gratefully remembers the time when the family "stuck by him" after heart surgery some years ago. "They're really a great family," he smiled.

What's on the agenda for Mike now that he will no longer punch the proverbial time card? Well, Mike and his wife Wanda (who have been married 41 years this month) will begin a six-week cross-country trip with stops in Missouri to listen to some country music, Kentucky (Mike's home state), West Virginia, and New Orleans just to name a few. When he gets back he's going to work on his golf game. "My wife is better than me, so now I'm going to practice!" Mike also plans to keep up with the industry. "I won't be completely out of the loop," Mike said. "I will still go to shows and such." Good news for the industry!

Congratulations Mike, and best wishes from all of us at *RePlay!*



Loyal customers Dick Nordin (Disneyland) & Bill Hogarth (retired Knott's) share a meal and pay respects to their favorite salesman.



Fellow co-worker and friend Hank Tronick (so handsome!) doing some business with operator Jim Diacos of Variety Amuse. (Oxnard).

TECHNICAL TIPS

SETTING VIDEO STANDARDS - Part Two -

by RANDY FROMM and CHRIS DEBRECHT

Anyone who has been to a recent trade show has seen the proliferation of "big screen" video games. Not content with the 19" monitor that was the staple of the games in the '80s or the move to 25" or even 33" monitors, manufacturers of video games and video game cabinets are proudly displaying "big screen" projections of 50" or more. Namco's *Galaxian 3* boasts two big screen, front surface projectors that work in tandem to produce a video game image that's 72" tall and 192" wide; an image so large, you have to sit inside the game to play it!

The projection televisions used in the big screen games are, for the most part, regular consumer (NTSC standard) televisions that have been modified to accept the output of the video game's logic board. This can be a whole lot more difficult than it sounds.

"But hold on just a minute there, pardner!" you say. "I can connect my *Super Nintendo* directly to my big screen and it looks great. What's the big deal with doing the same with a coin-op video game?"

Home game systems like Nintendo's *NES* or Sega's *Genesis* are designed to connect directly to an NTSC standard television. The game's color signals are combined together with the critical timing information provided by the "sync" to create a signal called "composite video." Because this composite video contains all the color and synchronization signals, a single, shielded wire is all that's required to connect the game to the T.V.

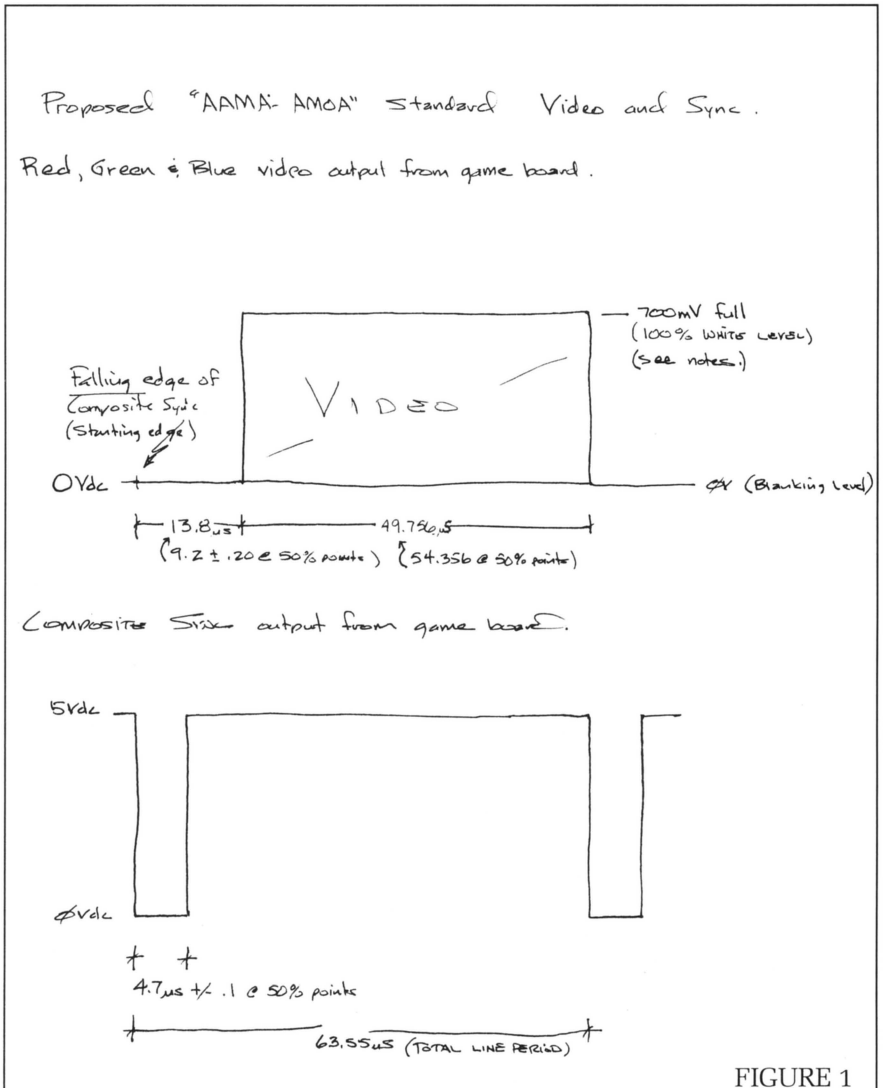


FIGURE 1

But coin-operated video games don't use NTSC composite video. Instead, each of the three primary colors has it's own output from the game PCB (see *RePlay* magazine, May 1993). The synchronization signal is separate too, making a total of four wires that carry signals from the game to the monitor..

Ideally, we should be able to combine the color and sync signals into a composite video signal and squirt it into the video input of the projection T.V. But is is in the timing and duration of the synchronization signals (and their relationship to the red,

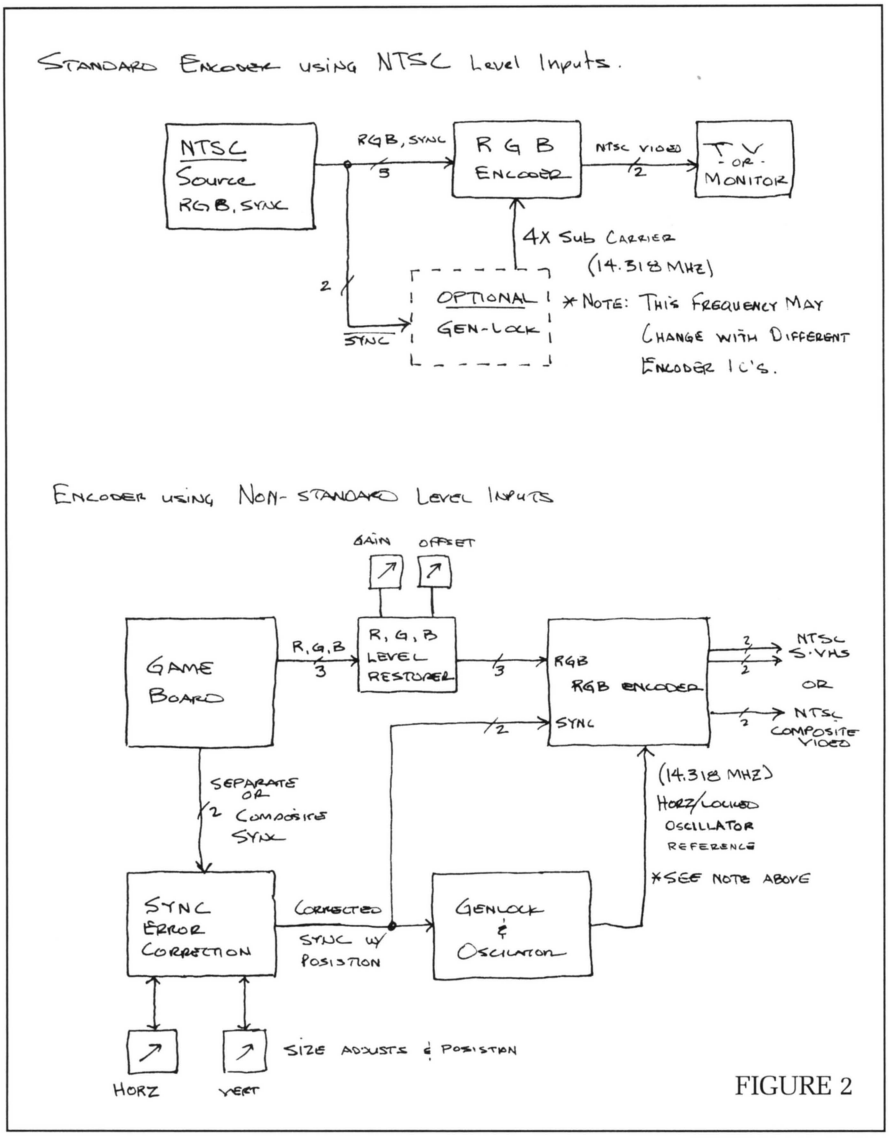


FIGURE 2

green and blue video signals) where we run into problems. Although coin-op video games produce sync signals that approximate the NTSC standard, they are usually not close enough to the standard (or to one another) to enable simple, consistent conversion from RGB and sync to true NTSC composite video.

Because conversion is difficult, big screen games are usually created by tapping directly into the T.V.'s video amplifiers. This requires a bit of engineering expertise; often addressing issues of voltage level incompatibility and impedance mismatches. Interface between the game PCB and the video inputs of the monitor will change from game to game, making conversion and monitor setup difficult at times. I even know of one aborted attempt at a big screen game that resulted in mass destruction because someone forgot to use an isolation transformer on the 120 volt AC input to the projection T.V. So you see, it's not as simple as it sounds.

All this modification will be unnecessary if the game manufacturers agree to use a standard that more closely emulates NTSC standard video. Encoders are readily available that will combine RGB/sync into a composite video signal. Once that's accomplished, the video can be connected directly to the standard input jack of any big screen T.V. or other NTSC monitor. I'm not asking the video game designers to deliver an NTSC composite video output; only that the PCB provides RGB and sync signals that can be encoded reliably into NTSC composite video..

