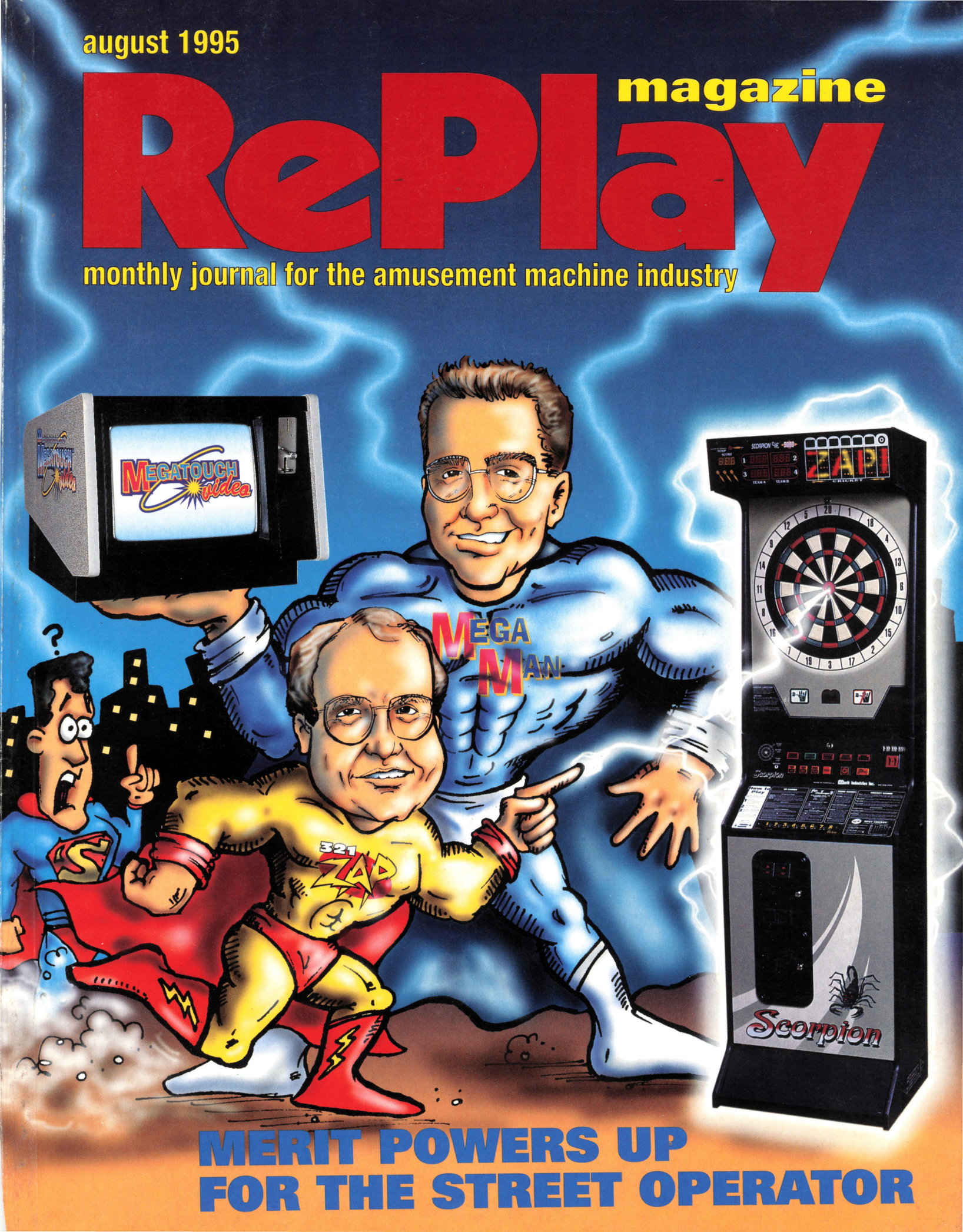
august 1995

RePlay magazine

monthly journal for the amusement machine industry



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HOT OFF THE PRESS

WE DO WINDOWS —

From Japan's *Game Machine Magazine:* past and future vidgames from Capcom, Taito, Namco and other top coin-op factories will show up on desktop computers, via CDs, for the new Microsoft Windows '95 operating system. Microsoft has created a joint venture called "Gamebank" with Softbank Corp., Japan's leading software distributor, for this purpose. Microsoft's worldwide sales network will market Gamebank titles. Microsoft chairman **Bill Gates** and Softbank execs unveiled plans in Tokyo on June 23. By the way, Sega's not planning to be a third-party supplier to Gamebank, but Gates did say Microsoft and Sega are "jointly developing an operating system which can be used for both personal computers and Sega's Saturn." The 1995 version of Windows, the world's most popular computer operating system, is slated for U.S. release this month.

MUSIC LICENSING –

The Music Licensing Coalition (made up of marketing execs, barbershops, restaurants, racetracks, etc.) has started pushing state-level legislation to make ASCAP, BMI and SESAC more accountable. So far, seven states have passed bills calling for the societies to disclose which artists they represent, disclose typical rate structures for background music licenses to comparable businesses, and have their field investigators carry and show credentials.

On June 26, ASCAP announced the first-ever performance license for computer transmissions of music. Basically, they gave the green light to a California-based "desktop radio station" that downloads tunes of your choice over the Internet. This opens the door for music downloading of all types. "Not just the Internet," said ASCAP, "but online services, electronic bulletin boards, and future systems that have yet to reach the drawing board ...Our license was carefully crafted to anticipate virtually all forms of new media." More next month.

$1 COIN –

The U.S. Senate Banking Committee held a one-day hearing on dollar coins in July, with witnesses from the Federal Reserve, federal agencies and the banking biz. Most of the government officials gave projected statistics on savings, etc., which look good for dollar coins. Even the U.S. Mint (which dislikes the dollar coin idea) admitted it had no reason to dispute those figures. Committee chair Sen. Alphonse D'Amato seemed to shrug off Mint qualms about possible public resistance to a new coin, stressing that savings are the significant factor.

NANI UPDATE –

AMOA's **National Amusement Network, Inc.** is continuing its first round of field tests, enjoying markedly improved cash box collections. Starting from June 27, a total of 45 modem-linked, networked *NBA Jam: Tournament Edition* video games began going online across the Midwest. Players — including 30% female participation — pay 50 cents for casual play and $2 per credit for tournament play. As of July 20, NANI's second tournament concluded successfully with prizes like $500 TVs, 100 disc CD players, mountain bikes, etc. "I think we can comfortably say our concept has been validated," announced NANI past president **Craig Johnson** and current prexy **Gene Urso.** "We've driven the cash box up a lot higher with relatively small prizes, and we think we can really push earnings even more with bigger tournaments."

Participating operators include (in Kansas): Chilton Vending, CM Dist., Hawk Vending, Bird Dist., United Dist., Wyandotte Music, Neon Amusement, and Lee Vending; (in Ohio): Gem Music, Cadillac, Shaffer, Big City, Elum, B&B, R&Z, Red Baron, Stebelton, and Lorraine Music. A&H Entertainers (Illinois) and Alpha Amusement (Michigan) are also running a few NANI units so nearby Williams/Bally-Midway (game provider) and Electronic Data Systems (network central) can check results.

Typical of startups for complex systems, NANI did have some minor software or communications glitches; EDS and WMS were fixing these at presstime. Next step is for NANI to offer "instant win" play (vending prize coupons on the spot) and bigger tournaments with larger prizes. For the future, NANI says all manufacturers are welcome to provide games for network use. Several factories have responded positively to the invitation; in fact one or two manufacturers have been calling daily, wanting to get in on the action ASAP.

Craig Johnson stated: "Participating operators and distributors have been patient with any hitches, and also very positive, enthusiastic and supportive." Gene Urso added: "The AMOA team's credibility with participating operators is very good." He praised Randy Chilton, Jim Hayes, Phil Elum, Frank Seninsky, John Klayh and several other volunteers for outstanding contributions. AMOA's Reneé Kissler has been acting as NANI's temporary managing director, and AMOA exec VP John Schumacher is providing steady time and effort. NANI has now hired a top-quality marketing director (former Coca-Cola exec) to sell network ads and promos to big retailers. A full-time NANI director should be aboard by September.

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The SPEED RACER hit television series is now available as a coin-operated video-game! Now you can participate in all the fun and excitement of SPEED RACER utilizing Namco's superior driving game technology.

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- Choose from 5 characters, each with their own unique car and weapons!
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The Cutter on the Mach 5 clears a path.

Ninja's spike board is deadly.

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PLAYERS' CHOICE • AUGUST 1995

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

best location videos

	MODEL/MANUFACTURER	RATING	DIST.
▶	**1 VIRTUA COP (Sega) (5)**	**8.77**	**14%**
▶	2 VIRTUA FIGHTERS 2 (Sega) (6)	8.67	26%
	3 KILLER INSTINCT+ (Midway) (8)	8.30	58%
▶	4 SOLITAIRE CHALLENGE (Dynamo) (13)	8.18	12%
▶	5 MEGA TOUCH II+ (Merit) (8)	8.15	29%
▶	6 POINT BLANK (Namco) (5)	8.00	4%
	7 TEKKEN+ (Namco) (6)	7.84	34%
▶	8 MEGA TOUCH III (Merit) (1)	7.71	8%
	9 REVOLUTION X (Midway) (12)	7.46	44%
	10 TOUCHSTAR BONANZA+ (N.I.T.) (3)	7.43	8%

\+ *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 DAYTONA USA★ (Sega) (15)	**9.60**	**48%**
	2 CRUIS 'N USA★ (Midway) (10)	9.15	64%
	3 T-MEK (Atari) (11)	8.83	14%
▶	4 COPS (Atari) (2)	8.83	7%
▶	5 WING WAR (Sega) (3)	8.50	5%
▶	6 RIDGE RACERS 2 (Namco) (2)	7.91	13%
	7 RIDGE RACERS (Namco) (19)	7.87	18%
	8 SUZUKA 8 HOURS (Namco) (30)	7.86	17%
▶	9 FAST DRAW SHOWDOWN (A.L.G.) (4)	7.86	8%
	10 OUTRUNNERS (Sega) (21)	7.72	21%

\+ *indicates game was produced in both dedicated & software forms*
★ *indicates game was also produced in upright form*

Bona fide operators who would like to participate in our Players' Choice and/or Redemption surveys, contact RePlay Magazine at P.O. Box 2550, Woodland Hills, CA 91365; phone: 818/347-3820.

best video software

	MODEL/MANUFACTURER	RATING	DIST.
▶	**1 STREET FIGHTER: ALPHA [H] (Cap.) (1)**	**9.60**	**5%**
▶	2 MORTAL KOMBAT 3+ [H] (Midway) (4)	9.01	86%
	3 X-MEN: CHILDREN OF ATOM [H] (Cap.) (6)	7.97	63%
▶	4 RAIDEN DX [V] (Fabtek) (10)	7.76	18%
▶	5 SUPER SIDEKICKS 3 [S] (SNK) (3)	7.75	9%
	6 VIOLENT STORM [H] (Konami) (5)	7.67	7%
▶	7 GAL'S PANIC 2 [V] (Kaneko) (20)	7.44	10%
▶	8 BUST-A-MOVE [S] (Taito/Neo•Geo) (7)	7.38	51%
▶	9 SUPER SIDE KICKS 2 [S] (SNK) (14)	7.25	17%
	10 BLOOD STORM [H] (Strata) (9)	7.18	12%
	11 RAIDEN II [V] (Fabtek) (19)	6.98	45%
	12 BUCKY O'HARE [H] (Konami) (10)	6.90	11%
▶	13 SAMURAI SHODOWN II+ [S] (SNK) (9)	6.89	59%
▶	14 ZED BLADE [S] (SNK) (1)	6.80	5%
▶	15 AGGRESSORS OF DARK KOMBAT [S] (SNK) (5)	6.80	5%
	16 GAL'S PANIC [V] (Kaneko) (17)	6.75	13%
▶	17 AERO FIGHTERS 2 [S] (SNK) (12)	6.69	32%
	18 TWIN EAGLE II [V] (Seta) (11)	6.67	10%
▶	19 WINDJAMMERS [S] (D.E./Neo•Geo) (14)	6.64	15%
▶	20 GREAT 1000 MILE RALLY [H] (Kaneko) (4)	6.55	12%

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

top pinball

▶	**1 THEATRE OF MAGIC (Bally) (4)**	**8.81**	**46%**
▶	2 NO FEAR (Williams) (2)	8.54	19%
▶	3 WORLD CHALLENGE SOCCER (Prem.) (3)	8.33	4%
▶	4 BAYWATCH (Sega) (3)	8.18	16%
▶	5 STARGATE (Gottlieb) (4)	7.73	22%
	6 ADDAMS FAMILY (Bally) (41)	7.57	79%
	7 WORLD CUP SOCCER (Midway) (14)	7.57	44%
	8 SHAQ ATTAQ (Premier) (7)	7.44	26%
	9 ROAD SHOW (Williams) (8)	7.38	35%
	10 STAR TREK (Williams) (17)	7.35	63%

▶ *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.*

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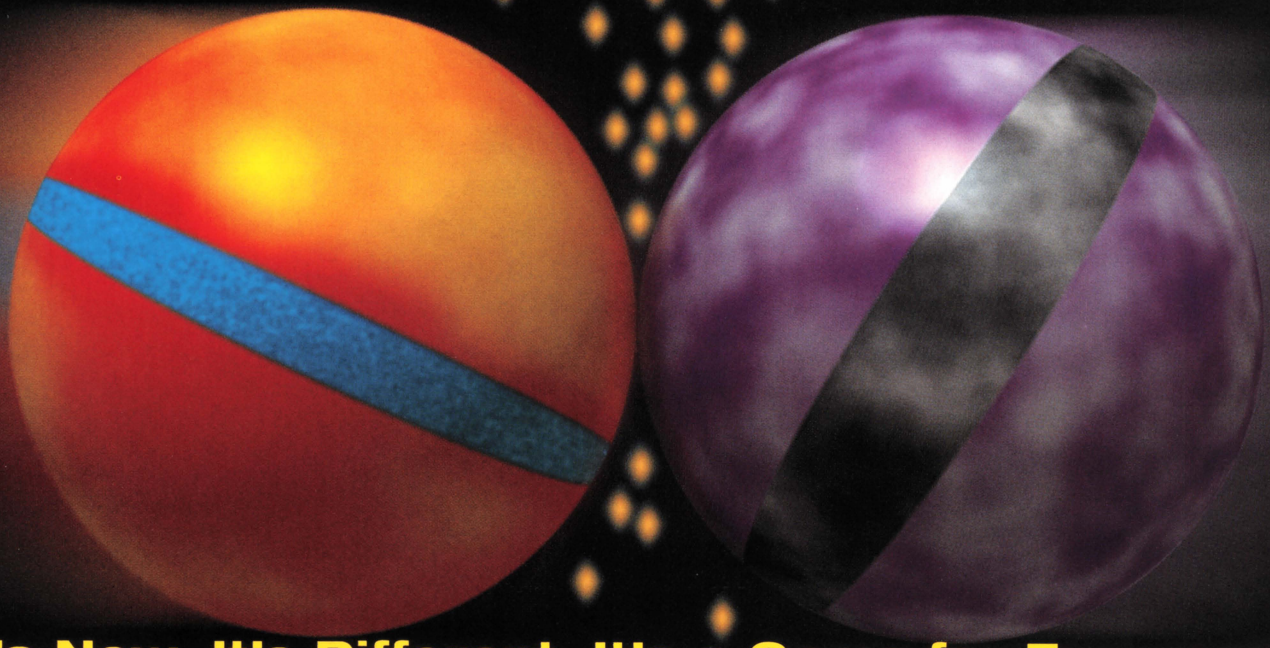

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AUGUST 1995

RePlay

PLAYERS' CHOICE

REDEMPTION CHART

TOP TICKET GAMES NOW IN ARCADES, BASED ON EARNINGS-OPINION POLL OF FUN CENTER OPERATORS

alley bowlers

		RATING	PAYOUT
▶	**1 ICE BALL (I.C.E.)**	**7.86**	**M+**
▶	2 LIGHTNING (Skee-Ball)	6.88	M-
▶	3 SKEE BALL (Skee-Ball)	6.78	M-
▶	4 FAB-U-BALL (Fab. Elect.)	6.63	M-
▶	5 SMART BALL (Smart)	6.22	M

ball toss

▶	**1 SIMPLE SIMON (Amer. Sammy)**	**7.15**	**M**
▶	2 DUMP THE UMP (Doyle)	6.13	M-
▶	3 KILLER T-REX (Smart)	5.66	M-
▶	4 MAGIC MR. X (American Sammy)	5.60	M
▶	5 SKEE TOSS B.C. (Fun Merchants)	5.13	L+

kiddie games

▶	**1 COIN CIRCUS, JR. (Amer. Sammy)**	**7.67**	**M**
▶	2 LI'L HOOP SHOT (Doyle)	7.60	M
▶	3 SHOOT TO WIN JR. (Smart)	7.40	M-
▶	4 CIRCUS HI-RISE (Skee-Ball)	7.09	L+
	5 BOZO BASKETBALL (Design Plus)	6.91	M-

novelties

▶	**1 SWAMP STOMP (Lazer-Tron)**	**8.73**	**M**
▶	2 SPIDER STOMPIN' (Jaleco)	8.71	M
▶	3 WHEELIN-N-DEALIN' (Lazer-Tron)	7.67	M+
▶	4 LAX POGS (Noel Industries)	7.43	M
▶	5 POGGER (Lazer-Tron)	7.33	M

pushers

▶	**1 KLONDIKE (Fun Merchants)**	**9.11**	**M+**
▶	2 JUNGLE JIVE (Coastal)	8.83	H-
▶	3 FLIPPA WINNA (Fun Merchants)	8.67	M
▶	4 ROCK N ROLL (Fun Merchants)	8.50	M+
▶	5 WEDGES/LEDGES (Wedges/Ledges)	8.11	M

rolldowns

▶	**1 LITE-A-LINE (Seidel)**	**7.58**	**M**
▶	2 QUACKERS (Seidel)	7.13	M-
▶	3 SPIN TO WIN (Lazer-Tron)	7.00	M
▶	4 POKERINO (Seidel)	6.71	M-
▶	5 ROLLDOWN (Bay-Tek)	6.55	M

shooting games

		RATING	PAYOUT
▶	**1 BIG MOUTH II (Meltec)**	**6.85**	**M**
▶	2 LAZER-TRON (Lazer-Tron)	6.81	M
	3 VINE CLIMB (Skee-Ball)	6.80	L
▶	4 WATER RACE (Bob's Space Racers)	6.67	L
▶	5 CRITTERS (Exidy)	5.57	L

sports games

▶	**1 SUPER SHOT (N.S.G.)**	**8.67**	**M+**
▶	2 RAGE IN THE CAGE (Fun Merch.)	7.93	M
▶	3 TWO MINUTE DRILL (Taito)	7.80	L
▶	4 SHOOT TO WIN II (Smart)	7.70	M-
▶	5 FULL COURT FRENZY II (I.C.E.)	7.29	M
	6 STRIKE ZONE (Purple Star)	7.14	L
	7 FULL COURT FRENZY (I.C.E.)	7.06	L+
	8 HOOP SHOT (Doyle)	6.43	M-
	9 U.B.Q.B. (N.S.G.)	6.32	L+
	10 AROUND THE WORLD (U.E.T.)	6.30	M

token action games

▶	**1 CYCLONE (I.C.E.)**	**9.98**	**H**
▶	2 SMOKIN' TOKEN (Seidel)	9.74	H-
▶	3 DINOSCORE (Planet Earth)	9.30	H-
▶	4 SCREAMIN' SLOPES (Midway)	9.00	H
▶	5 THE MASK (Data East)	8.82	M+
▶	6 ROLL FOR GOLD (Benchmark)	8.76	H-
▶	7 WHEEL-EM-IN (Bromley)	8.64	H-
▶	8 ROCK-N-BOWL (Bromley)	8.63	H-
▶	9 FLING SHOT (Planet Earth Ent.)	8.60	H-
▶	10 SUPER ROCK-N-BOWL (Bromley)	8.30	H-

video redemption

▶	**1 THE DEALER (CCI)**	**8.33**	**M+**
	2 DOUBLE CHEESE (Midway)	8.08	H-
▶	3 POP-A-BALL (Coastal)	7.93	M

whackers

	1 WACKY GATOR (Data East)	**8.05**	**M**
▶	2 RIBBIT RACIN' (Lazer-Tron)	7.80	M
	3 CRACKY CRAB (Namco)	6.53	M

PAYOUT: L (low, 4 tickets or fewer per game), M (medium, 5 to 8 tickets), H (high, 9 tickets or more)

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ON THE

COVER

They're feeling like superheroes these days over at Merit Industries, with countertop videos and electronic dart games that can make money for the street operator "faster than a speeding bullet." Cartoon art on our cover features Merit prexy Pete Feuer as "Captain Zap" and sales & marketing VP Dave Myers as "Mega Man." Hey, it shouldn't take a bolt from the blue to make you realize the power of Merit's *MegaTouch* touch-screen units (available with factory financing) and newly upgraded *Scorpion* dart games. Read more in our Cover Story, inside.

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EDITORIAL

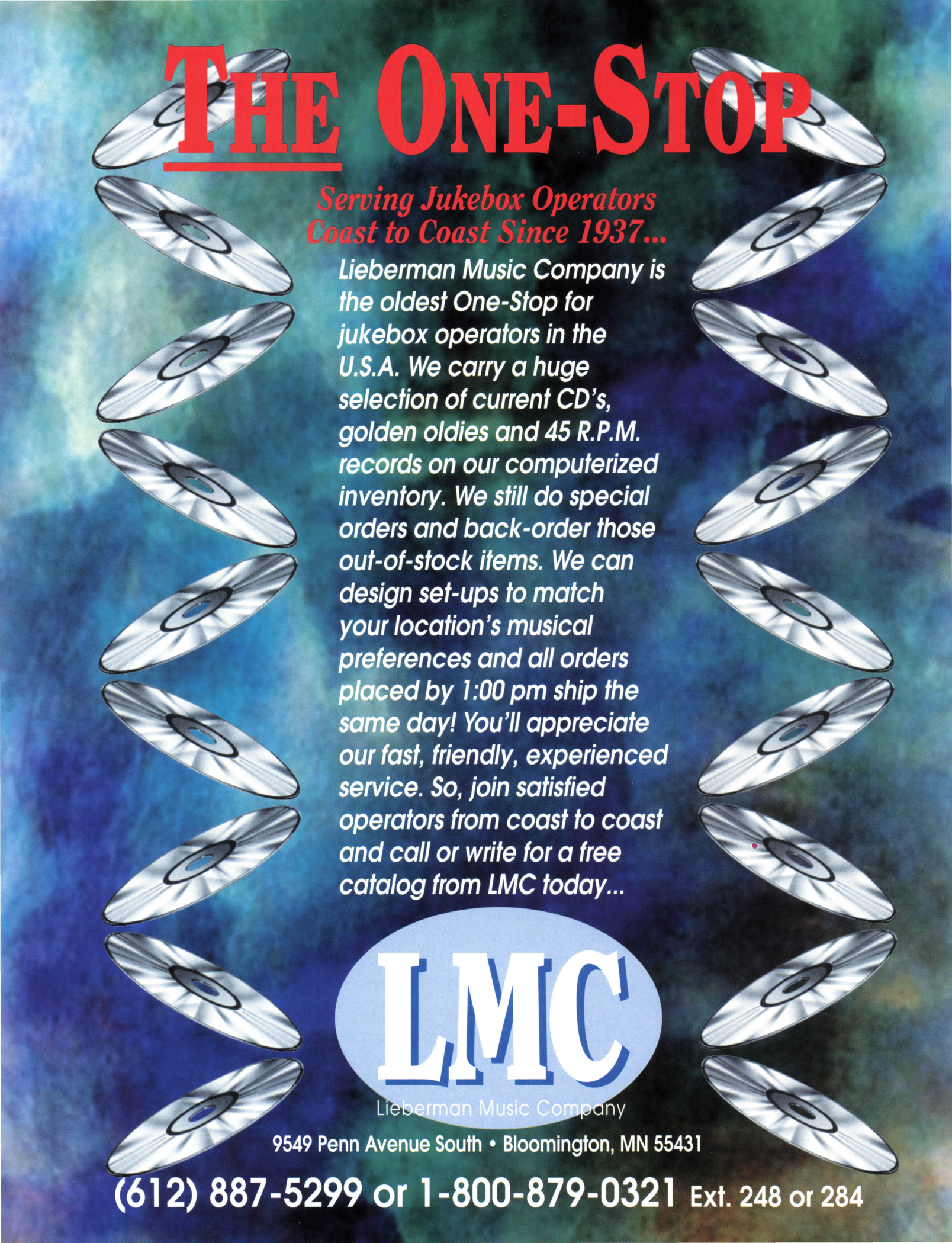
During the next year or so, it's just possible that America's street operators will have a rare chance to outshine the arcade biz and grab trade leadership in innovation, profits and prestige. That's right: route operations don't automatically have to be "ghetto-ized" into a sub-market of aging equipment and grubby locations (as some people may perceive them). In fact, if street operators boldly take full advantage of their opportunities, they could start the 21st century as kings of the coin-op hill.

Several trends are looking up. Their number one location, the tavern, seems to be doing better. "This business is thriving again; people are coming out of the woodwork!" exclaimed Rick Hynum, editor of Night Club & Bar magazine. Today's taverns see coin-op entertainment as more crucial than ever. Taverns also enjoy relative customer stability; patrons are less likely to defect to fancy home entertainment. Plus, taverns enjoy more product stability: music and well-promoted league games mean rock-steady earnings, not dependent on fresh hits.

Even hi-tech can work to the street operator's advantage. A closer look reveals most of the modem-based systems coming down the pike are aimed right at the street. Darts and jukeboxes are street location products. AMOA's National Amusement Network was conceived of, by and for the street operator! Routes, not arcades, will get the first widely available chance to grab these technologies. They'll get the first chance to exploit computers and modems, to build new levels of service, efficiency, promotion and marketing.

As always, the street operator must be willing to "meet the market where it's at." Many of today's taverns are upgrading from yesterday's working-class, independent neighborhood bars to larger, upscale places; these require a more professional, flashier operating approach. Street ops can provide this with hi-tech; in turn, this means embracing computers. But street vendors have proven they're up to the challenge ("All of the personnel here are computer literate," route owner John Neville declared in last month's interview). In sum, many factors are merging to create a rare "window of opportunity" for the street. It won't last long...maybe a year or two, before other forces move in. But for now, the route guys are in an ideal position to make the future their own.

Marcus Webb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AUGUST '95

INDEX

SPECIAL FEATURES

CD PLAYER TWEAK

Philips Electronics has modified its new CDM-12 player at the request of three jukebox manufacturers. Starting later this year, the player will read "bandwidth" (information tracks) differently, enabling the player to accept imperfect discs. Details on... .....pg. 72

REMEMBERING BILL

The name Bill O'Donnell and the name Bally will forever be linked in industry history. One of the most widely respected men in coin-op passed away in July. Here's our tribute.....pg. 45

FLORIDA TAXES

The tax picture in the Sunshine State is complicated, but we got a smart guy to explain it to us. Manley Lawson is chairman of the Florida Amusement Machine Assn.'s legislative committee. He says the new law avoids immediate destruction of the industry and now they're ready to push for "taxes we can live with".....pg. 53

THE AUCTION BIZ

Auctions are getting more action these days. From coast to coast, operators are putting used equipment on the block and finding out what it's really worth. Distributors like it because the operators can apply the cash to new game buys. Some auction experts tell us what it all means.....pg. 57

REGULAR FEATURES

BOB RONDEAU 120
BUYERS' BULLETIN 133
COVER STORY 105
DATEBOOK 132
FRANK TALK 102
FUN CENTER FEATURE 97
GRAPEVINE 127
JAPANESE CHART 92
LATIN MUSIC 130
LETTER FROM EUROPE 34
NEWS DIGEST 15
NEW PRODUCTS 123
ON YOUR MARK 28
OPERATOR INTERFACE 60
TECHNICAL TIPS 110
TOURNAMENT NEWS 116
VITAL TITLES 131

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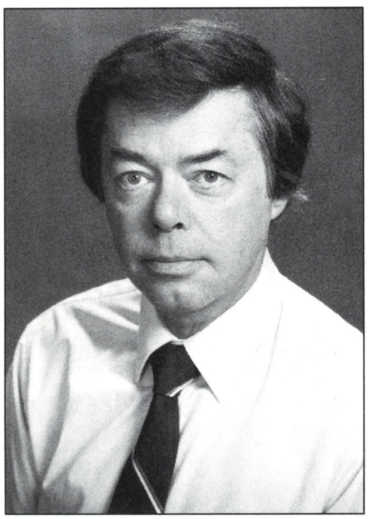

When Bally's Bill O'Donnell passed away last month, I took a moment to consider how dramatically the company had changed its business direction since his years. When I came into the business in the early '60s, Bally built pinballs (both amusement and bingo varieties), an occasional novelty game and lots and lots of slots. That very same company today doesn't build a single amusement game but instead runs 340 health fitness facilities for a member enrollment of over four million people. This changeover wasn't Bill's doing (he'd retired long before that got underway). But it does show how a company can change its stripes if that's what management wants. And, yes, the health club chain seems to be profitable!

Someone recently told me that change is the hardest thing a human being can do. Whether that's a matter of quitting cigarettes, changing residences or any of the other mini-traumas we sometimes have to tough out, it requires energy and courage. There's another mini-trauma about to visit this industry in the form of that dread phrase "new technology" which may have to be faced by even the most inert among us because "business as usual" may not be so "usual" in the times ahead.

I personally am about as inert on new tech as they come. I am only slightly ahead of my father, who used to jump when the phone rang as if calls only announced plane crashes (he also yelled into the receiver as if there was a hose instead of a wire connecting him to the other party). I am a computer illiterate who still uses a typewriter to do stories (the only one left here) and does the books on a hand-written ledger. However (that's a big "however"), I have people here who know all about computers, modems and the desktop publishing regalia I can't even turn on.

So, if you're like me, and plan on going to the AMOA in New Orleans, better bring along some computer-literate staffers this time. There might be some very different ways to put music and games into locations either being shown or discussed there... "advances" (if you will) you'd better be familiar with if, or rather when, we see what's behind "curtain number three."

Ed Rabkin

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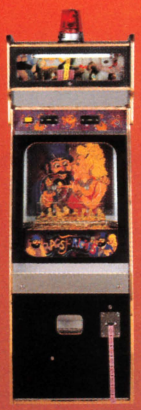


RAGS TO RICHES
COIN PUSHER

KILLER T-REX
CANDY CRANE

BIG BERTHA

1 HOOP

2 HOOP
SHOOT TO WIN JR.
CHUCKLES THE CLOWN

TOSS EM

SINGLE

SUPER SINGLE

DOUBLE

JACKPOT

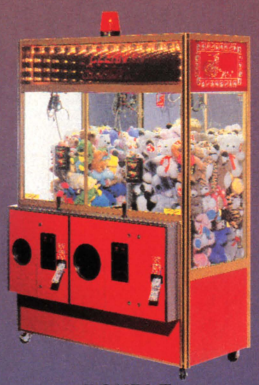
1 HOOP

2 HOOP

SHOOT TO WIN BASKETBALL
MOVING HOOPS

SINGLE

SUPER SINGLE



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TRIPLE

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AND 42"

WATCH
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DOUBLE

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TWELVE ALLEYS

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10 OR 13
FOOT LENGTHS

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NEWS DIGEST

WMS BOWS 2 NEW PINS, 1 NEW VIDEO

Williams/Bally-Midway hosted distributors to a July 12 meeting and product introduction for the Bally pin *Jackbot* (the second *Pinbot* sequel). Also shown was the new licensed Williams pinball *Indy 500,* as well as the licensed Midway video *WWF Wrestlemania.* All three games should probably hit the U.S. market this month, said the firm's **Roger Sharpe.** According to London-based trade mag *AB Europe,* WMS has also nailed down the license to this summer's hit film "Congo," based on Michael Crichton's bestseller, for a fall pinball release. *ABE* also said WMS is thinking about an *Elvira* sequel and maybe a pin based on *Mortal Kombat: the Movie* (which arrives in theaters this fall, starring Christopher Lambert). Behind the scenes, WMS has completed its annual summer "pause" for inventory-taking and production line revamping. The staff roster has also been revamped with the departure of recent hires **Tammy Russo** and **Barb Rosenthal** from the marketing department.

TRADE'S SUMMER WEATHER: PARTLY CLOUDY, PARTY SUNNY

The summer season, traditionally soft for sales, is notably quieter than usual this year as the trade waits for new late-summer hits and fall attractions to prompt (we hope) a more robust national cash box. One of the trade's leading manufacturers of staple products is offering big price incentives to goose up flagging sales. Another top staple manufacturer has laid off factory line workers for current goods, even while R&D continues on an exciting new generation of product. On the plus side, distributors at least now have some promising new pins and videos to sell — thanks to WMS, Capcom, Sega and Premier. (For a while there, the new ACME stuff had run its course and little else seemed to be "on the shelves.")

The operating level is an equally mixed picture. Typical (i.e., smaller) mall arcades are still seeing slower customer traffic in quite a few cases; leading chains are summarily pulling out of "iffy" spots, while looking to open bigger stores (20,000 sq. ft. and up) whenever the deal and the demographics are right. Plans for upscale "location based entertainment" projects are perking and bubbling all over the place. Many street operators long ago pulled in their horns and tightened their belts; having cut back to a solid level of core business and viable locations, some route guys now feel skies are brightening a bit.

Legalized gambling continues to spread, providing a boon for those who hitch FECs onto the casinos. Yet flashy new riverboat and/or casino complexes are also driving one or two longtime street ops out of business, as customers desert traditional locations. In all, it's a very spotty "national weather map" for the coin machine industry as we head into the heart of summer, 1995.

NEWS DIGEST

MOBILE RECORDS EXITS ONE-STOP BIZ

After decades as a landmark in the music one-stop business, Mobile Records' president **Maurice "Brud" Oseroff** announced on June 22: "We have determined it is best for our customers and ourselves that we sell certain of our assets to ATM Distributing and immediately stop doing business." Mobile became famous for its fleet of roving Volkswagon minibuses, filled with vinyl platters, which visited operators and distributors in their home markets. ATM is a longtime, full-service supplier to indy music retailers and jukebox operators; it shares a 75,000 sq. ft. suburban Cleveland facility with sister company Arrow Distributing, a music rack jobber and discount store supplier. ATM also runs a separate 5,000 sq. ft. place in downtown Cleveland for jukebox ops and local accounts. With a huge CD and 45 record library, plus over 200 music-oriented employees, and everything from music software to title strips, ATM was designated the "preferred music distributor" of the state operator association, OCMA. They can be reached at 412/391-8182 (toll-free voice number: 800/245-4805). Mobile's old fax order line, 800-458-0870, has also been taken over by ATM. By the way, Mobile Publishing, Inc. remains a going concern with their monthly jukebox journal, *Street Beat,* continuing to appear as an independent service under the guidance of editor **Jeremy Tepper.** And, former Mobile Records exec **Harvey Campbell** has struck out on his own with Harvey's Music Co. (Pictured at left is Brud Oseroff , 3rd from left during happier days at Mobile.)

GAMING NOTES: WMS/BALLY, SEGA/IGT DEALS ARE ON

As reported last month, **WMS, Inc.** (owners of Williams/Bally-Midway) have mounted a friendly takeover bid to purchase slot machine manufacturer **Bally Gaming, Inc.** Under a July 22 "definitive merger agreement" approved by boards of both firms, Bally shareholders would get .55 shares of WMS common stock for every outstanding share of Bally stock, and Bally would sell or recapitalize its German operations. Spokesmen for WMS said the June 22 agreement supersedes Alliance Gaming Corp.'s unsolicited bid to acquire Bally, which was reported in the July 1 issue of *Gaming & Wagering Business.* Our phone calls to Alliance for additional information went unanswered. In other gambling news, WMS Gaming is now licensed to sell slots to Mississippi's booming casino market.

Sega Gaming and **IGT-Australia** announced an assembly and distributorship agreement on July 17, giving the latter exclusive rights to assemble and distribute Sega gaming equipment in Australia, New Zealand and New Guinea. The two-year contract covers for Sega titles and is described as the "first step" in an evolving relationship between the world's largest slot maker and the world's leading vidgame factory.

PHILLIP MORRIS BACKS CIG VENDOR LICENSE

Apparently believing the best defense is a good offense, tobacco giant **Phillip Morris U.S.A.** on June 27 announced "Action Against Access, a comprehensive voluntary program to combat" kids buying smokes. Vending machines are a major target of the campaign. PM "said it would support legislation to license cigarette vendors and and prevent youngsters from buying smokes at vending machines," reported the *Los Angeles Daily News.* PM followed its press conference with nationwide newspaper ads stating that "We will join with others in seeking state legislation to prevent minors' access to cigarettes in vending machines" and "We will intensify our efforts to prevent the use of our brand names or logos an any items marketed to minors, especially video games." They're also supporting supervised sales, saying "We will join with others to seek state legislation to require that all cigarettes be sold in sight of — or under the direct control of — a sales clerk."

The players agree:
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NEWS DIGEST

HONG KONG SHOW A WINNER FOR U.S. FACTORIES

AAMA and IAAPA are congratulating themselves on their first-ever joint venture, the 1995 **Asian Amusement Expo.** Held in Hong Kong during June, the show was managed and organized by William T. Glasgow, Inc. An estimated estimated 1,700 attendees toured 75 exhibitors in 111 booths, and it seems good business was written. Visitors (20 nationalities) came from as far away as Israel and Saudi Arabia. "Everybody was very, very happy with results of this show," declared AAMA Executive Director **Bob Fay.** "It certainly accomplished our goal, in partnership with IAAPA, to make this the premier Asian trade show. We believe it will only get bigger and better in the years to come." The show was reportedly dominated by redemption factories; one or two JAMMA member manufacturers participated through their U.S. subsidiaries. Next year's AAE is planned for May 8-9, 1996.

OPS ASK, ALG DELIVERS! (UPGRADES ON NEW SHOOTING GAME)

American Laser Games sold out all the 33" versions of *Fast Draw Shootout,* and now they're shipping a 25" monitor version that incorporates additional features requested by operators. The new unit has about the same footprint as a pinball (28" x 63"). It boasts external volume control so you can hear those clever one-liners in noisy locations. A teflon insert in the holster makes each draw feel quick and slick, yet reduces wear and tear. New software now gives a tournament option featuring a select group of gunfighters to ensure an even match. A colorful, clearly written instruction panel has been added into the onscreen instructions; it's right under the screen. Bill acceptor and ticket dispenser are optional.

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FREE BATMAN™ FOREVER POSTER IN EVERY GAME!

Let's start this party with a bang!

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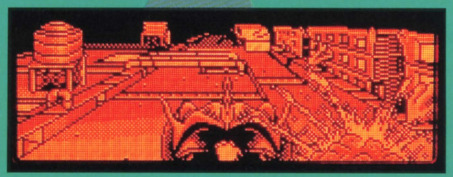
NEW DOUBLES MODE

NEW 6 PLAYER GAME

With our exclusive team play, Batman and Robin can pair up against Two-Face and The Riddler! Try doing that on someone else's game.

Display effects so stunning, you'll swear they were done on the Bat-Computer!



Your crime fighting reflexes will have to be razor sharp to get to the top of the tower! Make the wrong move and it's curtains for the Dark Knight!