I can't think of any reason that video game designers would object to this. I just think the subject has never come up before. As far as I know, there are no extra costs involved (other than a little R&D). Of course, no matter what video standards might be set by the AMOA/AAMA standardization committee, the design and manufacture of video game PCBs is hardly restricted to the United States of America. In fact,, it's barely here at all! For a video standard to be of any use at all, video game designers will have to agree to design and manufacture game boards with RGB and sync outputs that can be encoded into NTSC composite video.

Big screen, projection games aren't the only advantage here. There would be plenty of other benefits as well. Once you have NTSC composite video, you can manipulate it any way you want. The images can be overlaid with text and graphics (possibly bringing another source of revenue for operators in the form of advertising). The video can be manipulated by any of the fantastic special

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effects generators that you see every day on broadcast or cable television.

The standard video can be imported into desktop multimedia presentations as well This will been an immediate help to the manufacturers themselves. Instead of generating cabinet artwork by photographing the monitor or through artist's renditions of the game screens, a frame of video can be grabbed directly from the board. Once digitized, the image can be manipulated in any way desired. Instructions on how to play the game decorative monitor bezels, control panel overlays, side graphics and marquee artwork can all be generated without a pencil touching paper. The computer can even do the color separations for the silk-screening!

Monitor manufacturers both here and abroad would also be relieved to have a standard they could count on. As things stand now, modifications often have to be made to a production run of monitors to make them one hundred percent compatible with a specific game This not only burdens the monitor manufacturer with time-consuming component changes or other modifications, but makes things damned difficult for operators who routinely swap monitors during the daily routine of field service How are we supposed to know the tiny difference between various versions of the same monitors? The answer for now is that we don't. Basically, if it fits, we use it!

SYNCHRONIZATION AND TIMING

Composite, negative sync has been around for so long now, many may not recall that there are actually two different sync signals that are generated by the logic board; horizontal sync and vertical sync. Where these signals were once carried by separate wires, the two are now combined into one. To make NTSC composite video, this composite sync also must be combined with the red, green and blue video signals.

The horizontal sync timing is the most critical. Figure 1 shows a suggested standard that closely conforms to NTSC standards and can be reliably encoded into NTSC composite video.

Figure 2 shows the difference in

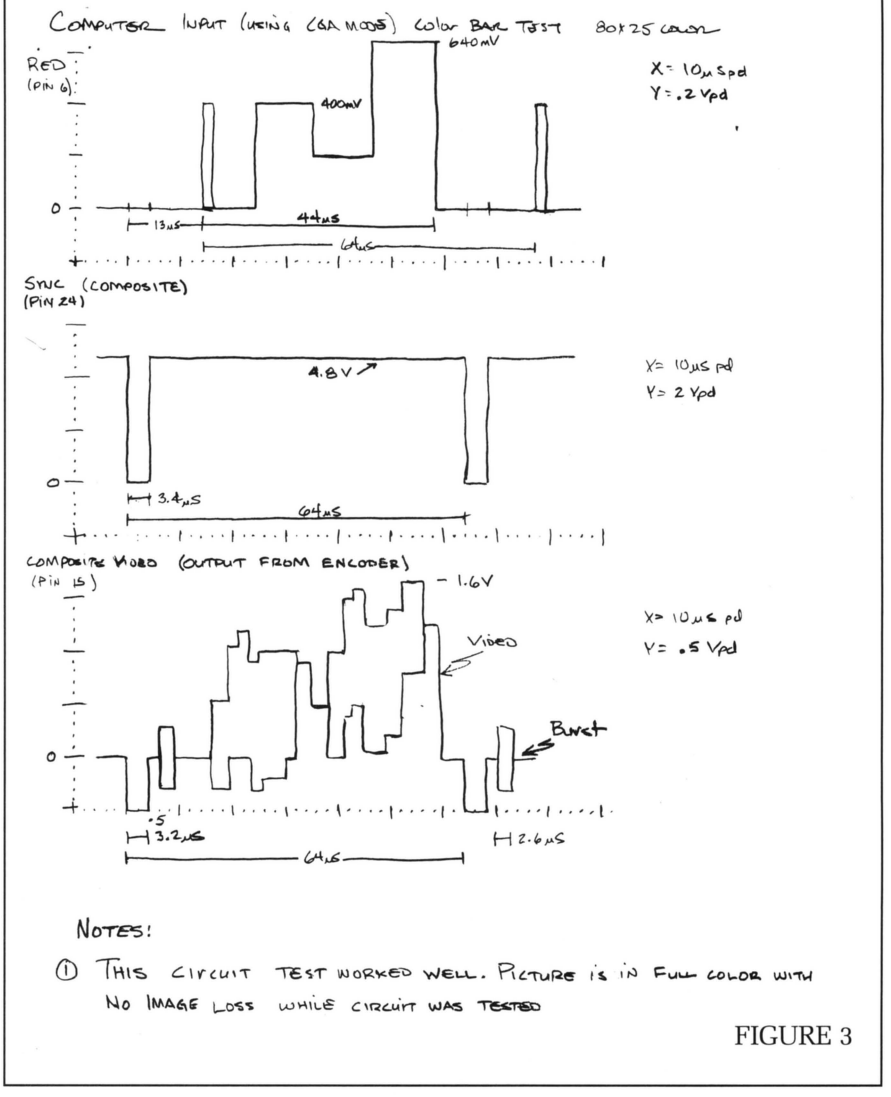


FIGURE 3

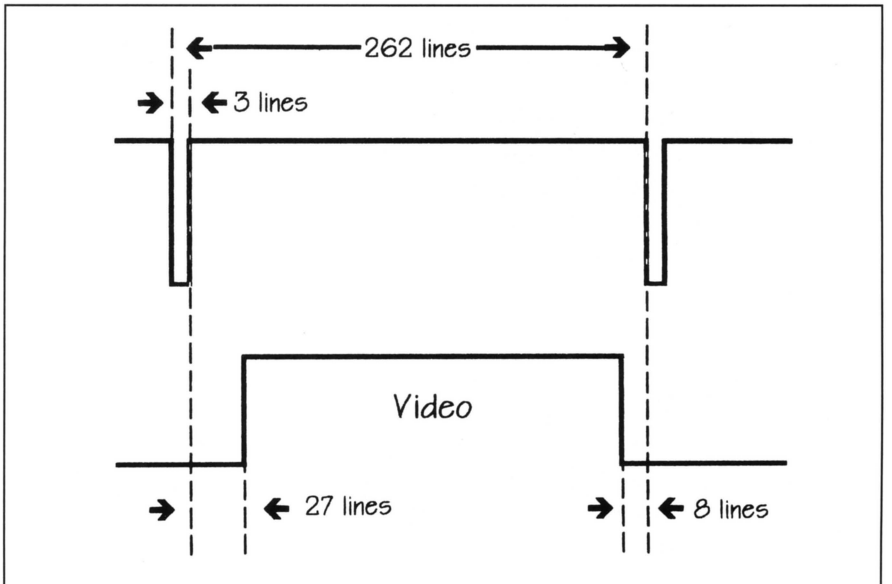


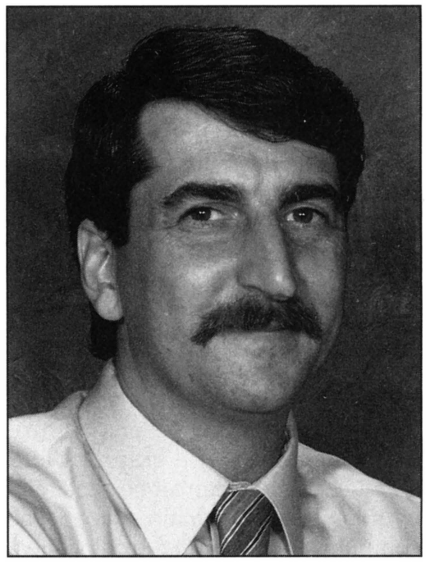
Figure 4. Vertical Videogame Timing

complexity between encoding standard and non-standard signals. Note that the non-standard encoding scheme is complex and has lots of potentiometers while the standard scheme is simple and has none.

Figure 3 shows the outputs of a IBM-type computer that conforms to NTSC. The outputs encode reliably into NTSC composite video. Note that the video voltage level is not the same as the 3.5 volt, full white proposed for coin-op. It is 700 millivolts for full white. However, a 3.5 volt output is easily padded down to 700 mv if necessary.

Figure 4 shows a suggested standard for the vertical interval. All sync levels are TTL.

My thanks to the engineering staff at Hantarex and Wells-Gardner for their help in researching this article.



RANDY FROMM

TECHNICAL BIT

Konami provides the following service tips for *Lethal Enforcers,* after a recent survey showed its income increased thanks to the suggested routine maintenance. The manufacturer also reminds that most of these tips can be applied to other uprights.

1. Periodically clean the mirror and glass to avoid poor response from sensors. (This will eliminate complaints like "I shot the guy four times, but he didn't die").

2. Make sure nothing is blocking the gun lenses. check for gum, candy, etc.

3. If a gun is inoperable, switch the connectors on the PCB to make sure the problem is not on the PCB.

4. Change the gameplay from "street" to "arcade" version or vice versa. Switch number three enables you to change between modes. By changing modes you will attract different players and increase play time.

5. If guns are having trouble shooting in the airport or subway scenes, try lowering the contrast and adjust the brightness on the monitor.

6. Degaussing is very important. To check if it is necessary, go to test mode and select "color check." Hit start button two to switch to the all-red, -green, -white, etc. screens. Even if a problem is not visible, degaussing may be needed if the upright was moved while still on, or if the contrast is too high.

It really is important to keep your games working well so they'll work for you!