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NICOLE KIDMAN
as Dr. Chase Meridian

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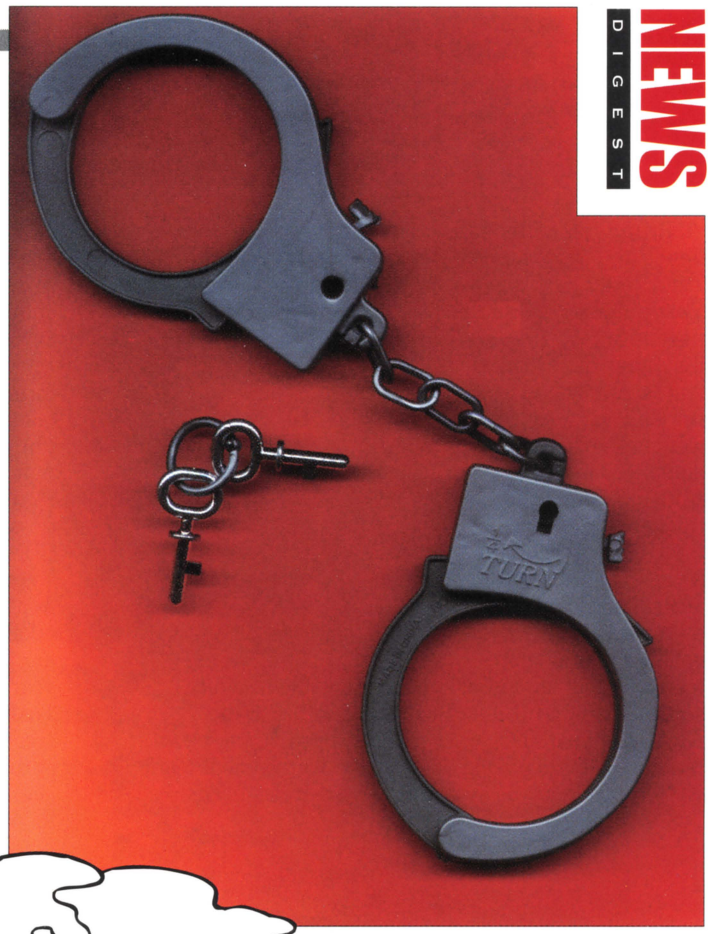
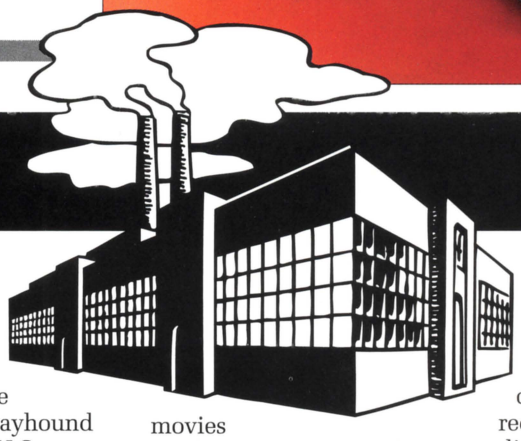
BUSTING BAD GUYS IN MEXICO & KOREA

Industry enforcement specialists and Mexican government officials cooperated in a June 29 raid on a Mexican business, resulting in the seizure of Sega Genesis home vidgames which had been illegally converted for home use...a criminal and civil offense under Mexican trademark law. Target of the raid was Micro Systemas in Colonia Salvador Diaz Nixon. This according to AAG, the Anti-Counterfeiting Advisory Group, the investigations arm of AAMA and JAMMA. Mexican authorities had previously raided Electronica Universal for similar offenses; AAG's **Dick Trindle** said recent crackdowns on illegal coin-op PCBs had probably pushed game pirates into converting home video product...Meanwhile, Japan's **Game Machine Magazine** says copyboard wars have been heating up in Korea. Between January and June of this year, Korean prosecutors arrested and charged 21 crooks for making illegal pirate copies of SNK's *Samurai Shodown II.* Around 40 more people are under investigation in connection to the massive case, which involves at least 5,000 copyboards (worth an estimated $6.7 million) and a 11 wholesalers. "We have managed to destroy a major part of the Korean copier network," SNK stated.



FACTORY NOTES:



Acclaim Entertainment recently turned in its fiscal report card, showing third-quarter gains of 18% (period ending May 31); net income is up by 14% over last year. They've been all over the place with new games, new ventures, new acquisitions and new technology; their coin-op division is expected to launch its line at next month's AMOA Expo. By the way, Acclaim's merger with **Lazer-Tron** was set for a July 21 vote by the latter's stockholders. Deal was already approved by the U.S. Securities and Exchange Commission, so Uncle Sam is no problem.

Smart Industries and **Grayhound Electronics** continue to strongly dispute trademark claims to crane product applications of the phrase "Winner Every Time" asserted by Advanced Games & Engineering. Smart has produced old advertisements showing their longtime use of the phrase on crane products, while Grayhound has asserted "The U.S. Patent Office was not aware" of their use of the same words since 1988. Grayhound has also challenged AGE to withdraw patent and trademarket infringement claims or face suit.

Pioneer New Media Technologies merged marketing efforts for consumer and commercial products as of July 1, saying the success of public karaoke is driving demand for home versions, so a joint promo strategy makes sense. One of the combined department's first moves was to bow an advanced home karaoke system *(CLD-V860)* that plays CD, CDG, laserdisc movies and laser karaoke.

Philips Electronics N.V. has become a major investor (to the tune of $3.8 million) in **Virtuality Group,** the British-based leaders in virtual reality equipment. The Dutch electronics firm now owns 1.3 million new shares of Virtuality stock at $3.07 per share, representing 4.69% of Virtuality's enlarged share capital — that is, they will own it, as soon as the new shares are listed with the London Stock Exchange (this was expected by June 30). Virtuality said the new infusion of funds represents a "major vote of confidence" and will be used for general working capital requirements. Virtuality's fiscal 1994 sales were up 69% over the previous year.

Oriental Trading Co., which among many other things supplies redemption prize merchandise to the coin-op trade, is exploding with growth. The firm has nearly doubled its workforce to 4,600 people this year. An ongoing $11 million expansion program calls for an additional 450,000 sq. ft. of space (at least) in new facilities and add-ons to existing plant.

Adam Moloney (grandson of Bally founder Ray Moloney) is running a one-man show at Moloney Mfg., pushing out Fun Merchant's popular *Rage In the Cage.* This nifty basketball toss game takes up Moloney's entire plant floor capacity, we're told. Adam is barely keeping up with demand and needs to bring in a Saturday production crew!

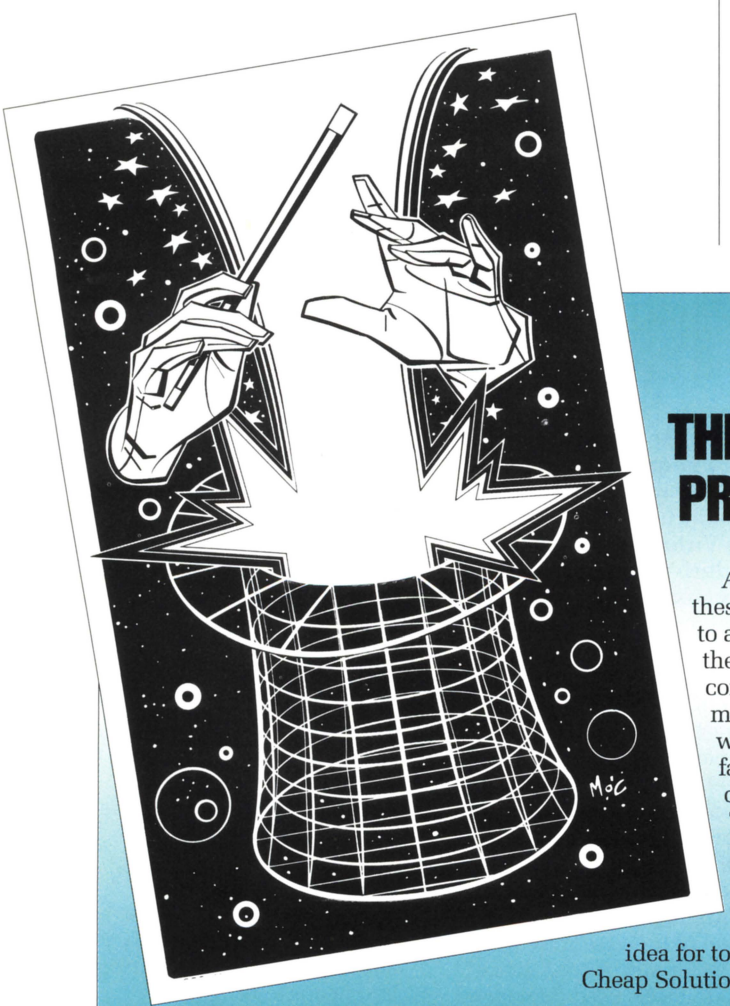
NEWS DIGEST

YOSHI SUZUKI EXITS TAITO AMERICA, FORMS OWN FIRM

Brimming with confidence and optimism, Taito America prexy **Yoshi Suzuki** exited that post as of July 15 to start his own firm, Midwest Amusement Corp., in the Chicago area. He told us he's already considering three possible Japanese products to license and build in the U.S.; downstream he may even design and manufacture his own equipment. "I've got a lot of good contacts in Japan, and I believe we'll be able to offer some excellent product that's well suited to the American market," Yoshi stated. At presstime, he was recruiting members to the Midwest Amusement team; we'll report more as available. You can reach Yoshi at 708/934-9986.

ADVANCED CDS WILL ARRIVE NEXT YEAR

Sometime in May or June of 1996, a new type of CD created by **Philips Electronics** and **Sony** will arrive on the-market, able to hold three times as much data as today's compacgt discs – including audio, text, still video and full-motion video. This new format is called "multimedia compact disc" (CDMM). Philips execs have told *RePlay* that "several" jukebox manufacturers have expressed a possible interest in using CDMM in future jukebox products. But don't get ready for a jukebox revolution just yet: **Time Warner** and **Toshiba** have co-created a competing format, also slated for 1996 market intro. It could take a while before one brand or the other wins out; it's even possible the market could support two formats of advanced CDs (much as the home video market supports several formats now). But if and when the music, computer and home video movie industries do switch to advanced CD format, then our industry will eventually have no choice but to make the changeover as well. Get more details about this in our story on **page 77.**



THE MAGIC ANSWER TO ALL OUR PROBLEMS: DOES IT EXIST?

A small group of U.S. operators is floating a fascinating proposal these days. They want coin-op trade associations around the world to agree on a single, universal hardware platform for video. Next, they want manufacturers to sell all new vidgames to operators in a common software format for this system, at a very low cost. You may be surprised to learn this notion is technically "do-able," or will be very soon. In fact, at one time AMOA envisioned asking factories to put all software for its National Amusement Network onto advanced CDs… and now, it turns out that Philips, Sony, Time Warner and Toshiba have developed advanced CD formats which could handle exactly this kind of programming. On the other hand, is there really room for innovation (or any need for operators) if you're locked into a single, simple software format? *RePlay* editor **Marcus Webb** examines pros and cons of this idea for today's industry in an essay titled "The Magic, Simple Easy & Cheap Solution to Today's Challenges." It starts on **page 85.**

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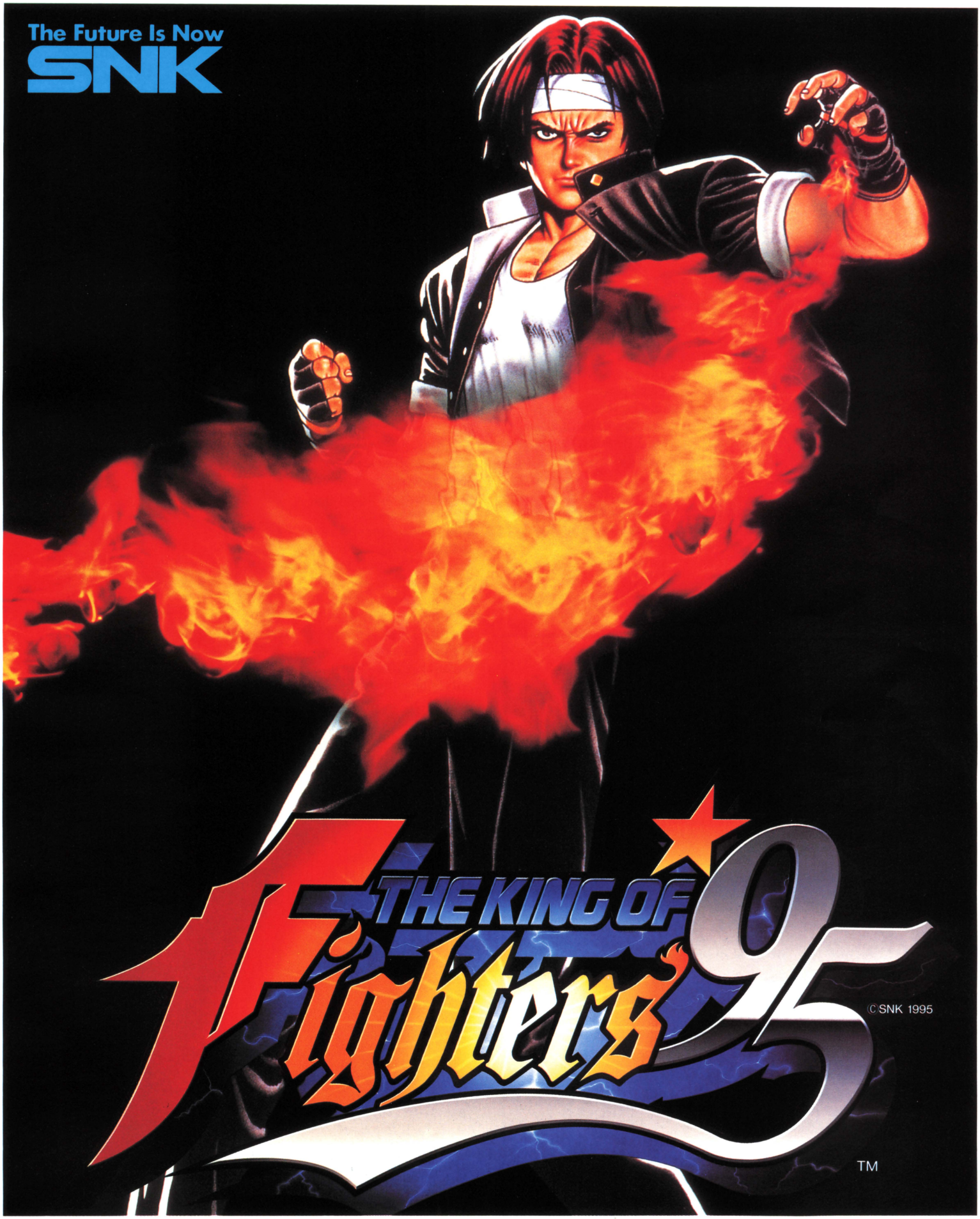

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NEWS DIGEST

COIN CONCEPTS & SHARP IMAGE: NEW ADDRESSES

COIN CONCEPTS, INC.

As of Sept. 1, 1995, you'll find **Coin Concepts Inc.** at a new address that's twice as big as their old facility. That's 19 Lexington Ave., E. Brunswick, NJ 08816. Phones remain the same. CCI's sales & marketing veep **Gary Warner** said the move was prompted by the need for faster production of successful titles like *Home Run Hitter, Triple Play* and *Airruption.* He also hinted at a "top secret project" in the works at CCI.

Sharp Image Electronics has moved to 9160 Jordon Ave., Chatsworth, CA 91311. Phone and fax remain the same.

SUCCESS Stories

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"Success Plush has been a wonderful tool in making our redemption center successful."
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"My cranes are up 15% over last year and I can only attribute that to one thing, Success Plush, their quality product & great service."
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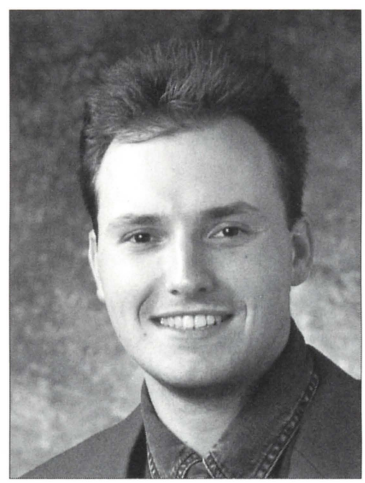
PEOPLE ON THE MOVE

Gregory Ballard is the new president of Capcom Entertainment, their newly renamed home video division. He'll oversee sales, marketing, licensing and distribution, working closely with Capcom's new "digital studio" staffed by 40 game designers, artists and programmers. His previous posts include serving as COO and CFO of Digital Pictures, a successful vidgame publisher that helped pioneer the use of full motion, live action sequences in interactive software.

HELEN HANSON

Helen Hanson is Namco America's new director of manufacturing, a post she assumes after nearly three years as their operations manager. She'll report to prexy Kevin Hayes and be responsible for all manufacturing operations and strategy. Before joining Namco she racked up 10 years in the microcomputer and semiconductor industries.

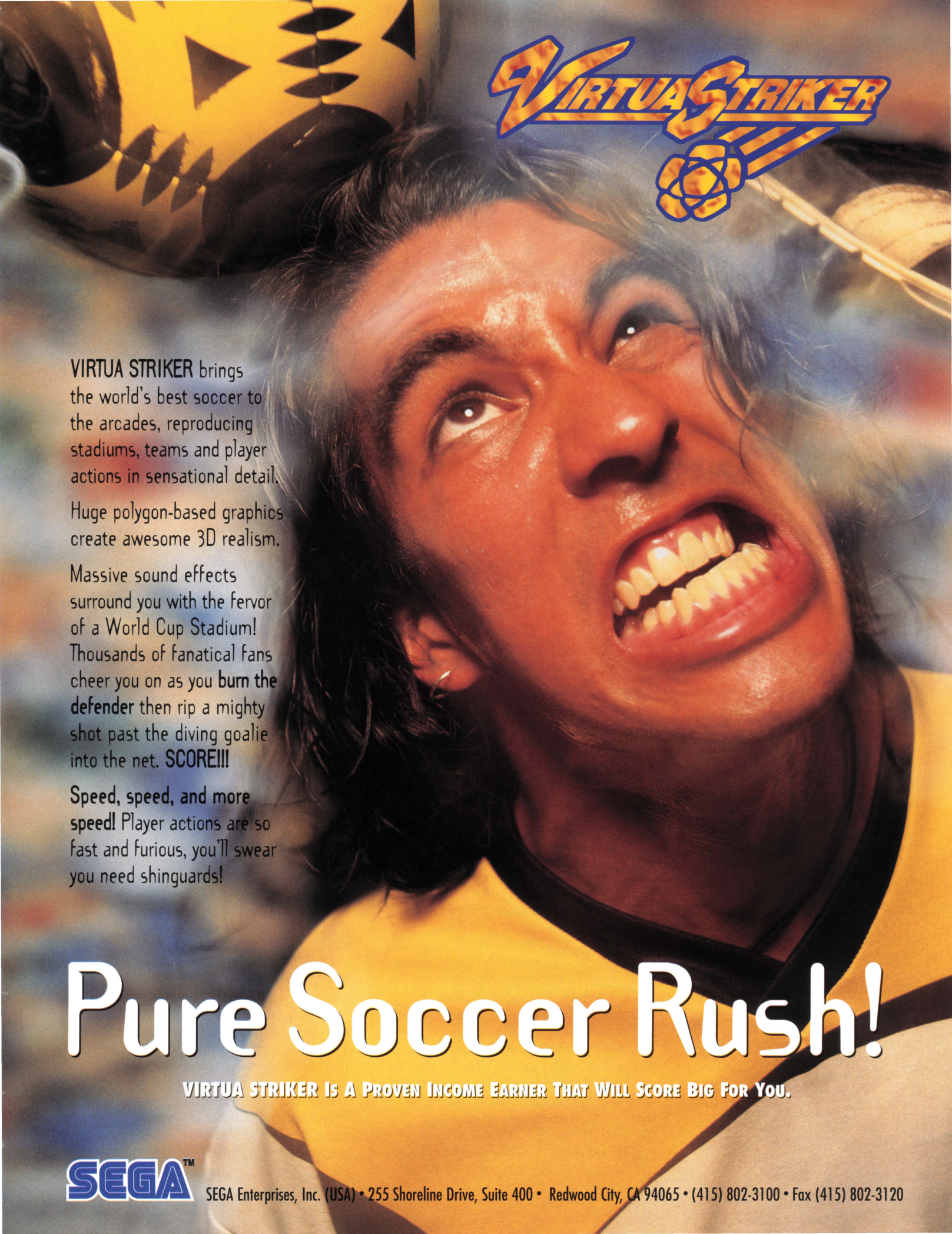


PAUL CHILOPOLOUS

Paul Chilopolous is the new sales rep at C.A. Robinson & Co. distributors in Los Angeles, following a stint as Merit's west coast sales manager. He'll help expand CAR's operator base, and his experience of working closely with ops should prove valuable in helping customers choose appropriate equipment for their locations.

Jay Rubinstein is the new amusement division sales director at Good Stuff Corp., the redemption merchandise manufacturer and supplier. Joining GSC after 12 years with Dan Brechner & Co., he'll focus on expanding their FEC division. The firm is a diversified maker of consumer products, with many top licenses in their portfolio.

JAY RUBINSTEIN



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Huge polygon-based graphics create awesome 3D realism.

Massive sound effects surround you with the fervor of a World Cup Stadium! Thousands of fanatical fans cheer you on as you **burn the defender** then rip a mighty shot past the diving goalie into the net. **SCORE!!!**

Speed, speed, and more speed! Player actions are so fast and furious, you'll swear you need shinguards!

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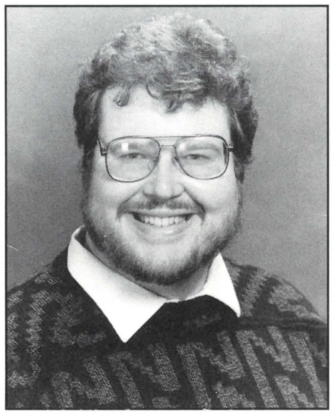
ON YOUR MARK

BY MARCUS WEBB



RX FOR ARCADES: IMAGINATIVE THRILLS

For the last year or so, the "glamor" end of the business has been having a tough time. Standard-sized arcades and mall-based FECs have lost a good deal of traffic. Most are still making money — but often, just enough to break even. Other fun centers of this type are not making enough to justify costly real estate lease rates; the chains are looking to pull back from such spots.

One top arcade chief told us, "Redemption has basically done its bit to broaden our customer demographics, and big simulators have earned well. What's needed now," the chief said, "is for a brand-new, compelling attraction to come along that can really whip up player excitement. But frankly, as I look into the future, I'm not sure what this new attraction could be."

"Hey, wait," you may be asking. "Aren't arcades the home of redemption, the big money trend of the last few years?" Yes, but redemption by itself is usually not enough to make a fun center into a stand-alone success. In most locations, redemption needs to be combined with a definite, unique attraction that will draw people into the store in the first place. Maybe it's dazzling, super-hot video simulators. Maybe it's virtual reality. Maybe it's strong family/kiddie orientation (games, theming, softplay, party rooms). Maybe it's food and drink.

Lately, none of the above attractions has quite done the trick alone; success has required a mix of several (or all) of them. This helps explain why the growth end of the arcade sector is in larger, fancier places. One arcade chain leader says they're trying to expand most of their stores to 20,000 sq. ft. each, and up. As you'll read elsewhere in this issue, Dave & Busters (average size 50,000 sq. ft.) is going strong and growing steadily. In fact, they're gaining more imitators every day (some are named Blockbuster, Sony, Village Nine Leisure, Cineplex-Odeon Theaters, etc.). These places aren't just arcades, they're "cybermalls"!

Personally I've had a theory that redemption and novelty games are "what the industry does when it's marking time between trends." This happened during the first penny-arcade days of the 1910s (after the initial jukebox bust). It happened again in the first big crane era of the 1950s (after the second jukebox bust). Now it's happened a third time (after home video eclipsed the classic video upright). If correct, my theory confirms what the arcade chief, quoted above, said: it's time for the next big trend to arrive which will revolutionize...and revitalize...the business.

Meanwhile, arcades and FECs still depend in large part on teens and twenty-somethings, which means they're more vulnerable to the ever-expanding menu of entertainment competitors. Movies are having a good year, home video is more sophisticated than ever, and interactive vidgame TV channels are continuing to invade new markets. All of this has a negative impact on an arcade biz that's searching for its next big winner. The good news is, if you base your business on trend-driven customers, they'll rebound with a vengeance when you do find your next attraction.

I don't know the answer to this problem, but I am aware of the height of the bar we've got to jump. Taking a cue from today's successful theme parks and movies, coin-op needs "super thrill machines" that create heart-pounding, mind-blowing excitement at the same adrenaline-rush level as a 1995 roller coaster, or the latest slam-bang Arnold Schwarzenegger movie. Reaching this goal is very tough, but it's the reality of what we're up against.

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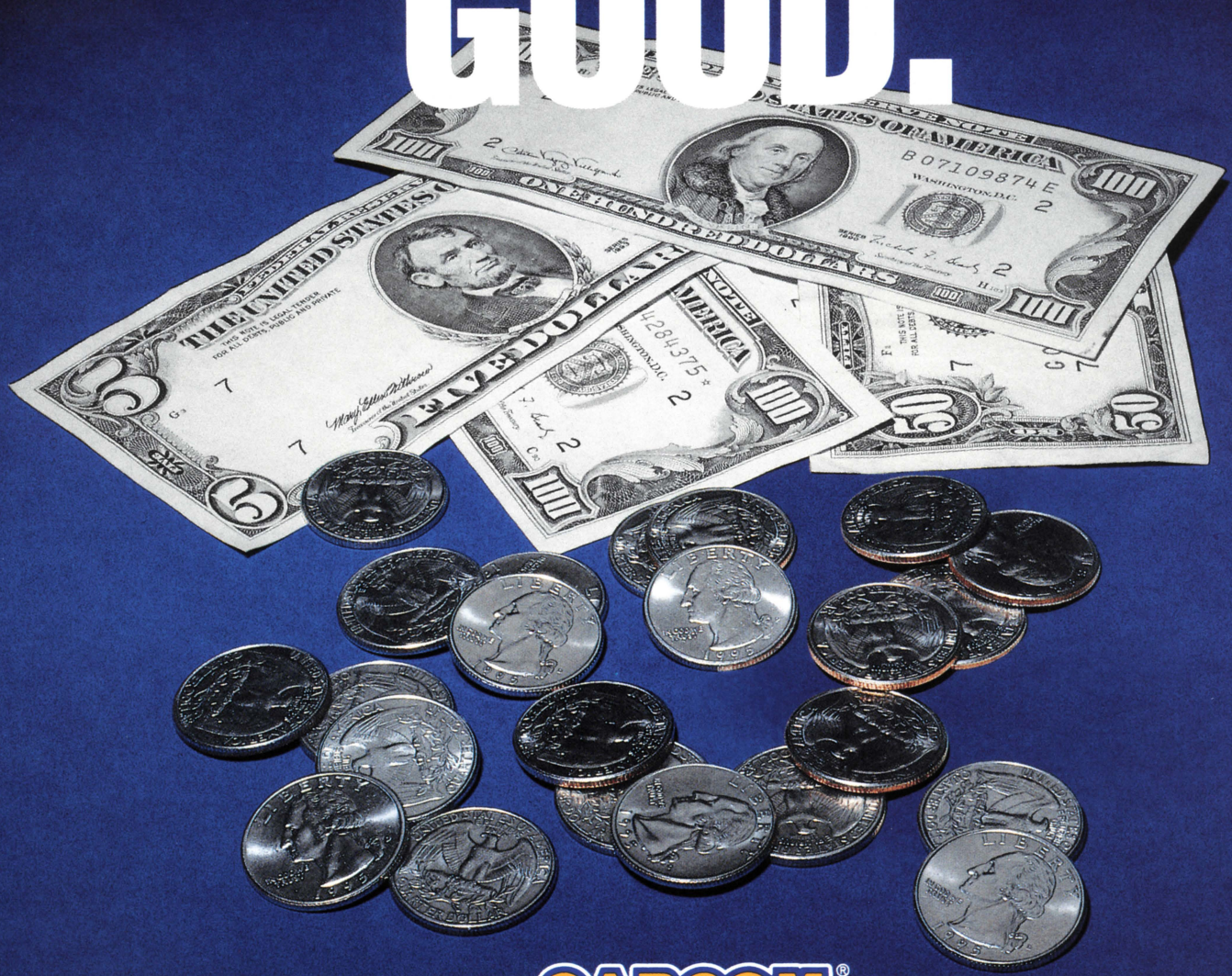

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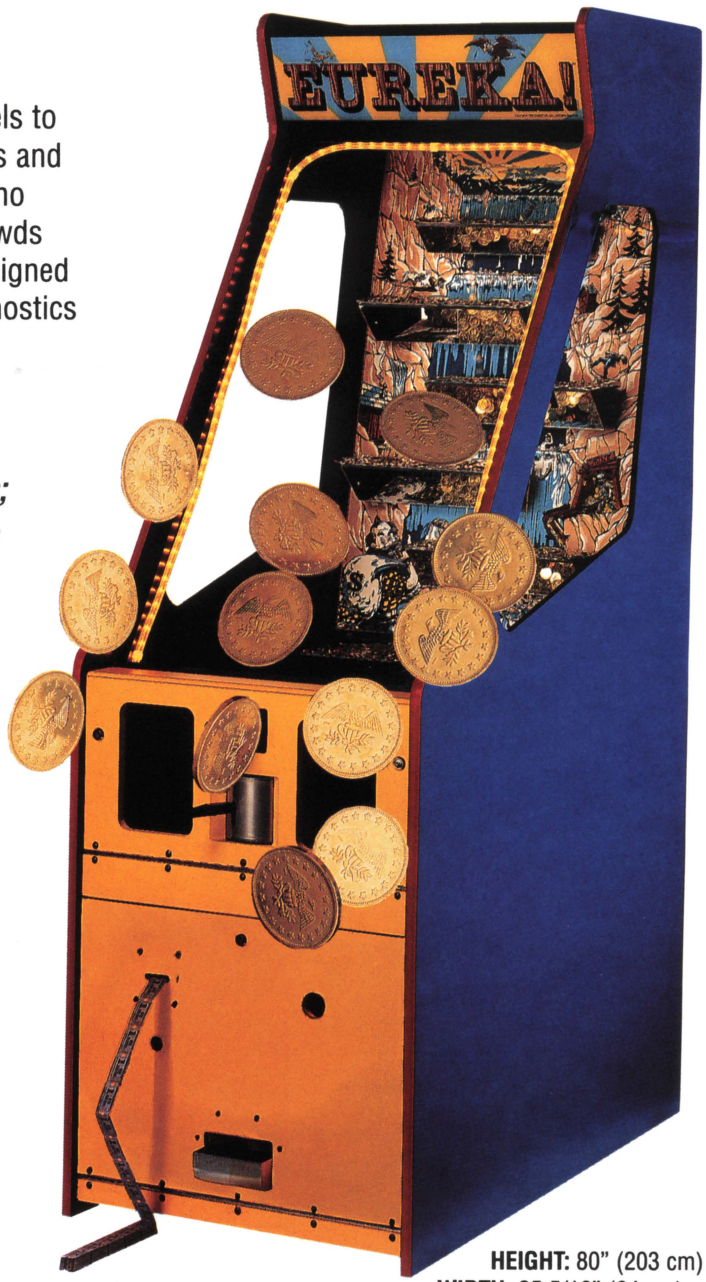

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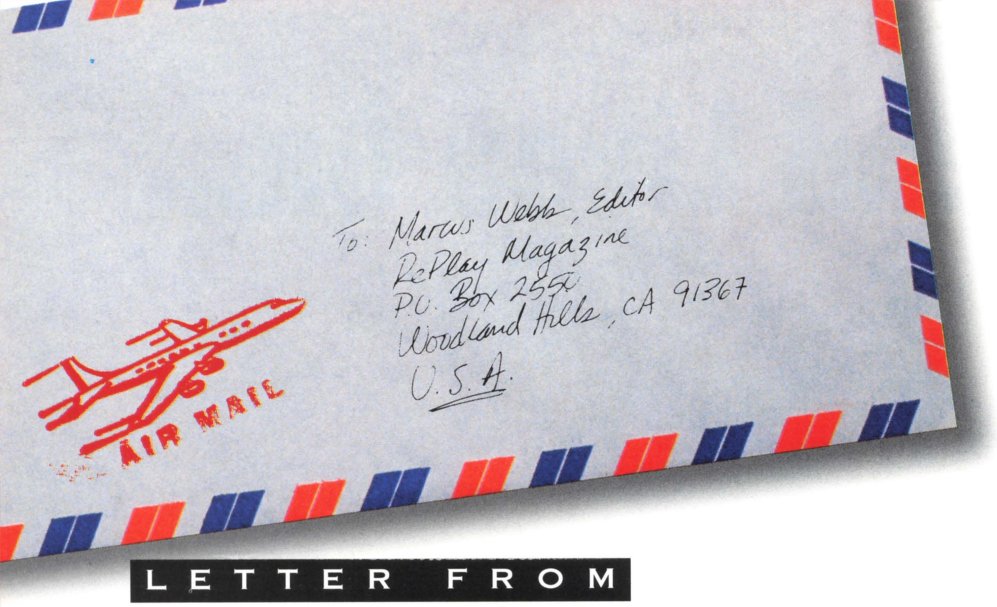

LETTER FROM

EUROPE

BY CHRISTINE BUTTERWORTH

Once again, we present "Letter from Europe," brought to us by Christine Butterworth and her colleagues at InterGame, *the UK-based monthly.*

FECS LAG IN EUROPE

SPAIN

The Iberian Peninsula, Spain and Portugal, is being recognized as having the best potential for family entertainment centers on Continental Europe. Although FECs – dominated by family rides, novelties and redemption equipment – have a measure of success in the UK, the rest of Europe has been demonstrably slower on the up-take than North and South America, the Middle East and Asia. It is thought that the fact that low-level slots, or amusement with prizes machines (AWPs), has stunted the growth of FECs and made Europe lag badly behind the rest of the world in the move for FECs. But there has recently been considerable evidence that in Spain and Portugal things are somewhat different. An FEC is opening shortly in Lisbon, the Portuguese capital, containing *Bowlingo* and other games as part of a major shopping mall. It is due to open in November and is being run by the largest FEC operator in Portugal, Amiro Leito from Oporto.

In Spain the main development is the Gloria Shopping Mall in Barcelona, a joint venture between distributor Segasa and operator MGA, which is Spain's largest FEC operator. It is planning three more centers in the next 12 months. Another is at Zaragoza and a further one, this time between Segasa and Piccadilly, is planned with 1,000 sq. meters in Madrid later in the year. Segasa's Eddie Morales told us that he reckons that as many as 30 major FECs will open in Spain and Portugal within the next two to three years, each between 500 and 1,500 sq. meters. Sega is also moving into Spain with Sega Amusements Europe tying up a deal with the major Spanish department store chain, Corte Ingles. The first FEC will be in the San Jose de Valderas store in Madrid.

Cranes in Spain are picking up again following a change in law which permitted their use in locations other than travelling fairs or carnivals. The recent FER show in Madrid saw a big revival of crane machines. Similarly, there has been a resurfacing of the Spanish pinball market. Years ago both Spain and Italy actually built their own pinball games and some were exported to other European countries, but they died out largely through a lack of quality. At the FER show there were three indigenous Spanish manufacturers with products to show, *Sleic-Petaco, Spinball* and *Mac.*

Gaelco of Spain, one of the most successful indigenous European manufacturers of video games, has launched a follow-up to its best-ever game, *World Rally.* The new game, *World Rally 2*, has a board which is capable of driving two linked units simultaneously which significantly adds to its cost-effectiveness.

ITALY

Italy continues to provide the focus for the European industry, with increasing optimism that the new law permitting some type of redemption game will be passed after years of effort by the trade associations. During June and July constant politicking in the Italian Parliament

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has seen the proposals approved by the House of Deputies and by the government and it now needs only approval in the Senate to get it into law. The two trade associations, SAPAR and Sindaut have combined to piece together proposals which they have subsequently taken to the civil servants to turn into potential legislation. It provides for a type of low-level gambling machine but with prizes in merchandise--effectively a redemption game--using tickets or tokens to build up values.

The games must pay out no more than 10 tokens or tickets for each game which will be exchanged for merchandise. Key to the proposals is the point that the games must contain a "preponderance" of skill. The industry is very keen to find out just what a "preponderance" of skill actually is, who will decide whether each game contains such a level and how it will be evaluated. It is such a long way short of what the industry originally wanted – a kind of modest slot machine in common with its counterparts in other areas of the European Union (Germany, the UK, Holland and Spain have them), but as one SAPAR official put it: "This is a start. If this can be got through into law then it gives us something to work on for the future."

Lorenzo Musicco has been re-elected president of the Italian trade association SAPAR for his fourth term of office. Vice presidents elected at the annual meeting include Renzo Ferrari as first VP, Tiziano Tredese, Mario la Mastra and Mario Teressi.

HOLLAND

The Dutch coin machine trade show, VAN-Expo, has been called off. The show was set for early November and is one of the key shows in Europe. It had been set for the giant Rai Centre in Amsterdam. The sponsoring trade association, the VAN, pulled the plug on the show because the repressive new laws in Holland are still in the process of being argued and the industry simply would not know what type of machine it will be able to sell come November. The plans are to run the show at the same venue in 1996.

Holland's leading amusements operators, Janshen-Hahnraths, has opened another of their spectacular amusement centers under the Fair Play brand name. It is the 23rd in the series and the second flagship center to have a Roman theme. The Colosseum at Brunssum covers 600 square meters and is designed around a Roman forum with pillars, attendants dressed as Romans and statues and replicas from the movie "Cleopatra." Holland's operators have a deserved reputation for running the most lavish arcades in Europe.

Internationally renowned spare parts supplier Suzo, celebrated 40 years in the coin machine business with an elaborate party in Rotterdam. The company had 450 guests from all over the world and sat them down to a banquet and entertained them with top Dutch television stars. The Suverein family which runs Suzo, were out in force to mix with their guests and patriarch Cor Suverein and son Patrick, both made speeches in Dutch and English.

UK

Alan Willis, General Secretary of the British Amusement Catering Trades Association (BACTA) for the past 30 years and one of the leading and most influential figures in the European business, has retired from office. Mr. Willis remains a consultant to BACTA and has been appointed a director the ATEI management company. He was feted at a barbecue reception held at BACTA's London headquarters when several past Presidents of BACTA made speeches of appreciation and Mr. Willis received momentos from the organization in thanks for his work.

GERMANY

German PCBs distributor Tuning, has designed and developed its own game, *Mad Donna*, a 60-stage maze game with exotic interludes if you are a successful player. The game was designed in-house but the boards are built in Asia.

The Informationsgesellshaft Munzspiel, an organization set up in Germany by the coin machine industry to disseminate information about the business, has a new director. Jurgen Lohmann has taken up the post in succession to Heinz Warnecke, who turned the organization into a successful unit a few years ago, after several failures by others in what is regarded in Germany as a thankless task.

◆

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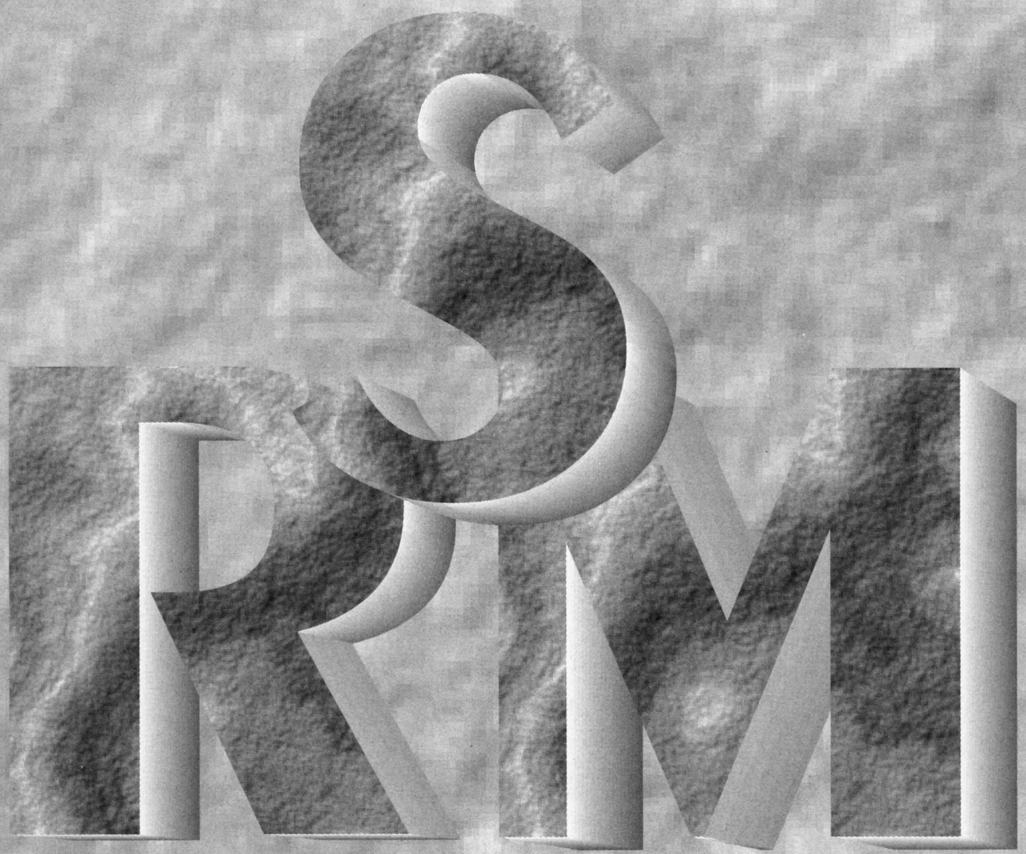

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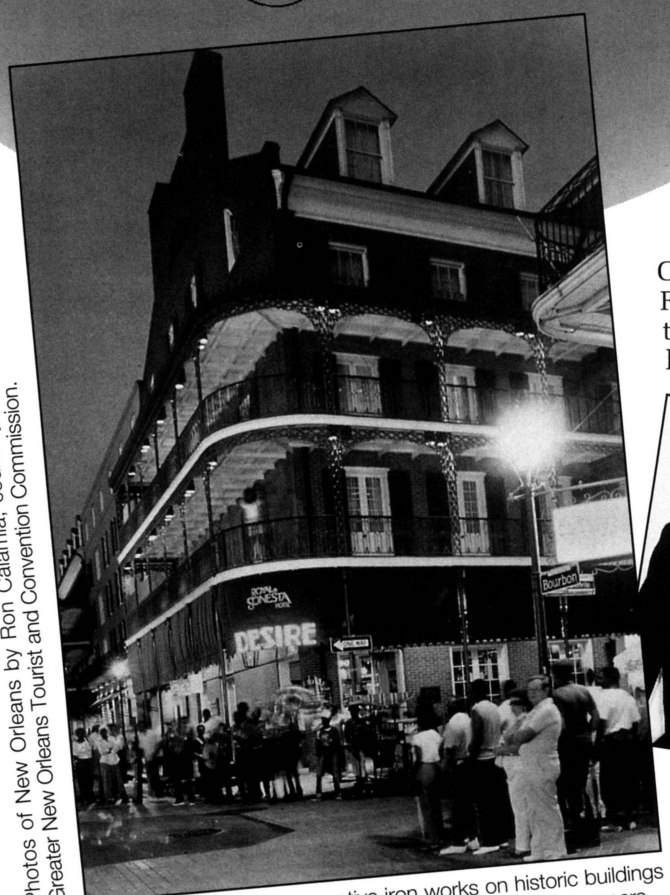
the exciting sights, sounds and tastes of New Orleans spice up this year's red-hot AMOA Expo '95



Photos of New Orleans by Ron Calamia, courtesy of the Greater New Orleans Tourist and Convention Commission.