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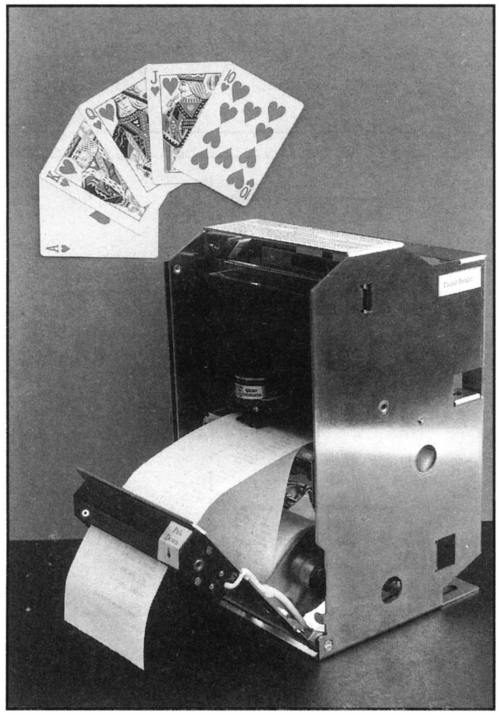

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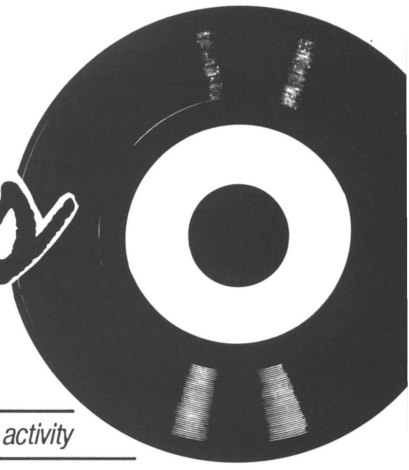

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3. ***CRYING GAME,*** *Boy George, SBK 50437*
4. ***SILENCE IS BROKEN,*** *Damn Yankees, Warner Bros. 18612*
5. ★ ***FREAK ME,*** *Silk, Elektra, 64654*
6. ★ ***I HAVE NOTHING,*** *Whitney Houston, Arista 2527*
7. ***HAVE I TOLD YOU LATELY,*** *Rod Stewart, Warner Bros. 18511*
8. ★ ***THAT'S THE WAY LOVE GOES,*** *Janet Jackson, Virgin 12650*
9. ***CAN'T DO A THING,*** *Chris Isaak, Reprise Cut*
10. ***BUSY BEE,*** *Ugly Kid Joe, Mercury Cut*

POP PICK HITS

GIRL I'VE BEEN HURT
Snow - Eastwest 98438

REGRET
New Order - Warner Bros. 18586

WANNAGIRL
Jeremy Jordan - Giant 18548

HERO
David Crosby/Phil Collins - Atlantic 87360

LOVE NO LIMIT
Mary J. Blige - MCA 54639

CW

1. ***AIN'T THAT LONELY YET,*** *Dwight Yoakam, Warner Bros. 18590*
2. ***HONKY TONK ATTITUDE,*** *Joe Diffie, Epic 74911*
3. ***BLAME IT ON YOUR HEART,*** *Patty Loveless, Epic 74906*
4. ***TONIGHT I CLIMB THE WALL,*** *Alan Jackson, Arista 2514*
5. ★ ***ALIBIS,*** *Tracy Lawrence, Atlantic 87372*
6. ***MY BLUE ANGEL,*** *Aaron Tippin, RCA 62430*
7. ***TELL ME WHY,*** *Wynonna, MCA 54006*
8. ***TROUBLE,*** *Travis Tritt, Warner Bros. 18588*
9. ***I LOVE THE WAY YOU LOVE ME,*** *J. Michael Montgomery, Atlantic 87371*
10. ***MADE FOR LOVIN' YOU,*** *Doug Stone, Epic 74885*

COUNTRY PICK HITS

RENO
Doug Supernaw - BNA 87356

WE GOT THE LOVE
Restless Heart - RCA 62510

IT MUST BE THE RAIN
Marty Brown - MCA 54612

HOT, COUNTRY, & SINGLE
Dean Dillon - Atlantic 87356

DIXIEFRIED
Kentucky Headhunters - Mercury 862150

R&B

1. ★ ***THAT'S THE WAY LOVE GOES,*** *Janet Jackson, Virgin 12650*
2. ★ ***FREAK ME,*** *Silk, Elektra, 65654*
3. ★ ***MORNING PAPERS,*** *Prince, Warner Bros. 18583*
4. ***EVERY LITTLE THING U DO,*** *Christopher Williams, MCA 54603*
5. ★ ***IF I COULD,*** *Regina Belle, Columbia 74864*
6. ★ ***LITTLE MIRACLES,*** *Luther Vandross, Epic 74945*
7. ★ ***WHO IS IT,*** *Michael Jackson, Epic 74406*
8. ***TRUTHFUL,*** *Heavy D. & The Boyz, MCA 54593*
9. ★ ***I HAVE NOTHING,*** *Whitney Houston, Arista 2527*
10. ★ ***LOVE NO LIMIT,*** *Mary J. Blige, MCA 54639*

R&B PICK HITS

BUDDY X
Neneh Cherry - Virgin 12648

NATURAL
Arrested Development - Chrysalis 24820

ABC-123
Levert - Atlantic 87366

CRY NO MORE
II D Extreme - MCA 54650

GIRL I'VE BEEN HURT
Snow - Eastwest 98438

CDs

1. ***GET A GRIP,*** *Aerosmith, Geffen 18646*
2. ***ERIC CLAPTON UNPLUGGED,*** *Eric Clapton, Reprise 45024*
3. ***THE BODYGUARD SOUNDTRACK,*** *Arista 18699*
4. ***TEN SUMMONER'S TALES,*** *Sting, A&M 0070*
5. ***POCKET FULL OF KRYPTONITE,*** *Spin Doctors, Epic 47461*
6. ***JANET,*** *Janet Jackson, Virgin 87825*
7. ***HARD WORKING MAN,*** *Brooks & Dunn, Arista 18716*
8. ***IT'S YOUR CALL,*** *Reba McEntire, MCA 10673*
9. ***BREATHLESS,*** *Kenny G., Arista 18646*
10. ***THIS TIME,*** *Dwight Yoakam, Warner Bros. 45241*

AMOA Jukebox Top 30

FOR MONTH ENDING APRIL 1993

THIS CHART	LAST CHART	COMPILED FOR THE AMUSEMENT & MUSIC OPERATORS ASSOCIATION'S JUKEBOX PROMOTION COMMITTEE TITLE / SONGWRITER(S)	ARTIST / LABEL/DISTRIBUTING LABEL
		★ ★ No. 1 ★ ★	
1	2	**FRIENDS IN LOW PLACES** D. BLACKWELL, E.B. LEE (BMI/ASCAP)	GARTH BROOKS CAPITOL 44647
2	1	**ACHY BREAKY HEART** D. VON TRESS (BMI)	BILLY RAY CYRUS MERCURY 866522-7
3	3	**THE THUNDER ROLLS** P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS CAPITOL 44727
4	4	**BOHEMIAN RHAPSODY** F. MERCURY (ASCAP/PRS)	QUEEN HOLLYWOOD 7-64794
5	—	**I WILL ALWAYS LOVE YOU** D. PARTON (BMI)	WHITNEY HOUSTON ARISTA 12490
6	14	**ENTER SANDMAN** N/A (N/A)	METALLICA ELEKTRA 61113
7	17	**INFORMER** D. O'BRIEN, S. MOLTKEE, E. LEARY (ASCAP)	SNOW EASTWEST 98471
8	19	**I WANT YOU BAD** J. LEAP (BMI)	COLLIN RAYE EPIC 74786
9	23	**IT'S A LITTLE TO LATE** P. TERRY, R. MURRAH (ASCAP/BMI)	TANYA TUCKER LIBERTY 56953
10	24	**WHAT PART OF NO** W. PERRY, G. SMITH (ASCAP/BMI)	LORRIE MORGAN BNA 62414
11	25	**LOVE IS ON THE WAY** N/A (N/A)	SAIGON KICK WARNER 98530
12	27	**ORDINARY WORLD** DURAN DURAN (N/A)	DURAN DURAN CAPITOL 56945
13	20	**UNDER THE BRIDGE** A. KIEDIS, M. BALZARY (BMI)	RED HOT CHILI PEPPERS WARNER 7-18978
14	12	**LAYLA** E. CLAPTON, J. GORDON (BMI)	ERIC CLAPTON REPRISE 7-18787
15	—	**SAD BUT TRUE** N/A (N/A)	METALLICA ELEKTRA N/A
16	28	**MR. WENDAL** ARRESTED DEVELOPMENT (BMI)	ARRESTED DEVELOPMENT EMI 56802
17	5	**RODEO** L. BASTAIN (BMI)	GARTH BROOKS CAPITOL 44771
18	—	**SHE'S NOT CRYING ANYMORE** B.R. CYRUS, T. SHELTON, B. CANNON (BMI)	BILLY RAY CYRUS MERCURY 864778
19	—	**STEAM** N/A (N/A)	PETER GABRIEL GEFFEN 19145
20	26	**LET'S GET ROCKED** P. COLLEN, J. ELLIOT, R. LANGE, R. SAVAGE (ASCAP)	DEF LEPPARD MERCURY 866568-7
21	—	**CATS IN THE CRADLE** H. CHAPIN, S. CHAPIN (ASCAP)	UGLY KID JOE MERCURY 864854
22	—	**JEREMY** N/A (N/A)	PEARL JAM EPIC (N/A)
23	—	**PASSIONATE KISSES** L. WILLIAMS (BMI)	MARY CHAPIN CARPENTER COLUMBIA 74774
24	—	**THE RIGHT KIND OF LOVE** T. FARAGHER, L. GOLDEN, R. NEVIL (ASCAP)	JEREMY JORDAN GIANT 18718
25	6	**SHAMELESS** B. JOEL (BMI)	GARTH BROOKS CAPITOL 44800
26	—	**DOMINO** V. MORRISON (N/A)	VAN MORRISON WARNER 7434
27	8	**WHAT SHE'S DOING NOW** P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57733
28	—	**MARGARITAVILLE** N/A (N/A)	JIMMY BUFFETT ABC 12254
29	—	**HEAL THE WORLD** M. JACKSON (BMI)	MICHAEL JACKSON EPIC 74708
30	—	**PARADISE BY THE DASHBOARD LIGHT** N/A (N/A)	MEATLOAF N/A (N/A)

NATIONAL SAMPLING BASED ON BOTH 45 RPM AND CD POPULARITY.