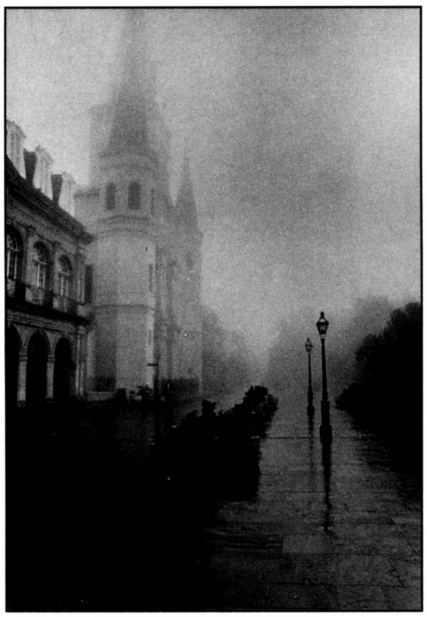
The French Quarter's decorative iron works on historic buildings add grace and charm while blending with the new skyscrapers.

As the summer winds down, many operators are already looking at their receipts and trying to figure out how to add a little more zest to next season's collections. AMOA Expo '95 might just have the ingredients they're looking for: a tasty selection of choice new equipment, products and services seasoned with a generous helping of fresh business ideas. And this year, it's all served up with the flavor of New Orleans!

AMOA Expo '95 will be at the Ernest N. Moral Convention Center, adjacent to the Crescent City's famed French Quarter, on Sept. 21-23. Organizers are expecting more than 1,000 booths at the annual trade exhibition, featuring the latest in games, music, vending and supplies. There's also an ongoing line-up of valuable educational seminars, which (as usual) are free to all registered attendees, plus the countless networking opportunities that make this an unparalleled learning experience.

Tanya Tucker

But don't forget to have fun while you're there. Some of the social events planned include the AMOA Member Welcome Reception on Thursday evening, and the annual Awards Show & Banquet (featuring Tanya Tucker) on Friday. Other optional activities that can be arranged through the show include cooking and gardening tours, as well as a guided trip through local swamps. Showgoers will also have plenty to do in the immediate area, with its numerous shops, restaurants, museums, historical buildings and other points of interest (although pack an umbrella just in case, as afternoon showers are



St. Louis Cathedral: Explore the oldest active cathedral in America in the heart of the French Quarter.

common this time of year).

Most of the scheduled events, including seminars and the banquet, will take place at the Convention Center. AMOA has arranged special hotel rates for Expo '95 attendees, which are available only through the Housing Bureau. The five participating hotels are the Hyatt Regency New Orleans, Sheraton New Orleans, Doubletree Hotel New Orleans, The Monteleone, and the New Orleans Hilton Riverside. While the Hilton is only a short walk to the Convention Center, a shuttle bus service will operate for those staying at the Sheraton, Doubletree and Hyatt (guests at The Monteleone can catch the shuttle at the Sheraton).

Jazz: It doesn't get any better than this!

Advanced show registration must be postmarked or faxed by Aug. 22, and must include full payment in order to be processed. Anyone who hasn't registered in advance will have to do so on-site. All badges will be handed out upon arrival to the Convention Center, in the lobby area outside of Exhibit Hall B. Hotel reservations made through the AMOA Housing Bureau must be received in New Orleans by Aug. 21, and any changes or cancellations should be made in writing prior to Aug. 28. For more information on housing arrangements, contact the Bureau at 504/522-6123.

A special air travel program has been arranged with American and Delta airlines through AMOA's travel coordinator, ATI Travel Mgmt. To obtain the limited discount, contact American at 800/433-1790 and ask for Star File #S0595KV; or contact Delta at 800/241-6760 and ask for File #RO628. Discount car rentals are also available from Hertz; to make a reservation, just call 800/654-2240 and give the agent ID #13794.

If you have any questions or need additional information, contact the special AMOA Expo '95 Hotline at 312/245-1021. In the meantime, don't forget to mark you calendars for three hot days in September. ◆

Enjoy a nice quiet meal in the courtyard of one of the famous French Quarter restaurants.

AMOA EXPO HOSTS HESCH SCHOLARSHIP FOUNDATION DRAWINGS

A young volunteer picks a winner at least year's Hesch Scholarship Foundation Drawing at Expo '94 in San Antonio.

Giving more kids an opportunity to receive a good education is a wise investment in our future. Showgoers at Expo '95 will have a chance to help by participating in this year's AMOA Wayne E. Hesch Scholarship Foundation Drawings held throughout the show.

Established in 1985 in memory of AMOA's 1978-79 president and administered by the AMOA Education Foundation, the Hesch Scholarship Foundation has awarded a total of 216 scholarships to worthy students since its inception. Future scholarship awards will begin with ticket sales for the Foundation Drawings at Expo '95. Tickets cost $25 each or a book of five for $100 (tax deductible), and can be purchased at the Hesch Scholarship Foundation Booth located inside the exhibit hall, near the main entrance. You can also purchase them from individual Committee members.

Each day, drawings will begin at 3:00PM (3:30PM on Saturday) for equipment, merchandise and prizes donated by manufacturers and suppliers. The drawings conclude with a Grand Prize Drawing of a travel voucher. On Thursday, they'll be giving away a $1,000 travel voucher; on Friday, it's $2,000; and on Saturday, it's $3,000! And of course, taking your chances on a ticket also means giving a few bright youngsters the chance they deserve.

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Building on Excellence

FIFTH ANNUAL FUN EXPO BRINGS ITS TARGETED, MULTI-TIER SEMINAR PROGRAM TO ORLANDO, OCTOBER 7-10

The FEC business has been growing and so has the show that serves it. The International Family Entertainment Center Association will hold its fifth Fun Expo on Oct. 7-10 at the Orange County Convention Center in Orlando, Fla. Along with an exceptional showing from leading manufacturers and suppliers, previous shows has always been praised for their outstanding seminar programs and this year should prove to be no exception, with over 50 educational sessions designed for both newcomers and veterans.

On Saturday, even before the trade show opens, organizers have planned a full day of seminars, luncheons and activities. Showgoers are encouraged to attend strategic marketing panels and a first-time industry forum on safety and crisis management, with a special focus on modular play equipment.

"The challenges faced by family amusement businesses after their first or second year are enormous," said director of attendee programs Michelle Leberfeld. "We wanted this year's seminars to reflect the need of small businesses to remotivate, perhaps even reinvent themselves year after year. No other show gears its seminars as specifically to the existing FEC business."

This year's Fun Expo conference program — four full days of seminars — includes more in-depth sessions for industry veterans seeking the latest information and networking opportunities. Expanded and upgraded roundtables along with targeted luncheons for developers as well as owners and managers of facilities under 10,000 sq. ft. will be held. New seminars, taught by experienced panelists in each field, add themselves to an already impressive line-up.

For veteran fun center operators, Fun Expo has put together a group of seminars designed to help with management and strategic planning. A few titles include "Year Two: Surviving the Sophomore Slump," "Being a Great General Manager," "Visitor Itinerary Programming (VIP): Giving Customers What They Want" and "Go-Kart Repair/Maintenance Certification Program." New challenges for route operators are tackled by a panel of experts at a seminar titled "New Opportunities for Operators: Beyond Video into the 21st Century." And even the most experienced technician can glean of few tips from Randy Fromm's Tech School, which this year will host "Video Game & Pinball Machine Troubleshooting," "Understanding & Repairing Ticket Dispensers" and "Redemption Game Troubleshooting & Repair."

At least a half dozen presentations will extensively cover important aspects of marketing, including "Party Marketing: Gaining the Competitive Edge with Parents," "The Printed Word: Brochures, Ads, Flyers & Coupons that Produce Results" and "Marketing Roundtables: Focus on Group Sales." Food and beverages get ample attention, from a basic introductory seminar to "Make Food Service a Profitable Attraction for Parties & Other Group Business." There's even a double session on employee motivation as well as "Employee Policies/Customer Service Roundtables."

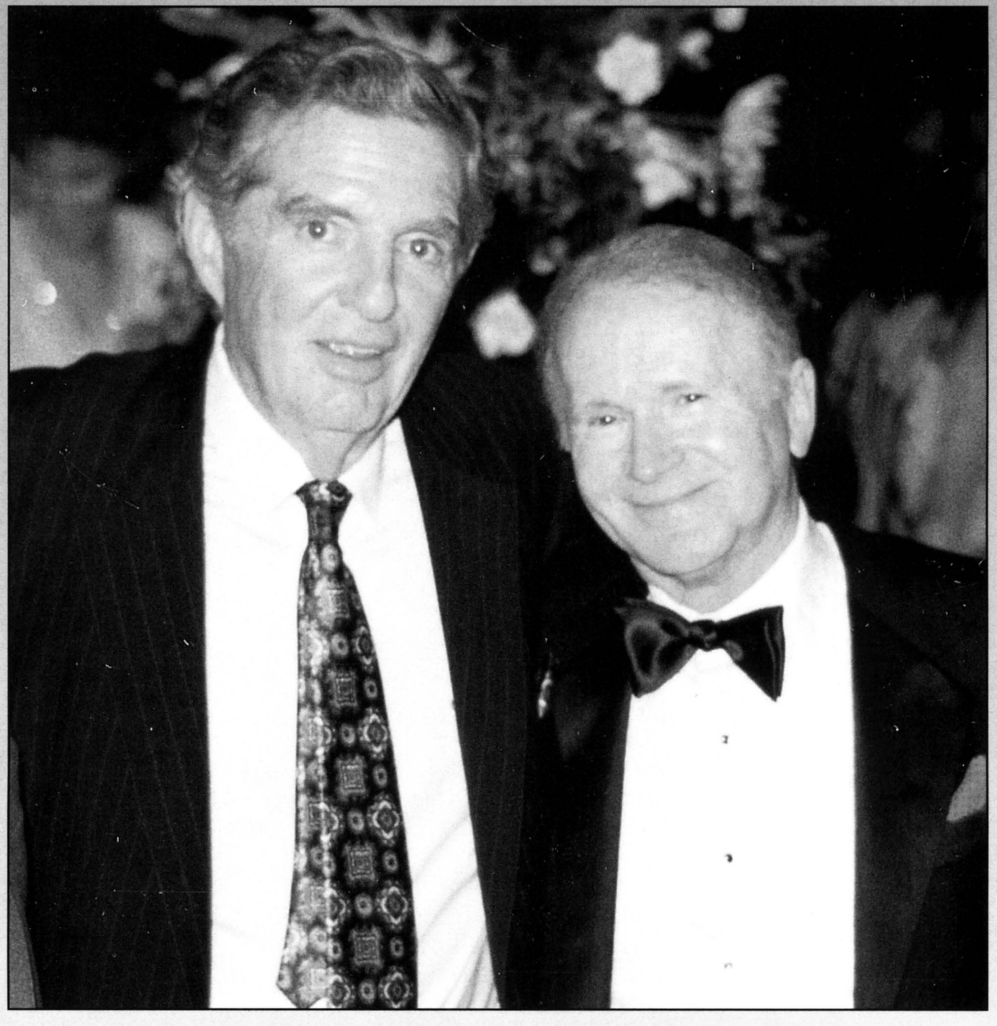
Newcomers to the fun center phenomenon (and potential investors) should consider the broad slate of development sessions scheduled for the entire day of Oct. 7. Another special full-track day is made up of sessions covering "Miniature Golf & the New Outdoor FEC." Other seminars will focus on shopping centers, such as "The New Themed Entertainment Destinations: LBE, UED & AEC," "Identifying the Best Location for Your FEC: Is Fun Feasible Here?" and "Real Estate Lease Negotiations for FEC Development."

Rounding out the seminar schedule are presentations specializing in redemption, financing, high-tech games and rides, rotating and placing equipment, party rentals, strategies for bowling centers and skating rinks, and safety-oriented sessions titled "Fight for Your Insurance Rights: Affordable Liability and Workers Comp for Your FEC or CEC" and "Safety Management: Safety Plans, Emergency Plans and Local Regulations."

Along with all these invaluable seminars, Fun Expo '95 is also expecting their biggest floor show ever. Attendees will find manufacturers of the latest major and kiddie rides, simulators, VR and laser games, soft modular play systems, coin-op and redemption games, custom characters and mascots, rental equipment and food/beverage supplies. There will also be a showcase of children's entertainers from across the U.S.

For more information on Fun Expo '95, contact show manager Bailey Beeken, c/o: Fun Expo, 242 Central Ave., White Plains, NY 10606; 914/993-9200 or fax 914/993-9210.

Remembering Billy O'



Bill O'Donnell, former chairman and CEO of Bally Manufacturing Corp., lost his battle with cancer Tuesday morning, July 11, in Palm Desert, Calif. Although he'd been inactive in the coin machine industry for some 15 years, O'Donnell's legacy was so huge, his friends so numerous and the events he set during his lifetime so on-going, he may just as well still have been in the saddle.

The Chicago native began his star-crossed career with Bally in January 1946, according to a biography written in 1987 by Philadelphia's Sharon Harris. Founded as Lion Manufacturing by Ray Moloney, the company was gearing out of war production and back into pinball manufacturing at the time. O'Donnell's job was as purchasing director.

When Moloney's sales manager George Jenkins left in 1951, O'Donnell assumed his duties. They were heady times as Bally introduced a shuffle alley in 1949 and bingo-styled pins in the early 50's. Pinball remained its mainstay.

Moloney and O'Donnell developed a close friendship during these years. When Moloney died in a plane crash in 1958, the shock to his sales manager was both emotional and "industrial" (the Moloney family, according to Ms. Harris, had conflicting ideas on how the company should be run).

O'Donnell ultimately sought funding from a group of investors and bought the family out, assuming the post as president and charging into product development

Bill O'Donnell (above left) was honored by the American Amusement Machine Charitable Foundation in 1987. Providing the entertainment that evening was Red Buttons (right).

Bill O'Donnell addresses the banquet room-full of personal and industry friends during the AAMCF banquet held during the 1987 ACME show in New Orleans. Below right, Bill Jr. speaks very emotionally about his father for those in attendance.

that included slot machines. This super-successful line would ultimately grant them a near monopoly on slots sold into Nevada in the middle 60's.

With slots thriving, pins competing decently and a broader scope in novelty amusements brought to the firm via the acquisition of Midway Manufacturing, O'Donnell sought to take the company public. The first stock hit the streets on March 17, 1969 at $15 per share and was selling at $23 before closing.

Bally's product sales in the latter part of the 1970's were outstanding, and stock movement reflected it. They created and then rode the solid state pinball revolution under O'Donnell's watch. Their Midway division followed with big numbers in the new video game arena. And then New Jersey legalized casino gambling in Atlantic City.

But while Nevada had granted O'Donnell a personal gambling license back in the 60's, New Jersey would not. Rather than thwart the opening of his dream...Bally's Park Place Hotel and Casino in Atlantic City...O'Donnell bowed to pressure and resigned his positions with the company.

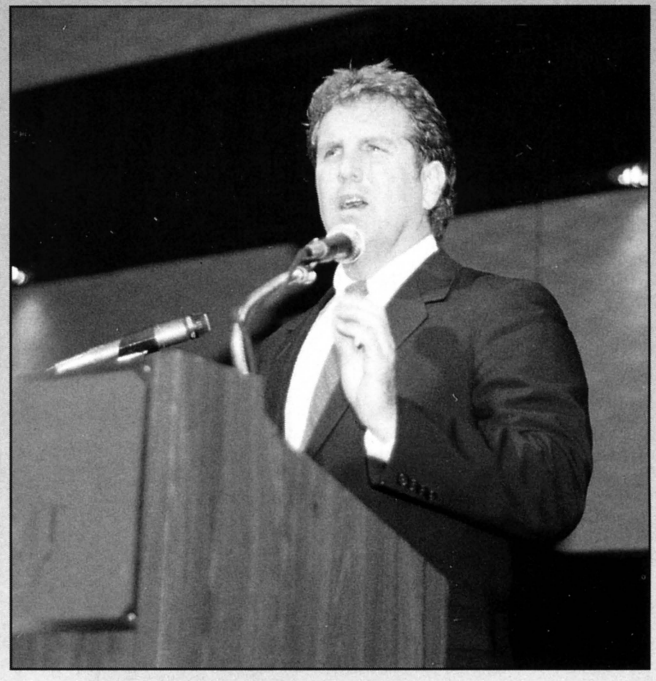
The hotel opened, Bob Mullane took over as Bally's chief and O'Donnell went into what's best described as "forced retirement", watching from the sidelines as Midway broke all previous production records in the industry with its Namco-licensed *Pac-Man* video game series.

In the years to follow, however, Bally slowly but surely metamorphosized from an amusement and gaming manufacturing giant into a hotel and health club operator. However, the AAMA pulled O'Donnell from "retirement" in 1987 to toast him as their man of the year during that year's ACME show in New Orleans.

Here, once again, the man who was the "B" in Bally heard the applause of his peers for so many jobs well done and so many lives positively affected. Many who had shared private moments and thoughts with this earthy and dynamic visionary would applaud as much in friendship as in recognition.

Tragically, he lost his wife of many years (Nicky) within years of that AAMA affair. In recent times, he remarried his friend Ellie and maintained residences in both Winnetka, Ill. and Palm Desert (where he died). Besides Ellie, he is survived by sons Bill, Jr., Jack, Dan and Tim, daughters Kathleen, Ann and Jane, two brothers and 14 grandchildren.

Services were held Saturday, July 15 at Saints Faith, Hope and Charity Catholic Church in Winnetka, at which many friends and industry people were present...present to say goodbye to a man the like of which rarely crosses anyone's lives but has crossed the lives of many in this business. Thanks for everything, Bill, and may you rest in God's peace.



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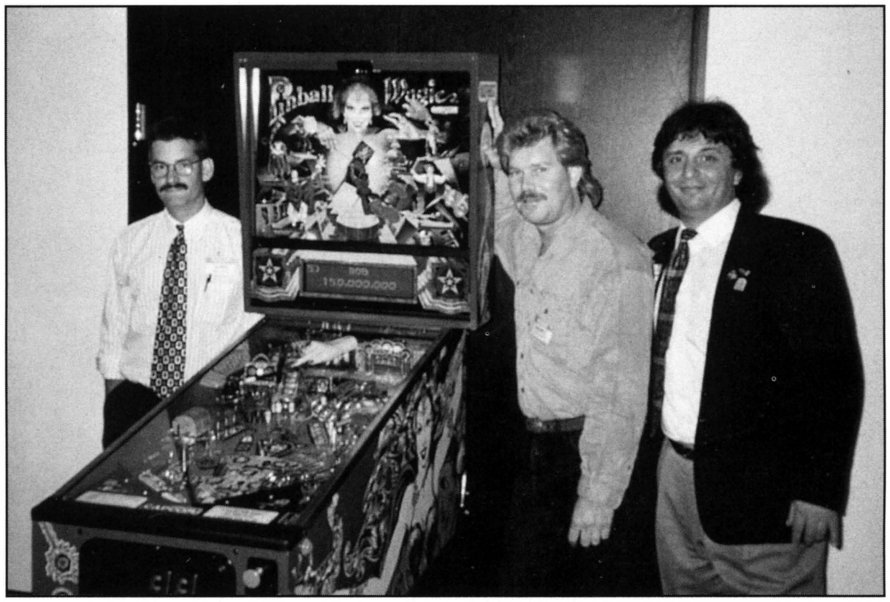
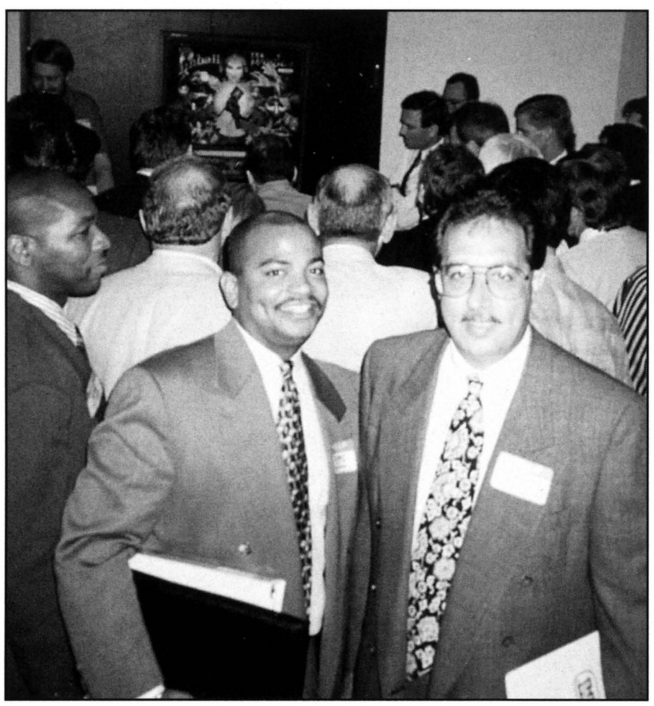


Capcom's first flipper release, *Pinball Magic*, with game designers (from left): Mark Ritchie, Bryan Hansen and Python Angelo.

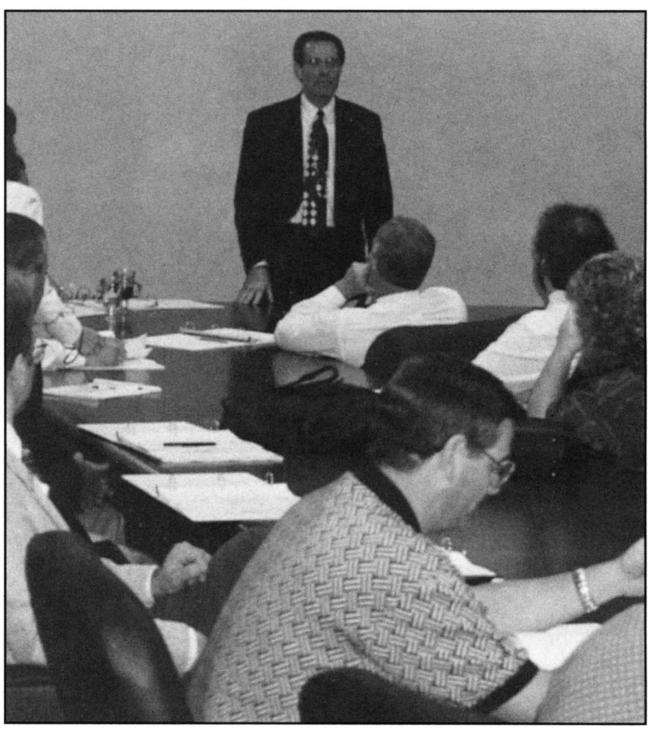
It became official June 1, 1995. Capcom USA is now Capcom Coin-Op Inc., having merged with Arlington Heights, Ill.-based GameStar, Inc. and moved into that company's 115,000 sq. ft. factory. At a June 28 distributor meeting, company execs hosted a tour of the new headquarters, showed their newest video releases and took the opportunity to proudly unveil Capcom's first flipper game *Pinball Magic,* which goes to market this fall.

Calling it a "one-stop shop," president Mike Stroll said Capcom Inc. will be the central source for all Capcom coin-op games sold in North America, Europe and possibly a few countries south of the border. Meanwhile, Capcom Entertainment, which only deals with the firm's consumer products, remains in Sunnyvale, Calif. The company believes this move will not only better serve their customers but will also have a strong effect on the market for parallels. (Presumably, controlling worldwide release dates from a single shipping point will give Capcom more leverage in when and how often games manage to cross from one market into another.)

The big news was the introduction of Capcom's much anticipated pinball game. *Pinball Magic* made its debut with a well-planned interrup-



Tim Jackson (at left), Capcom's director of sales and marketing, stands with American Vending Sales' Frank Gumma Jr. while other distributors check out the new pingame.



Capcom Coin-Op, Inc. prexy Mike Stroll discusses a few aspects of the company's new direction with distributors.

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Engineers put the final touches on one of the twenty samples that went out to test sites in mid-July.

tion of the company's marketing presentation. Test units were supposed to be on location by mid-July, so readers may have already heard some details about features, gameplay and the all-important factor: earnings!

We got the strong impression that Capcom is approaching the flipper market from a unique angle, staying away from the licensing craze that has dominated so many recent titles and putting the emphasis on original concepts. In fact, potential backglass and cabinet designers went through a sort of "storyboard test" to ensure they can create truly fresh new concepts. Capcom, meanwhile, has already signalled their understanding of how important it is that games are reliable from the beginning and they've been working very hard to ensure that 100% quality control is achieved.

At the June meeting, distributors crowded around the one of the first samples of the new pin while game designer Bryan Hansen explained some of the game's features. Hansen, a former operator, service tech and professional magician, had come up with initial designs for *Pinball Magic* while working in his uncle's garage. Of course, some former Williams design stars like Mark Ritchie and Python Angelo are also working in the Capcom stable these days, so we can expect some interesting developments from this new pinball stable.

From left: Capcom's Tim Jackson, Lieberman Music's Harold Lieberman and Glenn Charney, and Capcom's Anita Platacis.

In the video arena, Capcom's *X-Men: Children of the Atom* is still going strong at locations across the country, further contributing to the success of the CPS II video game system. The company said *X-Men* will remain available throughout the summer, and is being joined by three other new video releases: *Night Warriors, Cyberbots* and *Street Fighter Alpha: Warriors Dream.*

Night Warriors is a sequel to last year's successful *Dark Stalkers* monster fighting game, and brings a total of 14 characters to the screen with new and enhanced gameplay. *Cyberbots* is an intense, futuristic robot fighting game where hi-tech pilots face off in outrageous-looking and heavily-armed cyberbots. Both games are available as a complete "A/B" kit or as a "B" board conversion for the CPS II system.

Also getting a lot attention was *Street Fighter Alpha.* There had been some speculation as to whether Capcom was working on another sequel in their highly popular series. While that may still hold true, the newest Street Fighter release is actually an "in-between" game that takes place before *Street Fighter 2,* but after the original. It has already begun shipping and is available as a dedicated unit, a complete kit or a "B" board plug-in for the CPS II system.

Street Fighter Alpha features six new characters among the 12 fighters who face each other in selected brawls. There are plenty of new moves, including unique alpha moves, plus new tri-level super combos. The scenes have a fresh, colorful look and each battle has its own unique finale. One California operator who did a little advance market testing with Betson Pacific has already reported some truly impressive collections in a head-to-head comparison with other current hit

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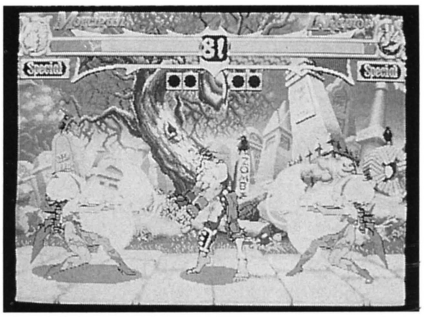
Taking a break from all the indoor activity are (left to right) Capcom's Jeff Scheer and Rene Lopez, with Mondial's Tony Yula.

titles. As for the ever-present ratings headache, Capcom execs said they are "considering" posting voluntary ratings on the game, as requested by AMOA and advised by AAMA.

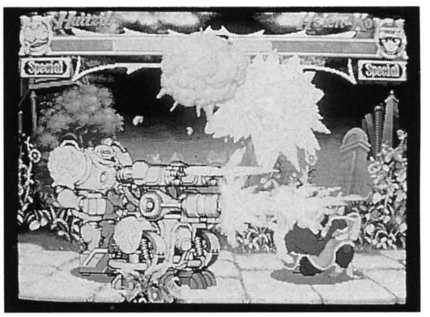
The address may be new, but faces were definitely familiar at the June dealer meet. Taking center stage was Capcom's new sales and marketing team, headed by industry veterans Rene Lopez and Tim Jackson. With much of the strain that goes with setting up a new office firmly behind them, these guys were obviously happy to be doing what they do best: selling games.

"Our team has been putting together plans to spend a lot of time in the field with distributors and key operators," Tim explained. "One aspect of this plan is to establish product test sites with many different types of operators, and for that we'll need the help of our distributors."

Capcom also pledged to keep releasing good video games and making the CPS II system profitable for operators and distributors. Future plans include keeping the market time short for all system titles, developing interesting new redemption product, and establishing a solid reputation in the flipper biz with a succession of innovative and reliable pins. These are ambitious goals for any coin-op manufacturer, but with their recent move Capcom has shown that they are more than serious about meeting the challenges. ◆



Screen shots from *Night Warriors: Darkstalkers Revenge.*



"WE'VE TURNED THE CORNER"

FLORIDA OPS WIN A KEY TAX BATTLE, WILL SEEK TAX ROLLBACKS NEXT YEAR

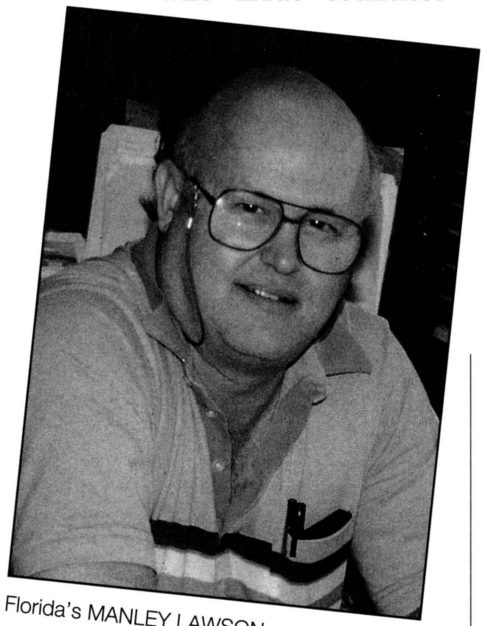
Florida operators last month won a second major victory in their five-year battle against punitive state taxes. As we reported in last month's "Hot Off the Press," H.B. 1523 became law as of June 17. It was signed by the state's governor on June 21, significantly easing the tax and regulatory burden on street operators. Next time around, the Florida Amusement Machine Assn. (FAMA) is optimistic that a unified coalition of operators and location owners will carry through to a comprehensive final victory in the next legislative session. According to Manley Lawson, FAMA's legislative committee chairman: "We dodged a bullet, but we still have a way to go."

Troubles began for the Florida amusement trade in 1991, when the state legislature imposed a 300% tax hike. It came in the form of a 7.81% tax on gross receipts, plus a "lease tax" amounting to 6% of the operator's share of cash box income. However, ambiguous language left some room for argument about exactly who was supposed to pay the tax, operators or locations...and Florida's distinction between "space owners" and "machine lessors" pitted arcades against street operators. The situation contributed to the split-up of the old state association into rival groups — including FAMA, the Family Arcade Alliance, and AMOA of Florida.

In 1994, after spending a reported $350,000 on lobbying over three years, the Family Arcade Alliance succeeding in getting the 7.81% tax rolled back to 4%, a move which benefited everyone. But the state imposed $20 per machine non-transferable sticker as a compliance vehicle, to take effect in July of 1995. As originally drafted, the law would have required purchasing a new sticker every time a machine was rotated.

"We were in a tug-of-war with the Florida Department of Revenue," Manley Lawson explained. "They were also trying to get us to pay a one-time tax on all equipment and parts we bought over last five years. If they had succeeded, we believe it would have put 3-5,000 people out of business and reduced the street operator population by 50%. It would have been devastating."

FAMA's political action committee swung into action, supported by a backbone of 20 leading operators who made countless phone calls, paid dozens of personal visits to the state capital, and wrote $40,000 in checks as political contributions last year alone. FAMA sought — and with the passage of H.B. 1523, achieved — a change in sticker requirements, plus a clarification on the issue of precisely which party was responsible for paying each tax.



Florida's MANLEY LAWSON.

Now, instead of street operators buying a new $20 sticker every time a machine is rotated, the arcade or location owner must buy a single annual certificate ($30 per machine per year) which will cover a certain number of machines in the place of business. "This means we can freely move our machines in and out of locations without incurring a crippling additional cost," Lawson pointed out. H.B. 1523 clearly spells out the responsibility of arcade and location proprietors to pay for these annual certificates on coin-op amusement machines. Enforcement is expected to begin by Sept. 1, after which locations which fail to comply will be subject to fines of $250 per machine. "Machine lessors" (street operators) are not subject to the fine.

"We're now in the middle of trying to explain the new law to our customers, trying to get them into compliance, and trying to ward off fly-by-night people who are offering to do everything but in fact do nothing," Manley Lawson reported. "We're really in a dither here for the next few months!"

So far, said Manley, quite a few locations are reacting to the news by "telling operators to 'pay it all or get your machines out!' However, that's not an option that we have. Unless we forfeit our lessor status and pay taxes on all parts and equipment for the last five years, we don't pay." Manley added: "Even if we switch our status and become a lessee of space, our customers still owe a tax on the leasing of that space. So both parties must pay a tax; it's just a question of which they owe. In better locations, some vendors have agreed to share the 4% gross receipts tax with their customers (location owner) and take it off the top, but in other situations, operators are not willing to share this cost because they're not doing enough business. Even with the improved sticker requirements, some machines will not be economically viable."

Locations may dislike the annual $30 certificates, but at least it's got their attention, said Manley. Lobbying groups for hotels, taverns, bowling centers and retail stores now agree that amusement machine taxes are too high. All of these lobbying groups have agreed to join forces with FAMA in seeking tax reduction during the next legislative session. "Considering that there are probably 40,000 location owners who stand to benefit, as compared to an estimated 900 coin-operated amusement

machine lessors, our combined voice will be much stronger than just operators alone," Manley said.

"Fences have also been mended between arcades and street operators," Manley stated. "Some of the former are now beginning to rejoin FAMA...But we believe in Florida at least, arcades and locations which own their own equipment will need to have a different tax structure than those of us who share income with business proprietors. We're looking at a flat fee tax for arcades or locations which own their own equipment, and a gross tax only for those of us who share the income." Manley said street operators would seek to handle the paperwork burden for their locations as well.

Manley commented that strong Republican gains in the statehouse (the GOP achieved near-majority status in the Florida House, and majority status in the Senate) made this victory possible. The recent election results even encouraged Dems to listen harder to constituents and support the pro-business cause, he said. Under Florida's two-year legislative cycle, all the committee chairmen and leadership will remain in their posts next year, so FAMA and its allies will have the same powerful friends in the legislature as they tackle the next phase of their tax battle.

One final note: FAMA's strongest opponent in this battle has been some rather arrogant agents in the Department of Revenue, whose heavy-handed tactics helped win sympathy from pro-business legislators. (In fact, lawmakers punished the department with a 20% cut in its annual budget.) Now that FAMA has won the statehouse vote, said Manley, some state taxmen are allegedly bad-mouthing the operator community to location owners, blaming them for the tax burden and advising locations to add clauses in their contract which make operators responsible to pay.

"We've put the department on notice," said Manley. "We feel this is discriminatory on their part. They have no business giving legal or business advice to anyone, and if they persist we'll sue for discrimination. We're literally taking names and will kick tail if needed! We've asked all FAMA members to get names and report to us if revenue agents have made derogatory or incorrect statements, and we'll see that appropriate action is taken. We've told the revenue department that we wish to be cooperative with them, as long as they are cooperative with us. But we will not lie down and play dead; we're going to solve this problem — probably on the backs on some of the tax administrators, and in spite of opposition in our own industry. The Department of Revenue has also been told that if they don't get better relations with us, our legislators will do still more to restrict them."

Following passage of HB.1523, FAMA offered three educational seminars around the state to explain the new tax law in June and July. The organization's next board meeting is Sept. 9 in Palm Beach Gardens, and another seminar will be staged if there's enough interest. As for chances to cut taxes down to "livable" levels during the next lawmaking session, Manley said simply: "We're optimistic." ◆

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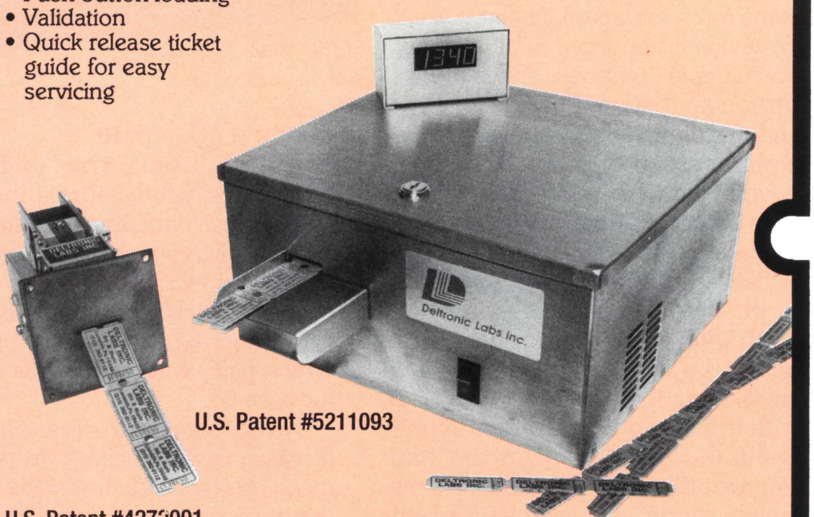

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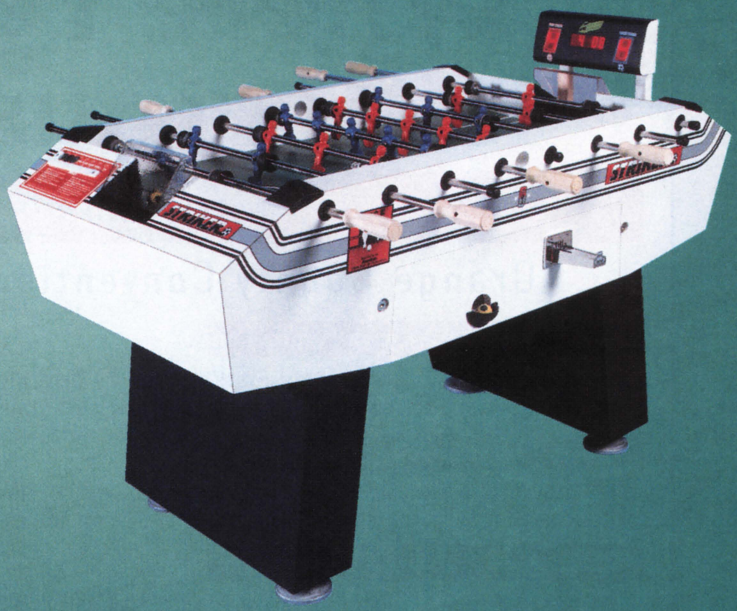

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GOING ONCE, GOING TWICE...MORE OPERATORS AND DISTRIBUTORS ARE DISCOVERING THE ADVANTAGES OF USING AUCTIONS TO ROTATE AND SELL OFF USED EQUIPMENT

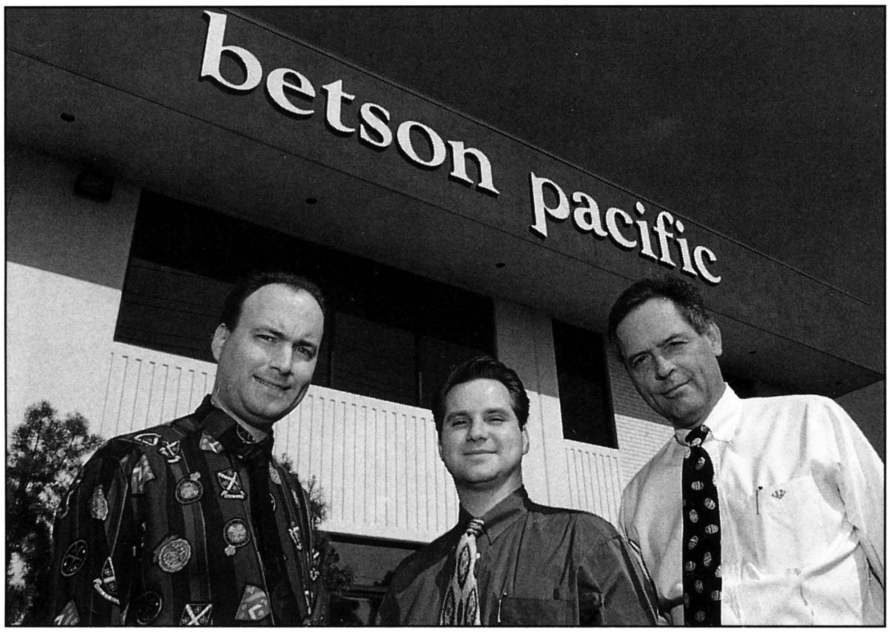
An increasing number of operators and distributors around the country are turning to auctions as a way to increase their ability to rotate equipment and to liquidate less-needed merchandise. According to Robert Stormet, whose SoCal-based Super Auctions has specialized in amusement equipment auctions since 1991, the auction market is getting larger as participants grow to include homeowners, game collectors and startup business owners looking to purchase machines at a fair price.