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LATINO Jukebox Top 30

FOR MONTH ENDING APRIL 1993

	THIS CHART	LAST CHART	COMPILED FOR COMPACT DISC JUKEBOX OPERATORS TITLE	ARTIST
REGIONAL MEXICAN			★ ★ No. 1 ★ ★	
	1	2	**CON SANGRE DE INDIO**	BANDA MACHOS
	2	1	**CASMIRA**	BANDA MACHOS
	3	5	**QUE TERARO TIENE**	VICENTE FERNANDEZ
	4	--	**EXITOS**	BANDA MACHOS
	5	3	**QUIEREME**	LOS BUKIS
	6	--	**POR EL MUNDO**	BRONCO
	7	10	**CON NUEVOS HORIZONTES**	LOS HURACANES
	8	9	**ESA CHICA ME VACILA**	BANDA VALLARTA
	9	4	**POR TU MALDITO AMOR**	VICENTE FERNANDEZ
	10	--	**LA PELEA DEL SIGLO**	BANDA EL RECODO
TROPICAL/SALSA	1	--	**SALSA EN GRANDE**	COMPILATION
	2	6	**SOPA DE CARACOL**	BANDA BLANCA
	3	8	**INTENSAMENTE**	EDDIE SANTIAGO
	4	--	**PERSPECTIVA**	G. SANTA ROSA
	5	--	**LLEGANDO AL 100%**	GRUPO NICHE
	6	2	**CUENTA CONMIGO**	JERRY RIVERA
	7	3	**POCHI Y SU COCOBAND**	COCOBAND
	8	5	**MERENBOOM**	COMPILATION
	9	4	**AREITO**	J.L. GUERRA
	10	--	**CON CORAZON ABLERTO**	ORQ. GUAYACAN
POP	1	1	**ROMANCE**	LUIS MIGUEL
	2	3	**THE BEST**	ANA GABRIEL
	3	2	**MEXICN HOT HITS VOL. 2**	COMPILATION
	4	9	**OTRO DIA MAS SIN VERTE**	JON SECADA
	5	7	**GREATEST HITS**	ROBERTO CARLOS
	6	4	**CON AMOR ETERNO**	PANDORA
	7	5	**EXITOS**	GLORIA ESTEFAN
	8	6	**AGUA NUEVA**	CRISTIAN
	9	8	**15 EXITOS**	MARISELA
	10	10	**SILUETA**	ANA GABRIEL

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BASED ON ACTUAL JUKEBOX PLAY REQUESTS.

THE BLUE PAGES

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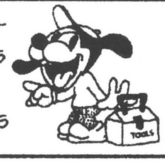

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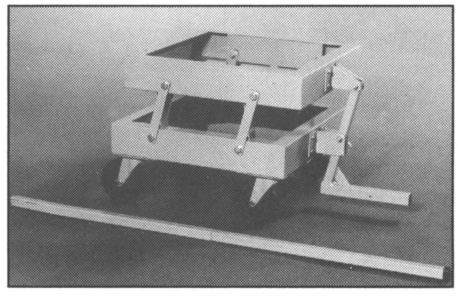

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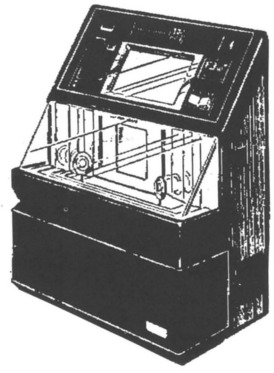

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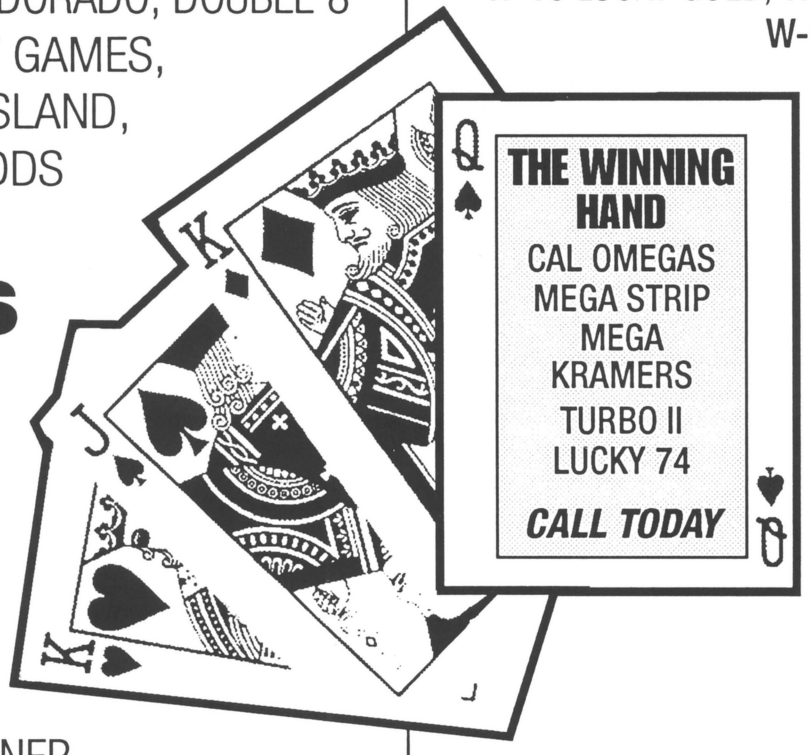

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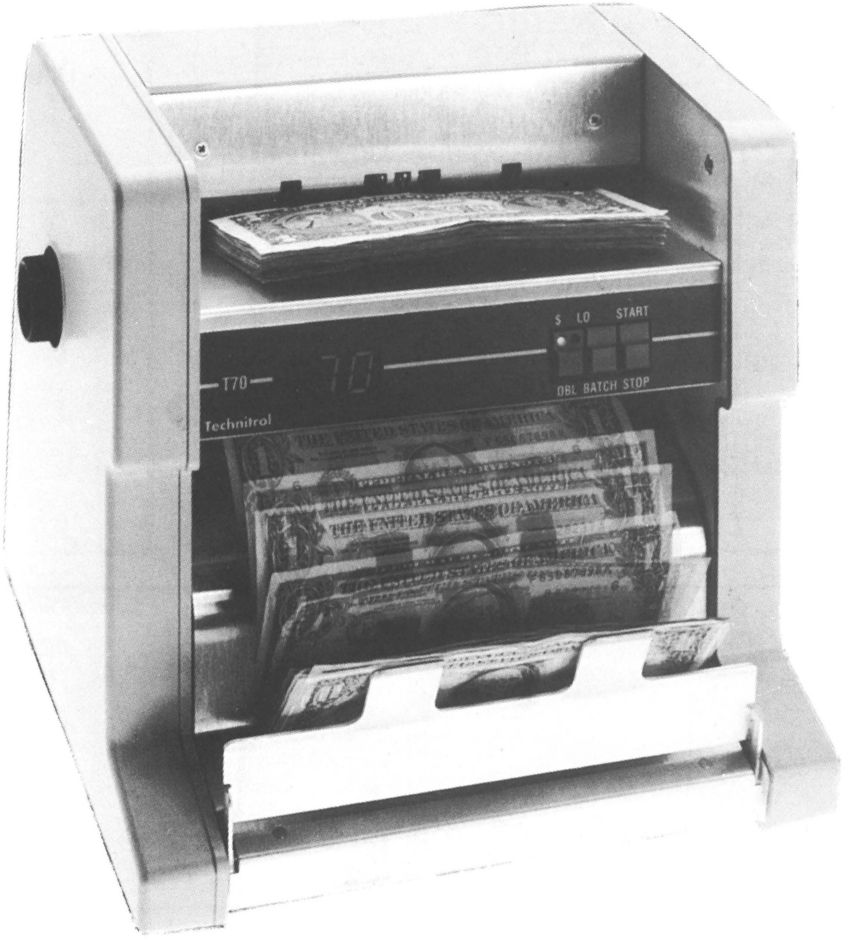

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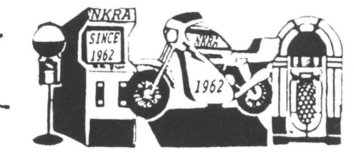

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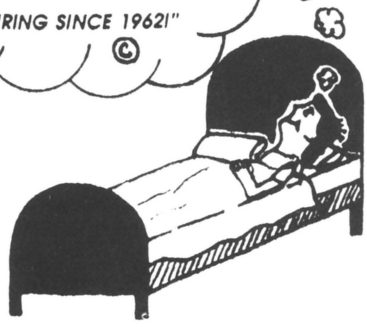

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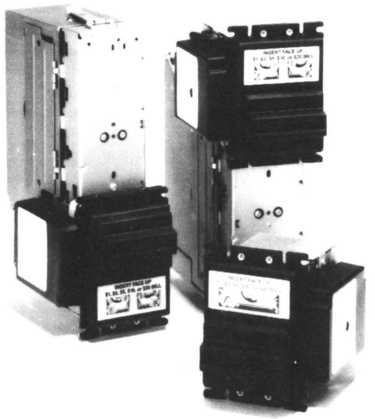

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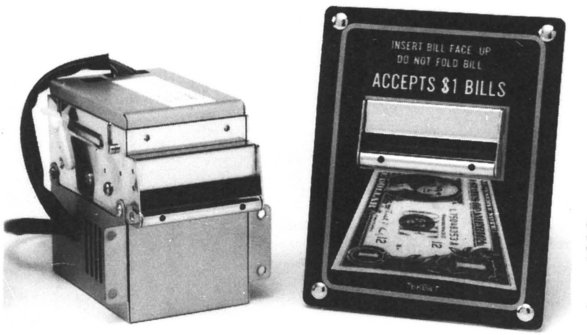

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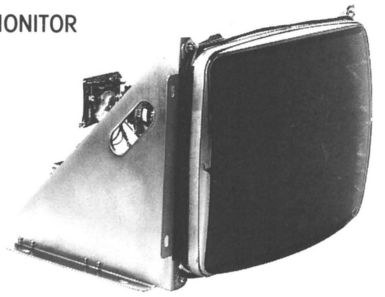

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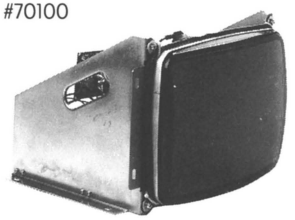

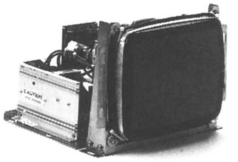

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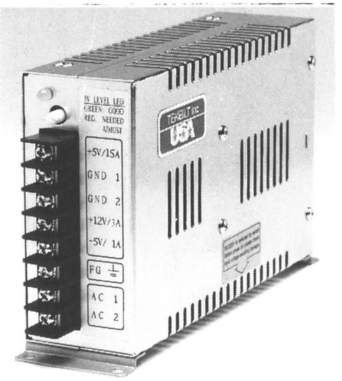

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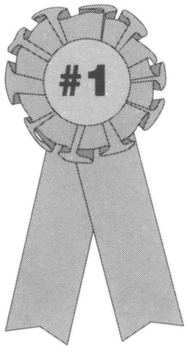

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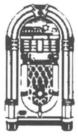

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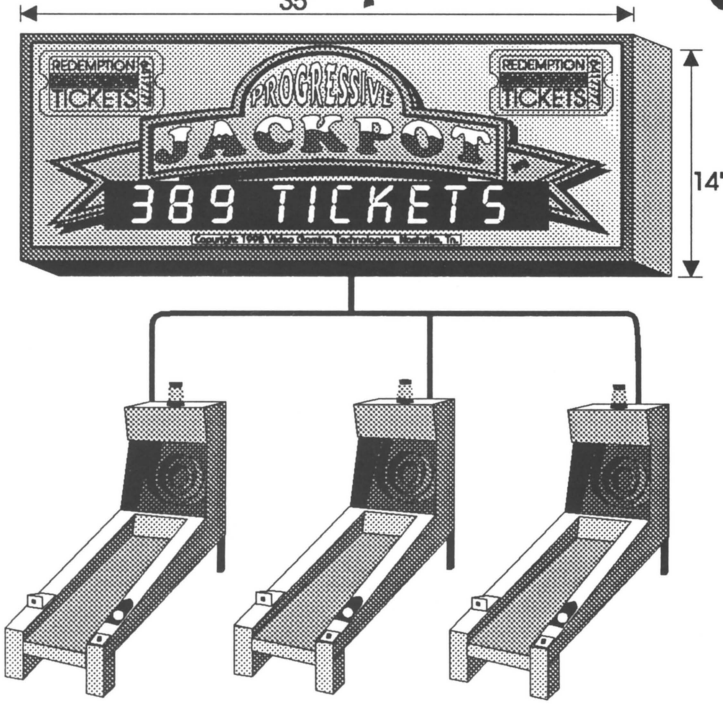

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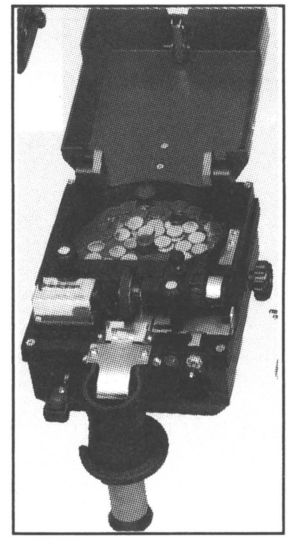

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October 16
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Orange Co. Fairgrounds

October 30
Indianapolis, IN
Indiana State Fairgrounds

November 6
San Jose, CA
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November 20
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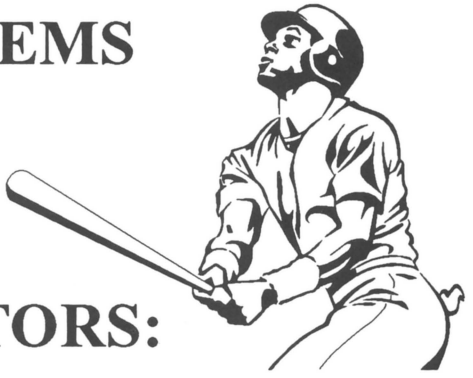

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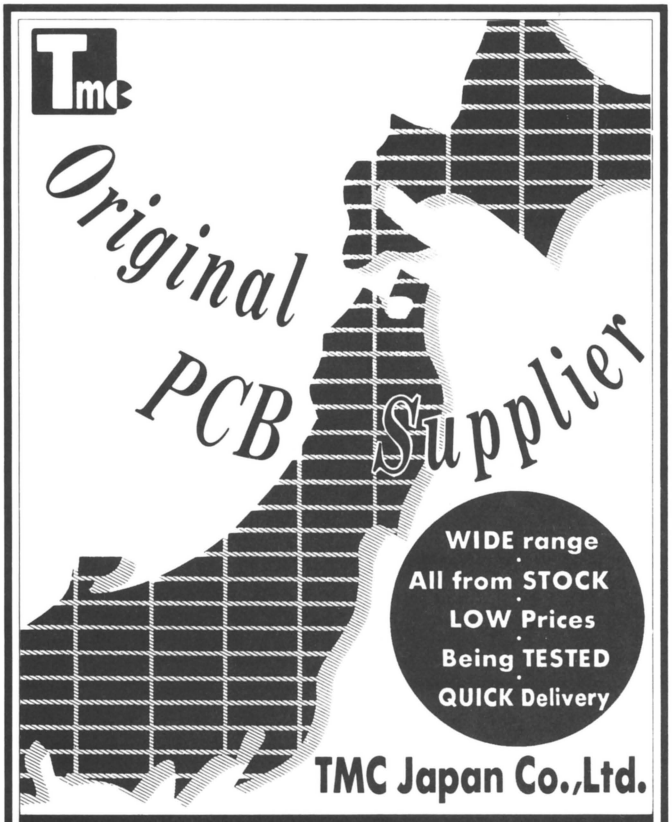

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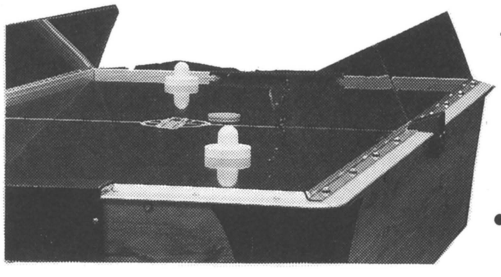

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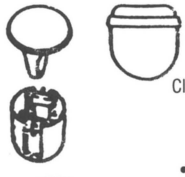

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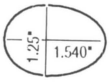

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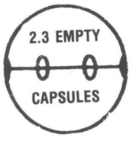

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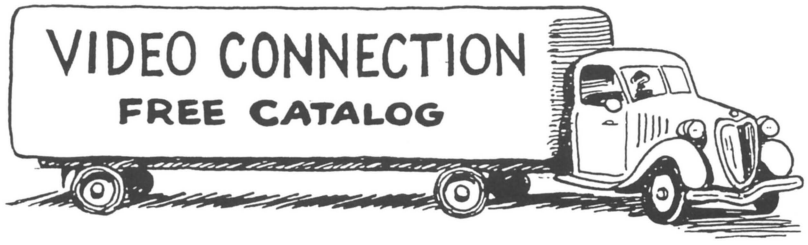

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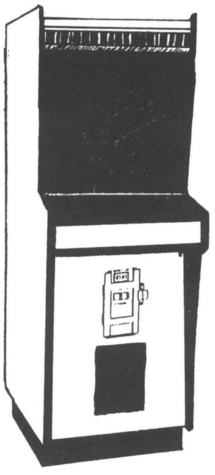

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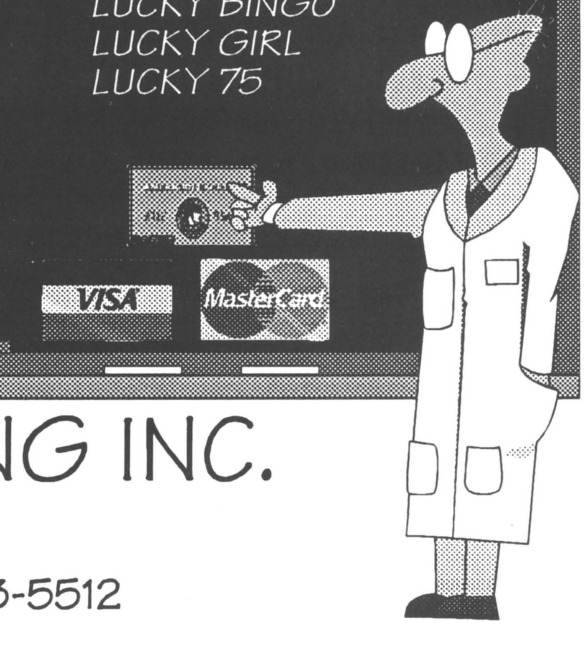

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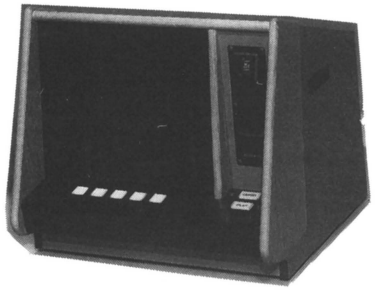

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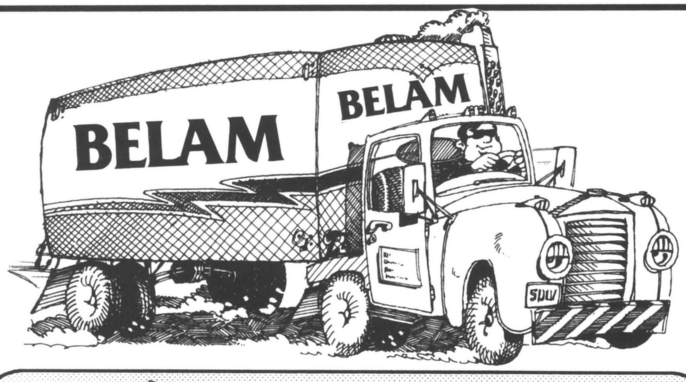

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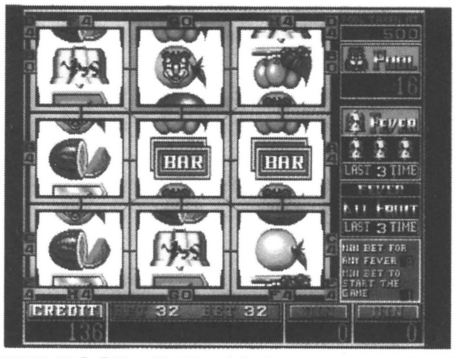
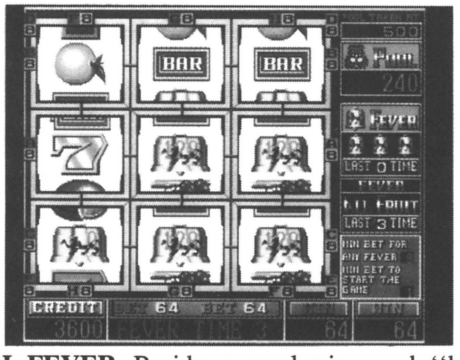
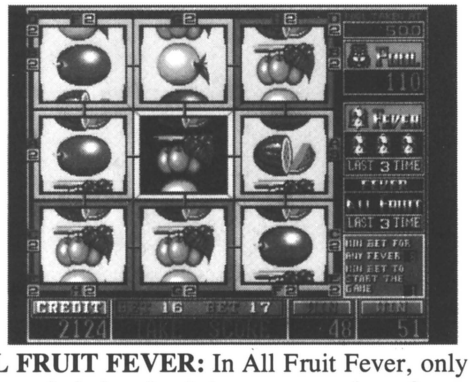


JACKIE POOL: If "Jackie" comes out, it will collect the best of the line around the symbol to the Jackie Pool. When Jackie Pool reaches target value, it gives the target value to the Player.