Reliable sources have also told *RePlay* that a quicker tempo (and these days, lower prices) on the auction block are reducing the number and value of trade-ins at many traditional distributors. On the other hand, some of the country's largest distributors — such as Betson — are working directly with auction specialists like Stormet, and reportedly finding that auction sales keep prices at "near market value."

"The market is constantly changing," Stormet said, "making each auction exciting and challenging. Coin machine people are the best buyers and sellers I've had the pleasure to deal with, in any market. Super Auctions stays on the edge of new developments in the auction business as well as the amusement industry. We are constantly looking for ways to help our consignors make the auctions work for them."

Auctions are nothing new. However, in the past they've commonly been associated with the selling off of assets from companies that have gone out of business. In the '80s, when the video game business suffered a sharp decline, auctions frequently had the reputation of offering blow-out prices and hurting the market. But today sellers are finding that well-organized auctions can bring in a fair market price for their machines. (Of course, what constitutes "fair value" these days can vary all over the map, depending on the class of machine, its condition, and demand...see our "Operator Interface" for more on this.)

Stormet stages his amusement auctions across the USA and says they're bringing in many large-scale operators with huge inventories to sell. As mentioned above, some distributors are also taking a look at auctions as another marketing format for disposing of older trade-in pieces. Buena Park, Calif.-based Betson Pacific recently worked with Super Auctions for the second time. The



Distribs are beginning to see the benefits of selling at auctions. From left: Betson Pacific sales mgr. John Ridgway, Super Auctions' Robert Stormet and Betson Pacific GM John Lotz.

distributorship reported good results and will probably team up again with the auctioneers later this year.

Betson Pacific's John Ridgway said some of negative connotations associated with auctions no longer hold true. "We view auctions as a positive thing this time," he said. "There's no longer the dumping of games like there used to be. Equipment prices are the same or close to market price, and because we really don't want to deal with selling off trade-ins, it's a great benefit to us. Robert Stormet's reputation is very good in this industry, plus he's a fabulous promoter."

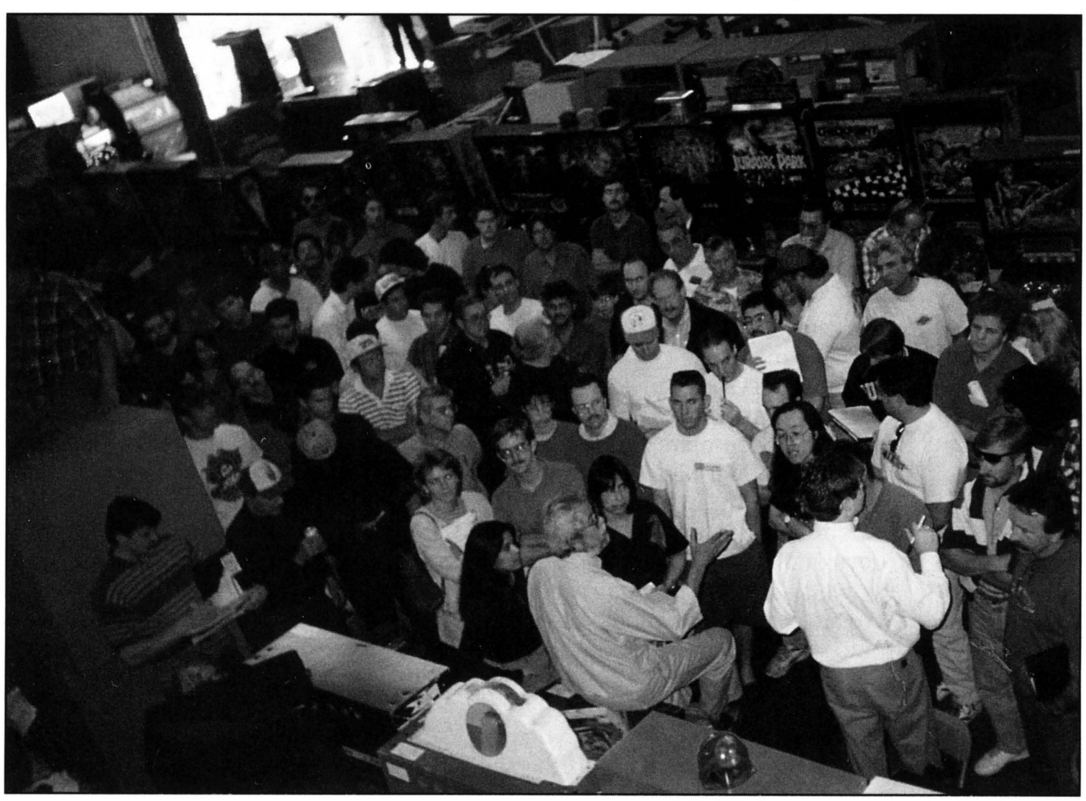
Promotion is the key to an auction's success. The idea is to get as many buyers and sellers to an auction site as possible. Super Auctions maintains a mailing list with more than 18,000 names and heavily advertises dates for upcoming auction venues across the country. These events tend to attract people from an entire region; for instance, the most recent California auction saw folks coming from as far away as Oregon, Colorado and Texas.

According to Super Auctions, the crowds have also been getting bigger each year, with this year's list of potential customer up 35% over last year. The buyer profile has grown to include more and more homeowners who are looking for pieces to add to their private gamerooms. There are also plenty of operators looking for good older games to put out when the market's soft (like now), while holding off on new purchases.

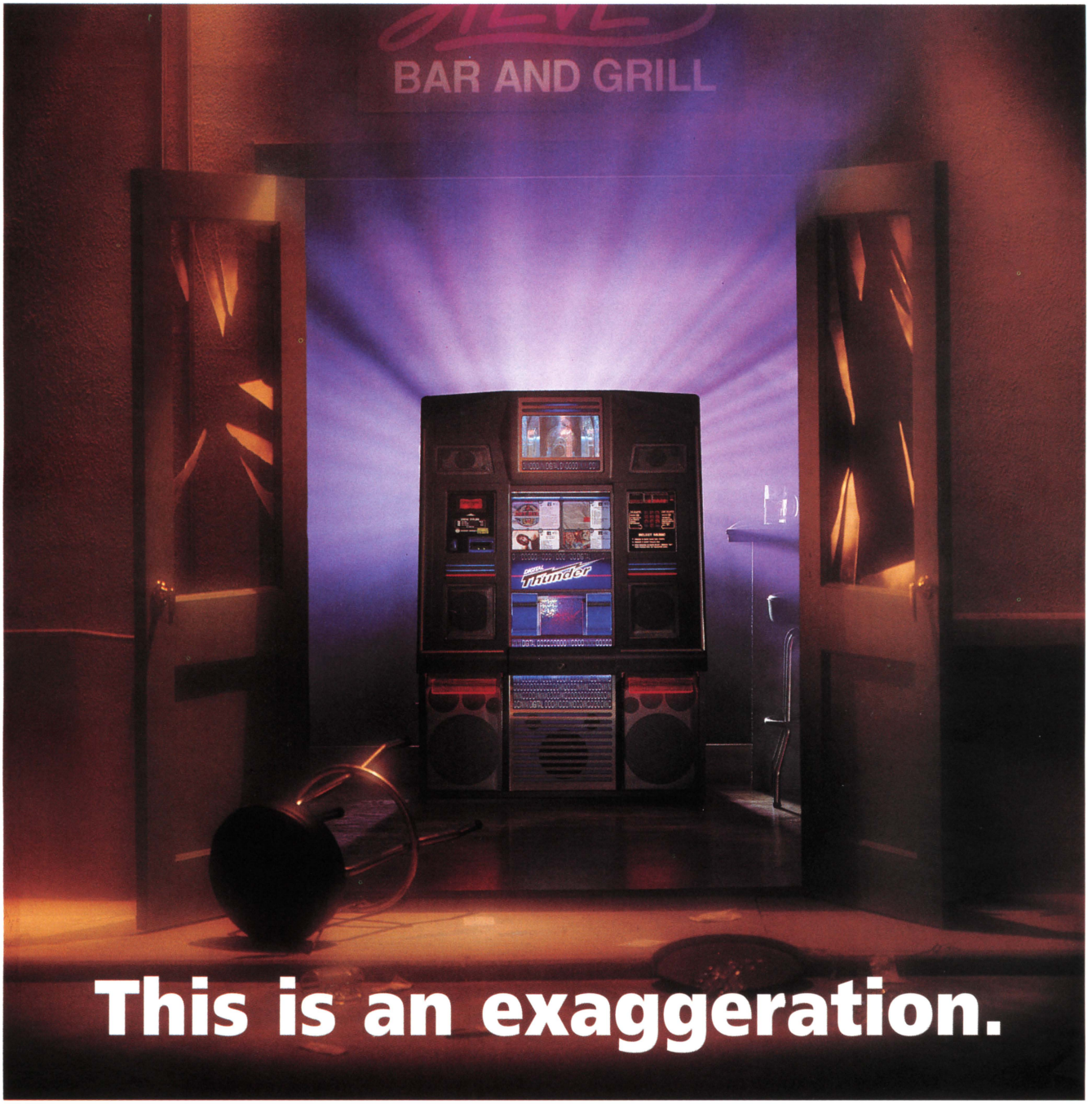
For many operators, auctions can also provide a good networking opportunity. Stormet said he often sees small groups gathering on the sidelines to trade information or make their own side deals, and likens it to a mini-convention or trade show. The equipment may not be brand new, but as auctions become more popular, a lot of late-model pieces are finding their way to the block from operators who are trying to upgrade their inventory.

But Robert Stormet advises auction goers not to view each experience as universal. "Don't make any judgments based on one auction," he said. "You may go to one and find a number of great buys and then the next time, there's nothing. Each auction is different, but I believe have we an advantage because we specialize in amusement auctions."

Super Auctions has over a dozen auctions scheduled through the end of the year, in California, Texas, Florida and the Midwest. For more details, contact their 24-hour hotlines: on the West Coast, call 714/535-5353; on the East Coast, 214/497-1677; and in the Midwest, 813/273-8155.



Left, a crowd of bidders, from operators to private collectors, squeezes between rows of pingames at a recent auction.



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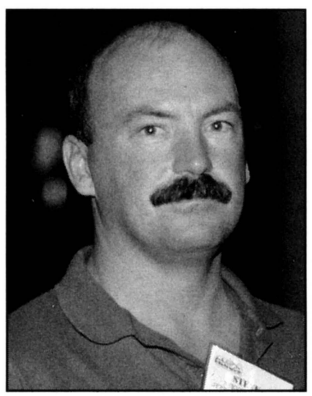
OPERATOR INTERFACE

calling on street operators to ask:

HOW DO YOU DISPOSE OF USED EQUIPMENT?

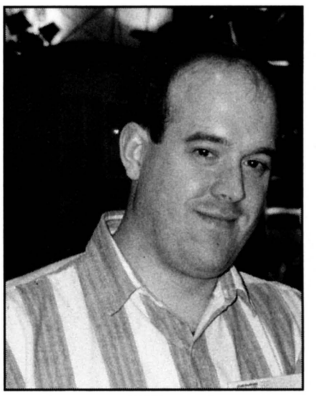
JERRY JOHNSTON
Amusement Unlimited
Eugene, Oregon

We used to sell a lot of used equipment, but now that market has pretty much gone away. Now we use convertible cabinets, so it's more software oriented. We trade and sell software with other operators and with some distributors. The home market isn't strong for video unless they want a specific title like *Ms. Pac-Man.* We used to sell lots of pinballs, but we don't have any to spare now. And when you sell to the home, you have problems with them wanting service and we're too busy to do that. We don't sell jukeboxes and pool tables much; we're operating every one we've got and would like more of them. A couple of auctions have been held in our area but we generally buy our equipment new. Distributors really are not interested in much used equipment and they have a hard time selling it, even to small operators in small towns. Generally I don't get a good price, so I'm almost better off trying to operate it. Everybody needs top, new equipment and I think a lot of that has to do with the recent, major improvement in home games and computer games.



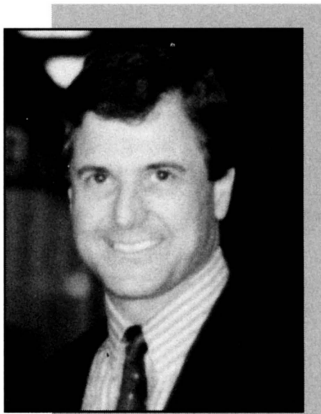
STEVE LYONS
Jefferson County Amusement
Madison, Indiana

We have full-line amusement games, mainly in street locations, with some redemption in pizza places. This is a rural area with around 30,000 people in the county. We don't do much trading in of used equipment because distributors don't often take it in trade. It's almost impossible to trade in late model equipment unless you really take a beating. So we warehouse it or sell it to the home, especially pinball machines — we have a standing list of customers who want to buy older pins. Baby boomers seem to be requesting them for their gamerooms at home. In fact, that's the only thing I can't meet demand on! Jukeboxes we also sell to the home but the market is fairly soft in this area. We don't do formal advertising; it's world of mouth or people get our number from the service sticker on a machine.



DENNIS ATKINSON
Memory Lane
Frankenmuth, Michigan

We've run an arcade for 20 years, with a combination of older and newer pieces. We don't get rid of antiques; we have some novelties that are 50 and 60 years old that make more money than the average new piece. But we usually sell or trade off equipment to route operators, or once in a great while we sell to the home. We know a few operators and deal with them by word of mouth. The same goes for people I know for home sales, they come in and say "Let me know when you've got something." We don't have that much to get rid of anymore. We traded in a redemption game three months after we bought it; the distributor we bought it from didn't offer anything, even though it was still new and hot, so we sold it to another dealer. Once in a blue moon, we go to auctions but that's only to buy equipment. When we find equipment to buy, we get a good price. You can always buy used equipment, but finding "good" used equipment that will actually make money is hard.



ALAN BRUCK
Recreation Concepts
Huntingdon Valley, PA

We have arcades in shopping centers plus a college town site and a game operation in an FEC, and so on. We try to stay as current as cash flow allows. Mostly dedicated games go back to distributors, if they can use it and we can agree on a price — which is harder and harder these days. Market conditions are such that there's not a good secondary market. A high percentage of a total arcade's income now is grouped more in the top than it's ever been...call it the hit syndrome or whatever. That leaves a lot of low-end equipment around that doesn't earn much. Often the distributor will buy it for little more than the value of the cabinet. It's frustrating. The other trend I see clearly is that a few years ago, everybody was taking more space for game rooms, particularly in malls. Now that so much business is concentrated on a handful of hits, a lot of space in an arcade is a high-priced warehouse. Software goes to jobbers or people who deal in that.

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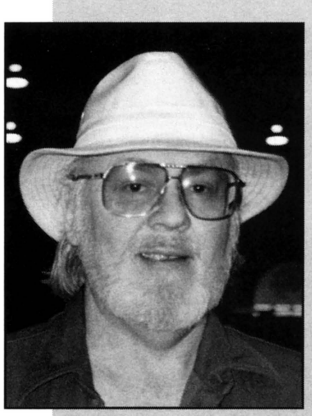
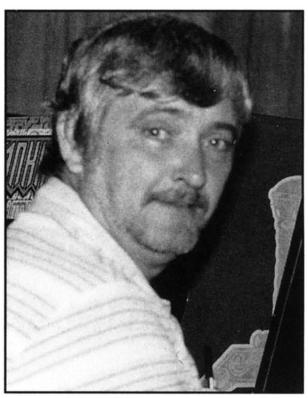


ROBERT CAVANAGH
Bay Beach Amusements
Panama City Beach, Florida

How to deal with used equipment is an interesting question in Florida, especially with the tax situation and a new $30 per machine license everywhere in the state. Mom and pop locations, where you leave an old video game, or other places that want equipment as fillers, don't take in enough money to pay for the license, tax and overhead so they want operators to pick them up. There's very little market to sell them here, so we're going to wind up tearing up a lot of machines for parts. There is a market for used pinballs, which bring a premium in Florida. They consistently bring more than book value; I'm not quite sure why! I attend the auctions, read the ads, and buy, sell and trade lots of used equipment. Older jukeboxes don't bring very much, but newer CD boxes get their money at auctions. Driving games bring top dollar, but the average upright video has very little market. We've bought working video games for as little as $10 at an auction! You can fill up a truck with complete games you buy just for parts, because it's cheaper to buy the whole game than to buy the parts separately. That's due to the frequent releases, the home systems, and the debut of the Sega Channel which has had a pretty good impact on earnings in our area. We've watched video gameplay drop severely this year. We hold onto pool tables; they usually sell for a little under what they're actually worth. Auctions are funny things: some equipment goes way under value; other times if homeowners or new operators attend, they drive the prices way up. The makeup of the crowd makes a big, big difference. The last four auctions I attended were like giveaways, then the big spring auction had high prices.



GORDON HENSLEY
Alpine Amusements
Marion, North Carolina

(Laughs) That's a good question! I left the business recently so I have a lot of equipment in the warehouse that I'd like to get rid of, but there's no answer for how to do it. Cigarette machines are the biggest problem now. Many games, pool tables and jukeboxes can be sold to individuals for home use. We do it primarily by word of mouth, which is easier for us because we live in a small area where everybody knows everybody. Usually you get a good enough price to justify the sale. You've got it as depreciated equipment anyway and when it's not making high profits, you need to get rid of it. But remember, when you sell to individuals, they expect you to fix it the first time it breaks down! So I usually try to sell equipment on an "as is" basis. Then if there's a problem you may be able to earn money on the repair.

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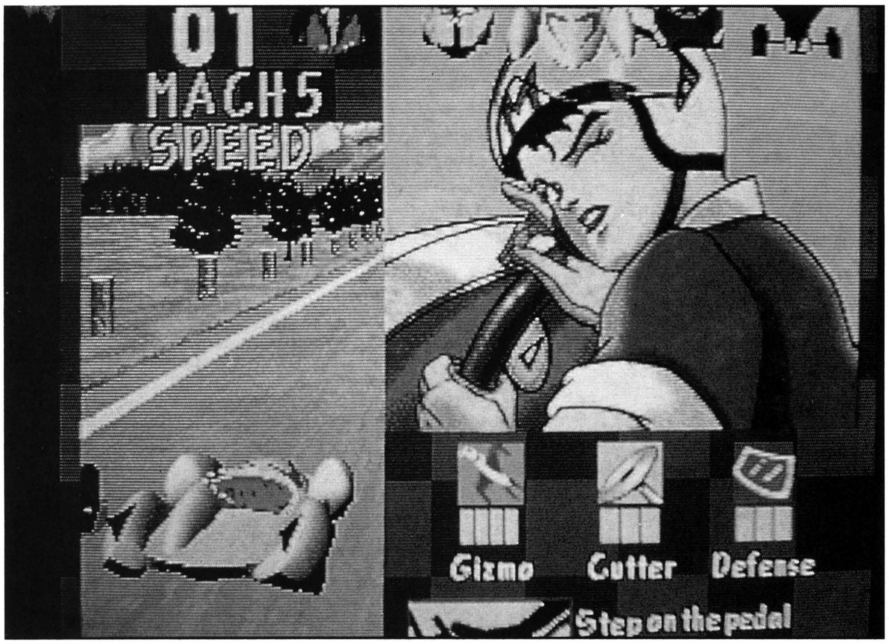

Players can choose from five characters, even Speed himself with his supercharged Mach 5 racer.

NAMCO DROPS THE GREEN FLAG ON A REVVED-UP NEW DRIVING VIDEO FEATURING CHARACTERS FROM AN ANIMATED HIT TELEVISION SERIES

GO Speed Racer!

Roaring onto the cartoon scene in the mid-'60s, "Speed Racer" was one of a few animated television shows from Japan that found a big following here in the U.S. A generation of early-morning TV viewers cheered on Speed Racer and the Mach 5 as he battled with an odd assortment of competitors over some of the world's most hostile terrain, and the show's appeal remained strong even as fans aged (there's talk of a live-action "Speed Racer" movie in the works). No doubt there are still many who wish they could take part in the daring young driver's thrilling adventures.

Well grab your helmet and goggles, 'cause now you can get in a little "track time" with Speed and the gang. Namco has released *Speed Racer,* a two-place video driver that utilizes the company's award-winning driving game technology to bring you all the outrageous fun and wheel-to-wheel excitement of the 52-episode series.