BELL FEVER: Besides normal prize, each "bell" gives one total bet.



ALL FRUIT FEVER: In All Fruit Fever, only fruit symbols involved, it counts number of matched symbol (compare 8 outside windows with center one). Each matched symbol gives one total bet.

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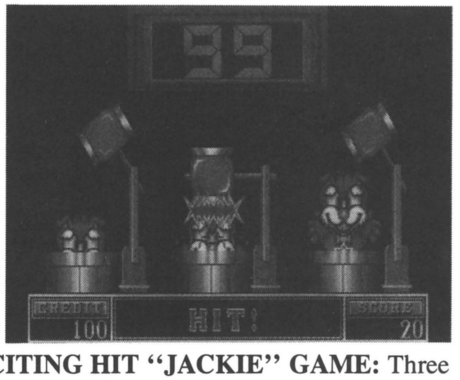

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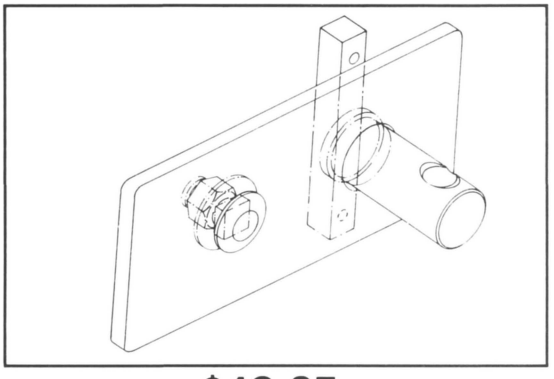

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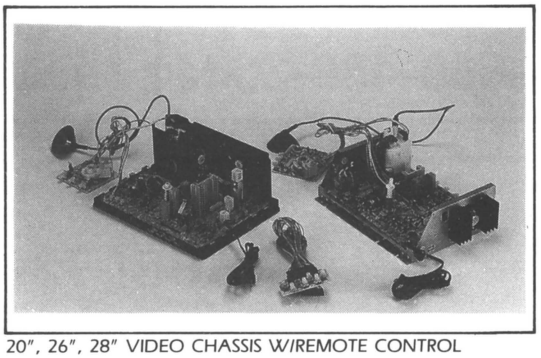

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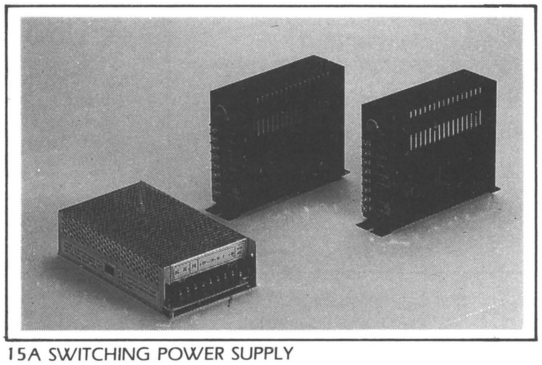

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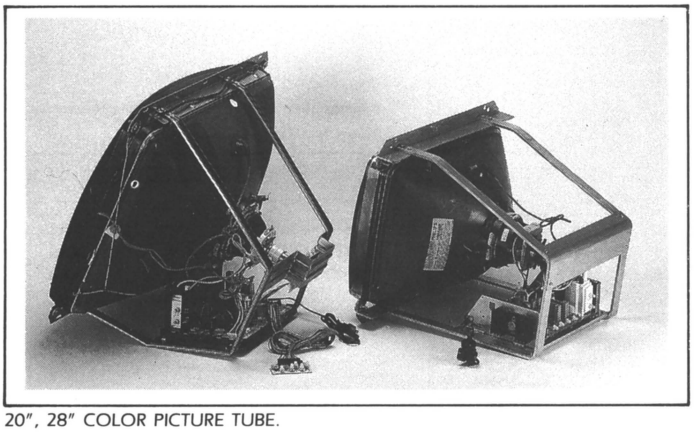

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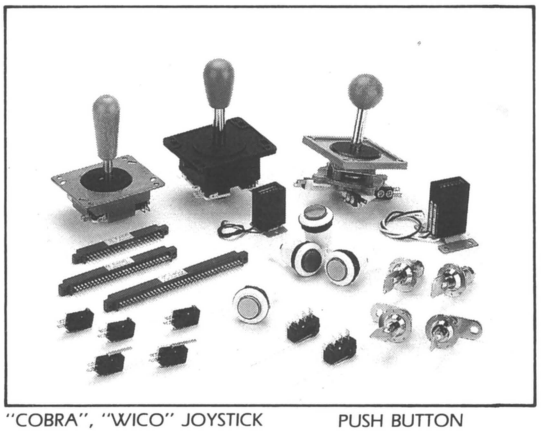

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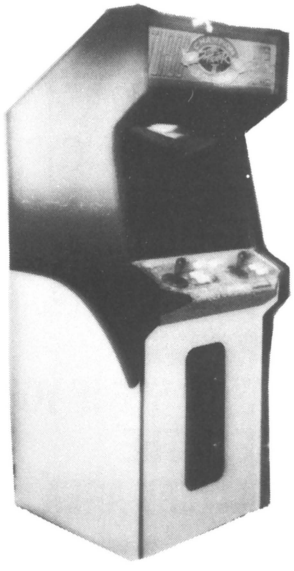

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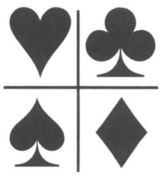

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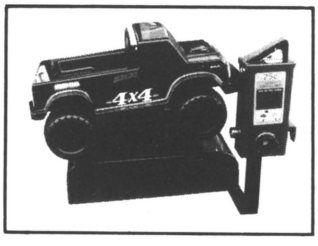

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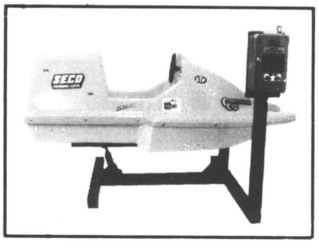

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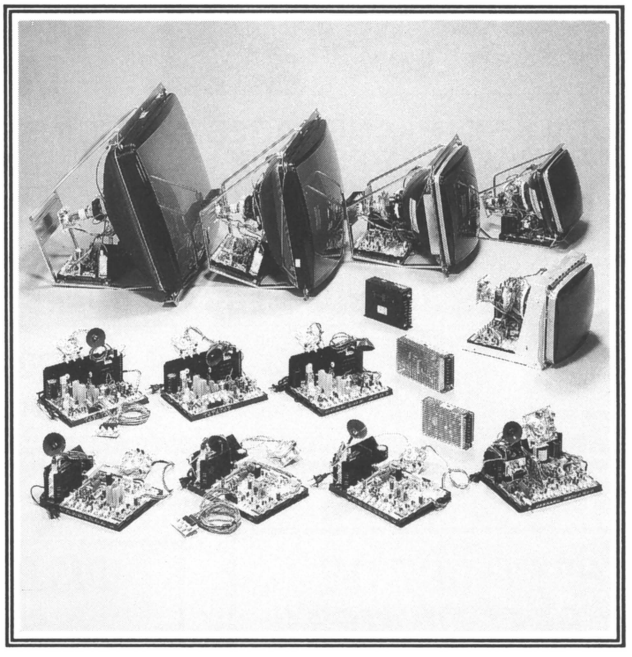

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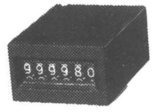

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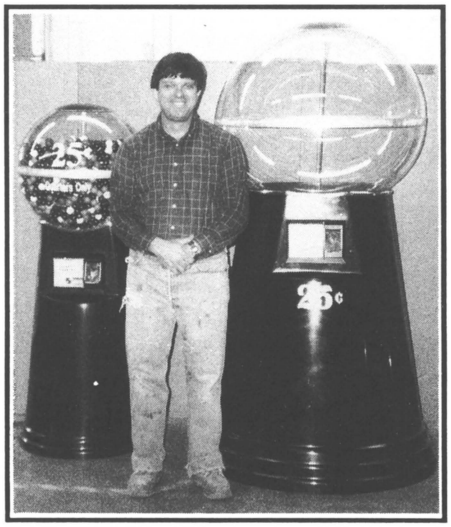

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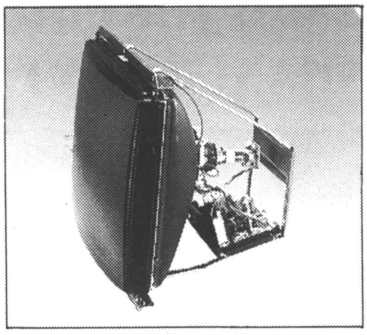

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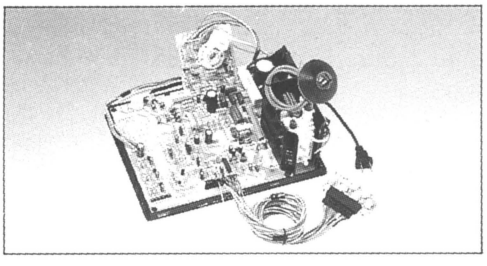

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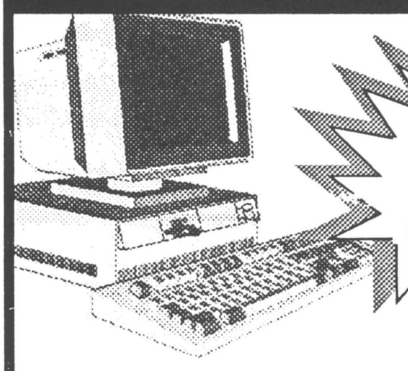

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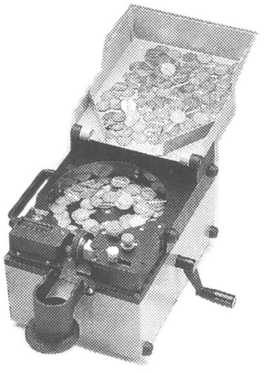

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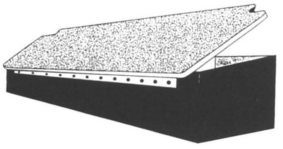

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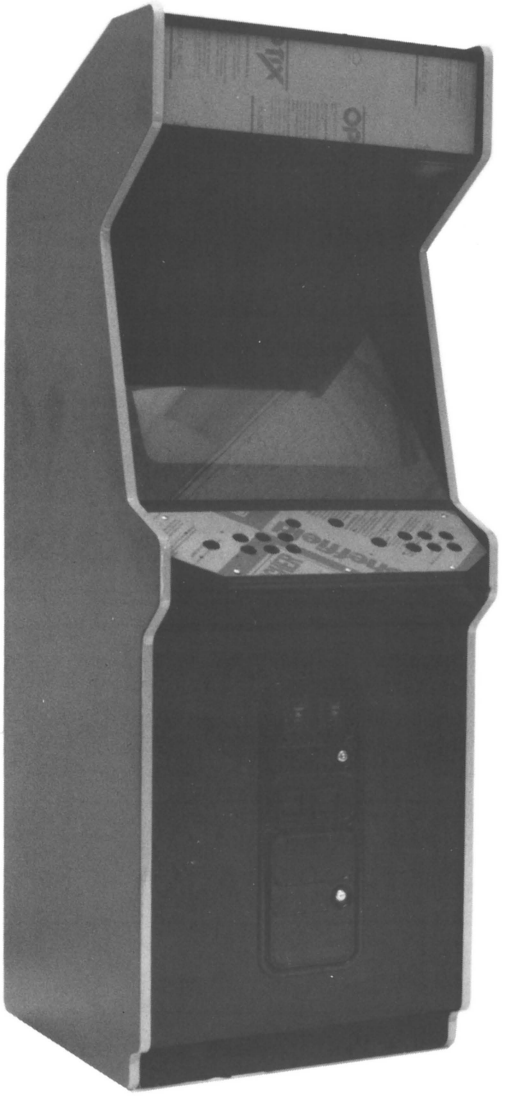

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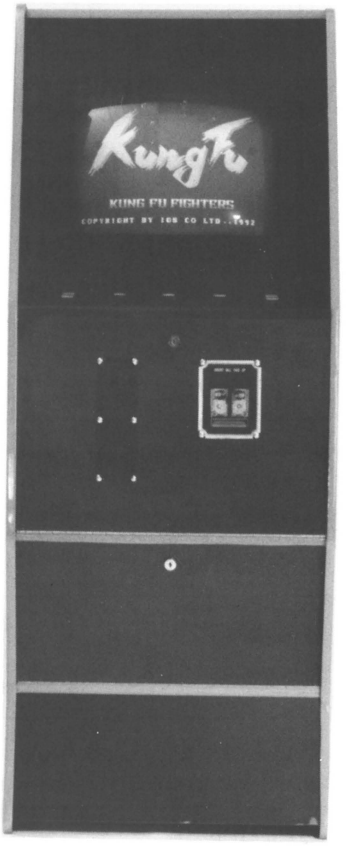

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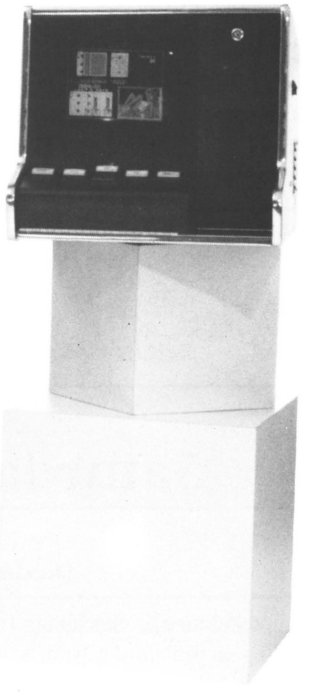

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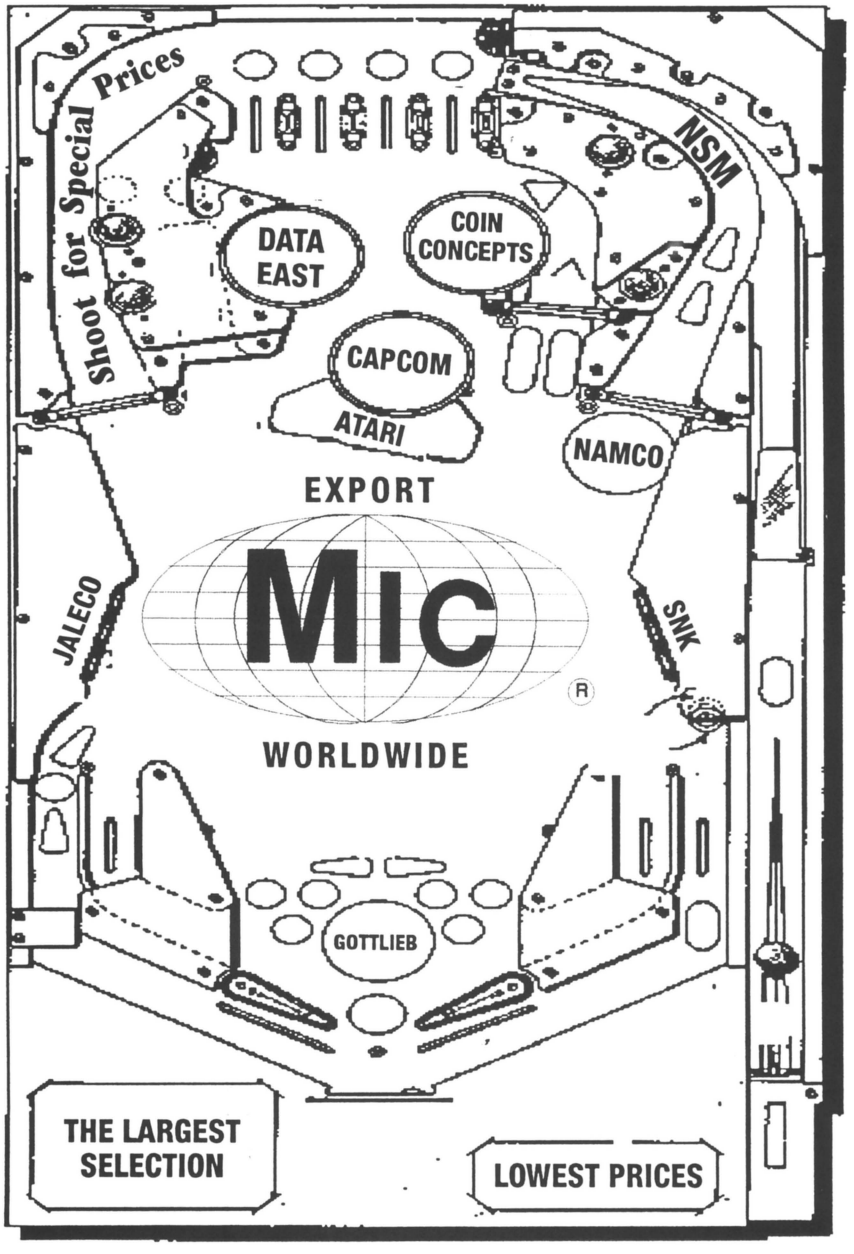

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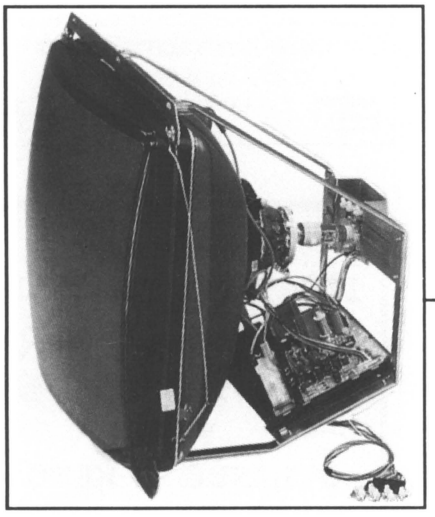

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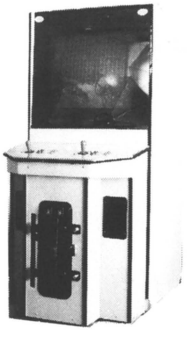

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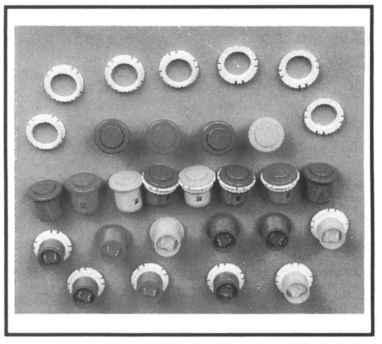

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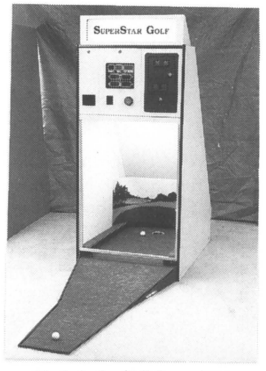

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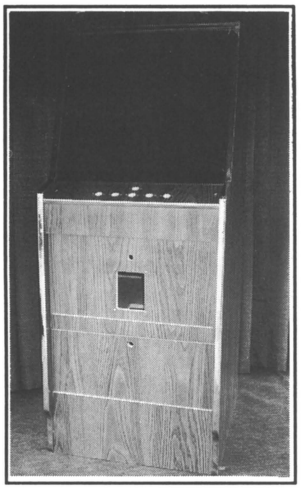

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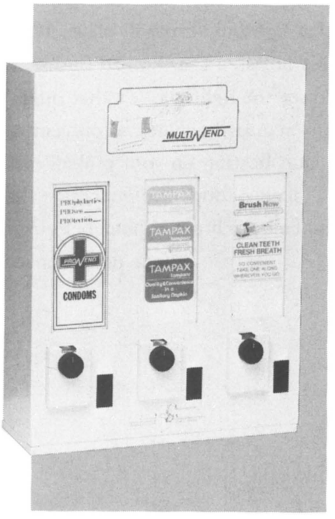

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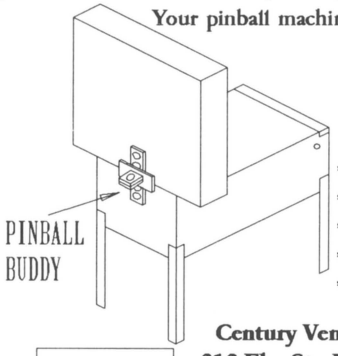

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INDEX OF ADVERTISERS

A.L.D., Inc. ..... Pg. 107
AMOA 82
Alternate Worlds Technology 95
American Sammy 19
American Technos 47
Antique Appartus 10
Arachnid 56, 113
Atari ..... cover #4
Bally Midway ..... cover #3
Baton Lock & Hardware 64
R.H. Belam Co. 45
Betson Enterprises 51
Bob's Space Racers 40
Bulldog Amusements 17
Coastal Amusements 97
Coin Concepts 98
Data East, Inc. 5-6
Deltronic Labs 62
Dynamo Corp. 88
Entron Enterprises 112
Fun Industries 100
Grayhound Electronics 31
Great American Billiards 18
Great Lakes Dart Dist. 106
Hecon Corp. 120
Hoffman & Hoffman 20
I.C.E. 61
Impressment Plus 64
Irem 93
Jaleco 53-54
King Plush 58
Konami ..... Pg. 35-36
LazerTron 85
Longhorn Concepts 108
Henry W.T. Mali 112
Mayoni 116
Medalist Marketing 99
Merit 94, 95, 98, 108
NSM-America 59, 65
Namco 13
Neder & Associates 90
Play-By-Play 27
Plush-4-Play 69
Premier Technology ..... cover #2
Prism Products 16
Prizes! 102
Rock-Ola 10
Rowe International 43, 89
SNK 15, 91
Sega 9
Skee-Ball, Inc. 76
Smart Industries 73
Space Age Electronics 115
Sportech 23
Subsino 77
Taito 39
Taiwan Amusement Exhibition 81
U.S. Games 101
Ultimate Pool Table Mover, Inc. 88
Van Brook of Lexington 84, 111
Roger Williams Mint 44

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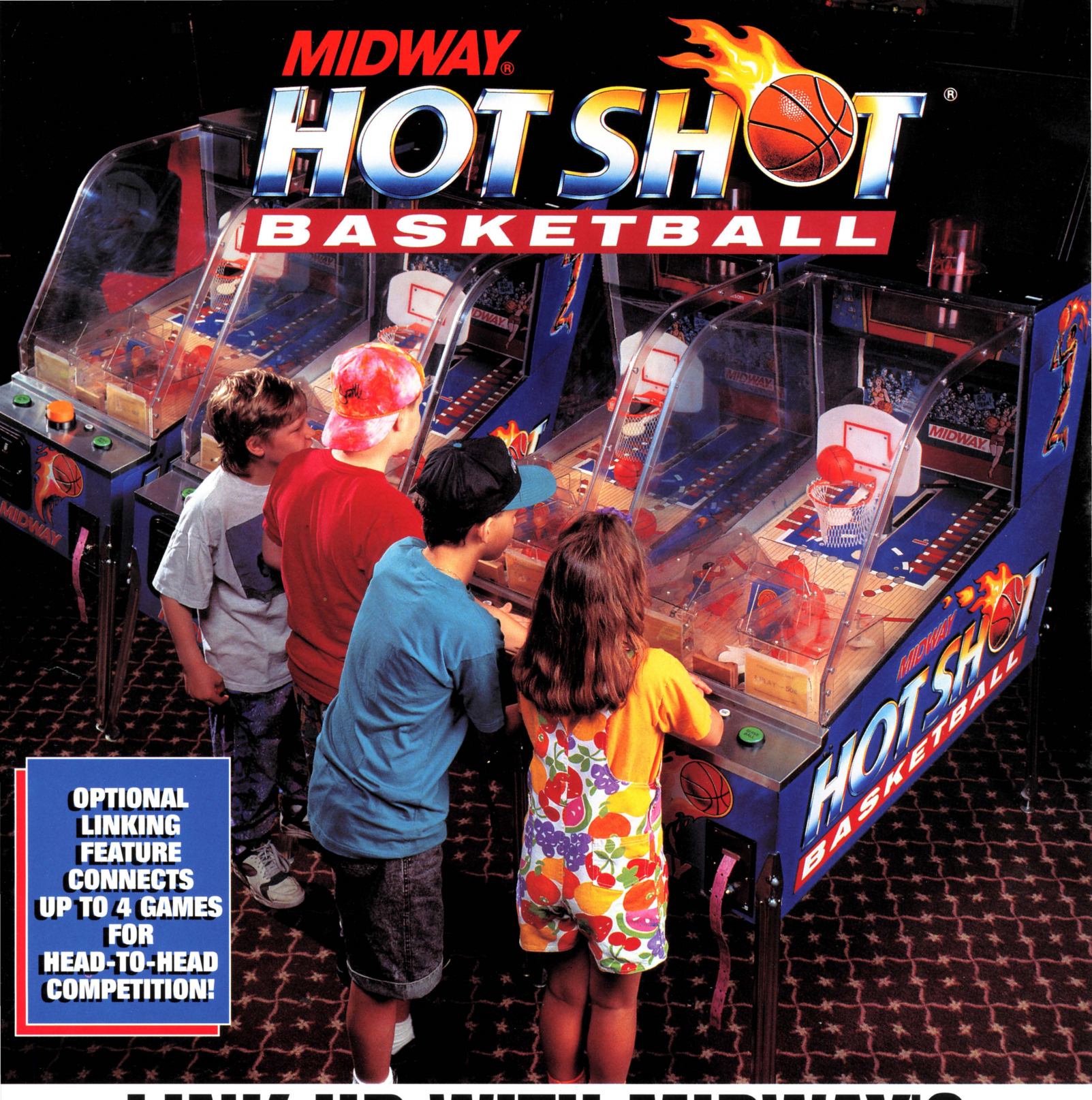

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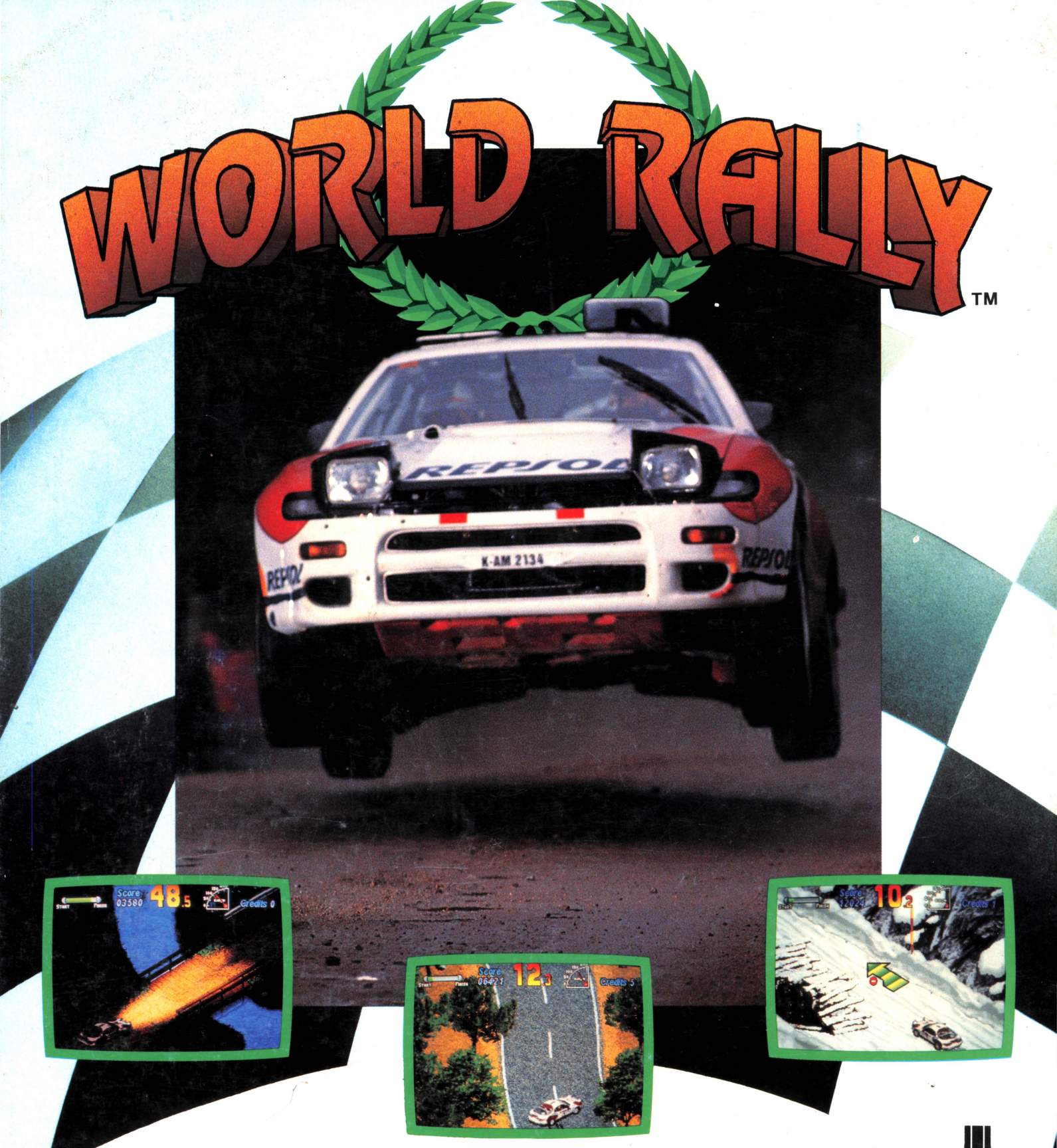

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