Just like the characters in the show, players take control of their own distinctive car as they race through three different environments, each one filled with treacherous obstacles. Driving skills and quick reflexes are put to the text as players either steer around road hazards or jump over them by using a special button at just the right time. And for those really difficult situations drivers have unique weapons at their disposal. The competition can get downright ungentlemanly as players attempt to bump each other off the road or even off a cliff as they speed to the next checkpoint. Completing each checkpoint not only allows a racer to continue, but also replenishes the car's weapon supply. Naturally, the first one to reach the checkered flag wins the race.

Speed Racer offers players five characters to choose from, each with their own particular car and assortment of weapons. For instance, Speed Racer's "Cutter Weapon" gives his Mach 5 sports car the capacity to saw down trees, clearing a path through the forest so he can blast by the competition; Ninja's "Spike Board" can cause a nasty blowout; and Snake's "Missiles" pack quite a

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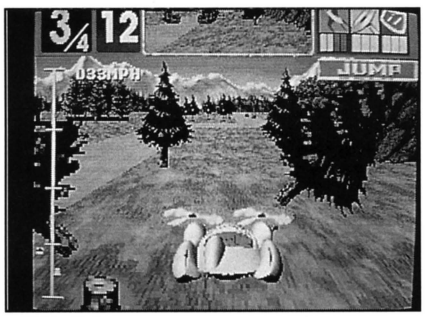
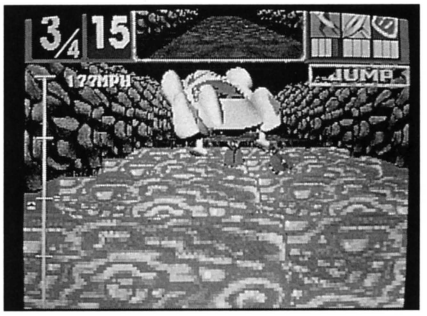
There's danger around every curve as drivers race across various landscapes and around (or over) tricky obstacles.



Racers must make sure to conserve enough jump power to get across a wide river of molten lava.

punch. All in all, each player has a formidable arsenal available at the touch of a button.



Speed Racer's car is equipped with a handy "Cutter Weapon" for sawing a path through the trees.

All of this comic-book mayhem is instantly recognizable to anyone who grew up with the show. Fans of all ages will also delight in the familiar graphic elements, such as Speed's trademark facial expressions, as well as the return of the characters' voices. The colorful cabinet is ergonomically designed for players to make the most of their weapons and driving skills on their way to final victory.

Already a part of pop-culture history, Speed is back and ready to take on all challengers. To find out more about *Speed Racer,* contact your local distributor or call the Namco America sales office at 708/238-2248. ◆

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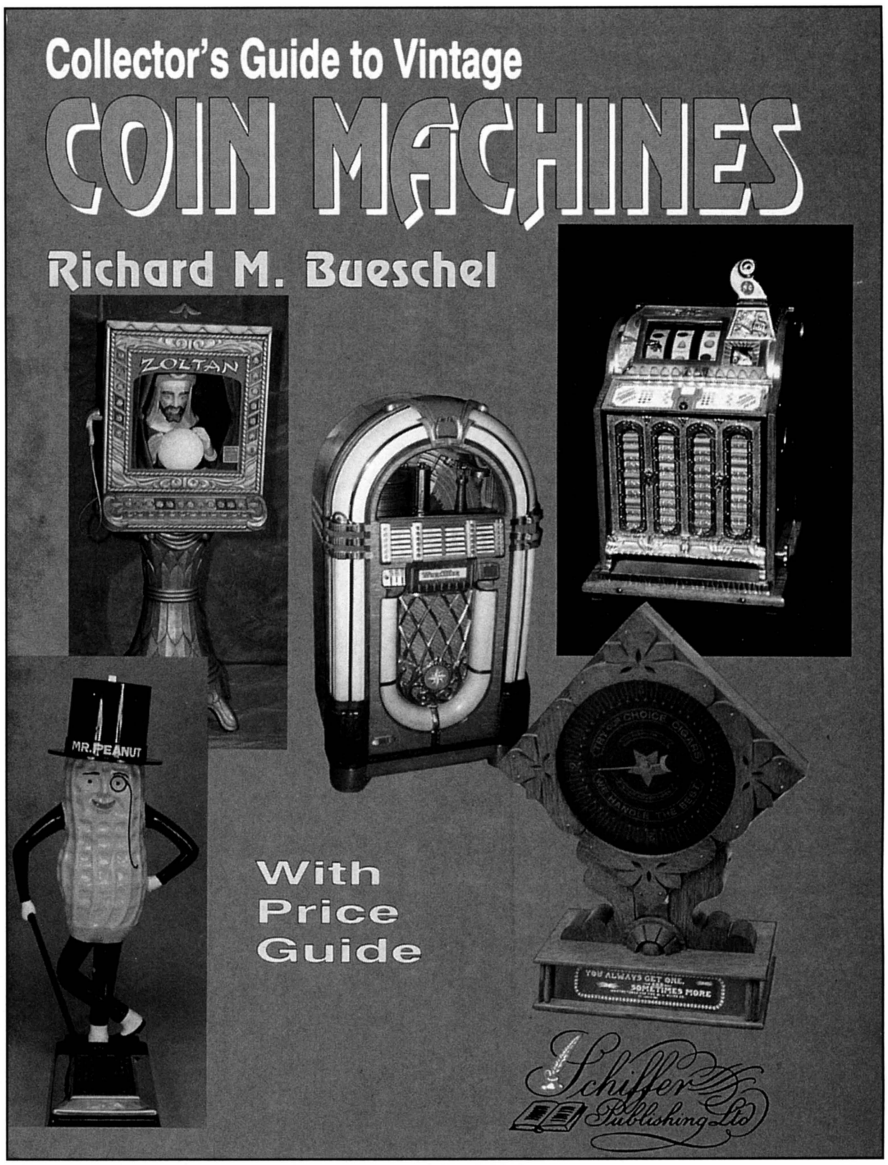

Collector's Dream

A NEW BOOK, "THE COLLECTOR'S GUIDE TO VINTAGE COIN MACHINES," OFFERS TONS OF FUN FACTS, HANDY TIPS, COLOR PHOTOS & PRICE GUIDE

Richard Bueschel's latest book on coin-op history is another winner. "The Collector's Guide to Vintage Coin Machines" is a handsome, 120-page, oversized hardback. It features loads of color photos and expert, easy-to-read notes on the history, strengths and weaknesses, and availability of hundreds of classic coin operated machines. The aim of the book, said Richard, is "to bring some of the charm and excitement of coin machine history, identification and collecting to a broader scope of enthusiasts." The author is well qualified for that task: he's editor of *Coin-Op Classics* magazine and owns one of the largest known historical archives about coin-op machines.

The book contains 11 chapters devoted to slots, jukes, pins, arcade machines, trade stimulators and counter games, venders, scales, building a collection, and collectors' resources, along with an introduction, helpful price guide and thorough index. Along the way, you'll pick up a host of fascinating coin-op trivia and "significa." For example, Bueschel estimates that some 8,500 pinballs have been created since the industry began, accounting for over a third of the total universe of coin machines (around 30,000 machines were manufactured during the last 100 years, he believes).

If you've ever wanted a lucid and down-to-earth explanation of the slot machine, it's here. Could you use solid pointers on collecting, expert remarks on the difference between revamps and replicas, and handy tips on buying and selling vintage machines? Would you enjoy seeing photos of truly antique pinballs (with real pins on the playfield) dating back to 1890? It's all here, and more. Photography is 100% in color and uniformly excellent, from sharp and colorful shots of 1940s jukeboxes, to detailed closeups of turn-of-the-century novelties and fortune-tellers showing the animated dolls and clockwork drive mechanisms inside the cabinets. Old-timers can get a real nostalgic kick out of seeing 1934 gumball machines, Wrigley's gum venders, and the *Type-O-Meter* which "vended" 30 minutes' worth of typing for 10 cents!

"The Collector's Guide to Vintage Coin Machines" would make a great addition to the bookshelf of every coin-op history lover. It would be a wonderful gift for the collector or enthusiast, too. Cost is $39.95. Contact Schiffer Publishing, 77 Lower Valley Rd., Rt. 372, Atglen, PA 19310; 610/593-1777 or fax 593-2002.

SPOTLIGHT

SPECIAL

UPDATING a Classic

the company that started it all releases its next generation roll-up redemption game, *Skee-Ball Too!*

Everyone recognizes the name and the game. With its boardwalk roots, the *Skee-Ball* alley game has delighted players for more than 86 years, and continues to be a top-earner in today's

SPOTLIGHT SPECIAL

crowded redemption market. While basic elements of the game haven't changed much over the years, the Chalfont, Pa.-based firm that shares its name with its most successful product has made a number of upgrades in recent years to make it more fun and exciting for players of all ages.

Last year saw the introduction of *Skee-Ball Lightning,* which jazzed up this time-honored favorite with new looks, sounds and game features. Now the company does it again with *Skee-Ball Too!,* the newest redemption roll-up that blends the best of old and new — like rugged seven-ply plywood construction and steel nets for added durability, and innovations such as optical sensors for scoring.

Bright new colors and eye-catching graphics really make this new game stand out. *Skee-Ball Too!* features an alpha-numeric, tri-color dot matrix display, digital sound package, an easy-to-load, top-mounted ticket tray with double stack capacity, low-ticket light, and built-in diagnostics. It's operator-adjustable for point values on all scoring zones, ticket payout, attract mode, volume settings, balls per game, and accounting features.

Operators will also find that the number of selectable features have been increased and made easier to program (the controls are in front for convenient access). One of the new operational upgrades offered by *Skee-Ball Too!* is a single-ball system which allows the game to operate with as little as one ball. This new feature, now standard on all Skee-Ball alleys, eliminates the down time caused when the game has fewer than nine balls.

There's also an optional gameplay feature called "Double Flash," which was first seen on *Skee-Ball Lightning.* This play mode adds another dimension to the game by presenting a different kind of challenge to players. A series of six LED lights and one light pattern are housed in the bottom of the target board. The six smaller lights flash inward until the center lightning bolt is lit, and they continue to flash inward while the game is in play. Optical sensors located in the sides of the runway monitor the passing of the ball. As the ball launches over the target board, the Double Flash lights freeze; if the ball breaks the plane while the center lightning bolt is lit, the player's score for that ball automatically doubles.

Skee-Ball Too! should be rolling into distributor showrooms this month and will get a full-blown introduction at AMOA '95 in New Orleans. For more information about Skee-Ball Inc.'s entire line of quality redemption games, contact them at 215/997-8900 or fax 215-997-8982. ◆

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Users' Reports

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"The Token Tech eliminates the need to spend hours making up rolls of 20 and 40 Tokens. We are saving enough labor cost to more than pay for it in less than two months."

"The best investment since we bought our fax machine. I can't ever imagine doing business without either one."

"We have good employees . . . The Token Tech removes the temptation for them to become "silent partners" by skimming the till."

"It's great! You should have come out with it 10 years ago."

"After using our Token Tech for Quarters, we are switching over to Tokens. Thanks to the dispenser, we got acquainted with your Token Systems."

"The Token Tech eliminates long lines at our cashier's cage. Our customers like it, too!"

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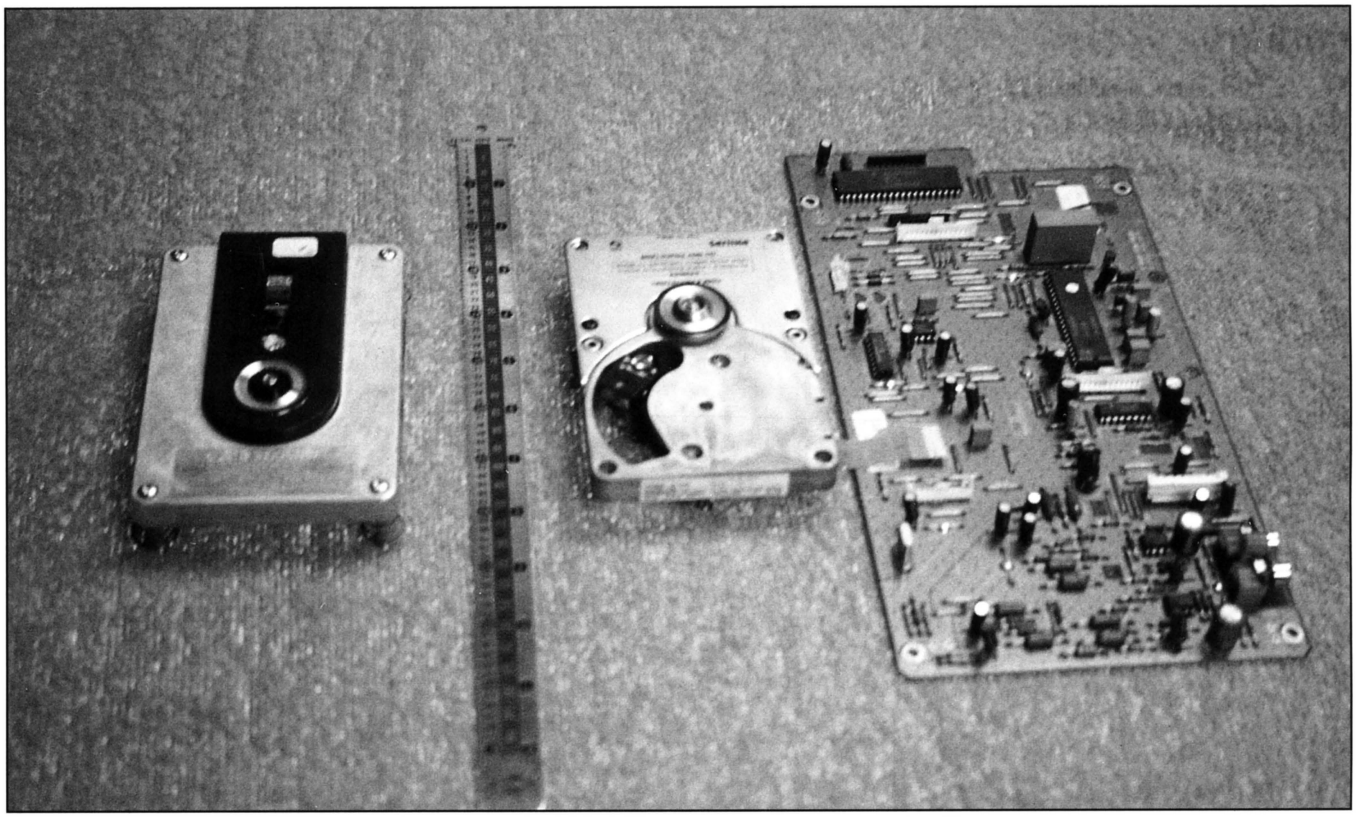

BANDWIDTH SHIFT

PHILIPS ELECTRONICS MODIFIES SOFTWARE FOR ITS CDM-12 PLAYER MECHANISM AT REQUEST OF 3 JUKEBOX FACTORIES

Philips Key Modules, the Philips Electronics subsidiary which provides CD players to the U.S. jukebox industry, has advised *RePlay* that software in its new CDM-12 player will be modified "at the request of jukebox manufacturers." Spokesmen for Rowe International, NSM America and Rock-Ola Mfg. Co. all confirmed that they requested the change.

Within the next few months, all jukebox factories will buy the CDM-12 with a new PCB enabling the unit to play compact discs which, for various reasons, may not conform strictly to the music industry's "Redbook" specifications. Jukebox manufacturers will be charged for the new software through Phillips and its master distributor, Enco Systems.

Technically, the laser optics of modified CDM-12s will be shifted to read "bandwidth" (information track) on the disc in a slightly different way. For jukebox operators, said Philips, the upshot will be to make the CDM-12 more compatible with CDs which might be old, dirty, scratched or otherwise less than perfect. Arjen Bouwman, Philips sales manager for multimedia products, said the modification will make it possible for jukebox operators to retain more of their existing CD libraries in service.

Bouwman stated: "What we are doing, at the request of our customers, is to modify the CDM-12's bandwidth position slightly so it is closer to the characteristics of our earlier model player, the CDM-4, on out-of-spec compact discs. Although CDM-12 actually offers superior performance to earlier Philips players, we're modifying the software to accommodate the existing collection of CDs that jukebox operators have built up."

The CDM-12 is the third generation of Philips industrial CD players to be used by the U.S. jukebox industry, along with high-end professional audio and numerous other commercial applications. These other applications represent by far the bulk of the market for CDM-12; in fact, one source estimated that U.S. jukebox manufacturers would use only a few days' worth of Philips' annual production of the player units. Rowe, NSM, Rock-Ola, Wurlitzer and Seeburg all use Philips technology, which makes Philips by far the major supplier of CD player mechs to the jukebox industry. Accordingly, industry members are quite sensitive to any technical issues relating to Philips products.

CDM-12 entered production last fall. According to Enco (Philips' master distributor to the jukebox industry), the unit was supplied to jukebox manufacturers starting in early 1995. Some jukebox factories had stock-

Pictured above right, the older "CDM-4 Industrial" player (seen here with its associated circuit board) has a single, analog-type, optical reading system. At left is the "CDM-12 Industrial" player mechanism which jukebox factories began using earlier this year. It features a triple optical reading system (digital type), a smaller PCB and surface mount technology.

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piles of the previous Philips player, model CDM-4, and did not actually begin using CDM-12 until those stockpiles were depleted around early summer.

The software change is the second modification made to CDM-12 by Philips at the request of jukebox manufacturers. In February, Philips added a capacitor and resistor to the CDM-12 to ensure that voltages were activated in the proper sequence by jukebox software. According to Philips and Enco, some manufacturers originally experienced minor problems with players "freezing up" due to poor quality power supplies or incorrect software programming by some jukebox manufacturers.

Executives at Rowe and one other reliable source stated that — to their knowledge — only 10 or 12 specific discs, mostly illegal bootleg CDs, had failed to play on the CDM-12. A major jukebox operator stated that some "very dirty" compact discs, soiled by cigarette smoke in a tavern location, had also not played on the CDM-12. However, bootleg discs and dirty discs are both "out of spec" and should not properly be expected to play on any CD mechanism.

Philips' CDM-12 is an advanced, modular player with a digitally controlled, three-track optical laser reader. Previous models used just one, analog-controlled, laser optic system. Reading a more precise bandwidth also means the CDM-12 is less friendly to bootleg or counterfeit CDs, which have increasingly been imported into U.S. markets from Asian sources, Philips said.

CDM-12's dominance of today's jukebox market raises one more issue for the industry: maintenance of older Philips CD players in existing jukeboxes in the field. Certain parts and supplies are still available from Philips (through Enco) to maintain older CD players; others are not. According to Enco's Buzz Potter, "Philips maintains repair parts for a designated period of time according to legal requirements. This varies from country to country and in the U.S. it can be from three to seven years, depending on what the component is. It's very expensive but Philips adheres to this requirement."

Currently, each jukebox factory has its own stock of spare parts, so the supply varies from one manufacturer to another. "On an OEM basis, no more parts are available for previous models of Philips CD players," Buzz Potter told RePlay. "Each time a product is phased out, our customers (jukebox manufacturers) get a last chance to buy parts for service use. In almost every application we're aware of, our customers have kept a stock of parts for older CD players."

After a particular factory has exhausted its inventory to draw from, operators who have problems with older CD mechs may find it advisable to junk their current players and replace them with CDM-12s. "Some customers have determined it's cheaper to replace older units with CDM-12s than to maintain a huge inventory of other product," Potter explained. "But it's each customer's choice."

By the way, Philips is also working on a multimedia CD format which can provide audio, text, moving graphics and still graphics. These new discs, as well as new players for them, are expected to arrive on the market next spring or summer. (Please see our next story for details.)

For further information about the CDM-12, contact Buzz Potter at Enco Systems, Inc. The phone is 810/338-8600.

Jukebox Manufacturers Comment on CDM-12

RePlay contacted several jukebox manufacturers about the CDM-12 and received the following comments. Joel Friedman, executive VP at Rowe International, said that "Rowe requested the modification because it was the best interests of operators and the industry." He added: "We've had a fewer than a dozen discs reported with 'out of spec' conditions. These discs failed to meet Redbook standards, and some of these discs may have been manufactured by licensed or unlicensed companies. We asked Philips to look at this situation. Accordingly, we requested a shift in bandwidth, which Philips has agreed to make available in the future."

Friedman indicated his awareness that others in the industry had experienced some initial freeze-up problems. Joel stated that Rowe had experienced no problems with the CDM-12 freezing up. Rowe did not request or require the first hardware change, he said. "Our power supply and other components interacted flawlessly with the Philips electronics," he said. "Our software was written correctly, right from the beginning."

NSM and Rock-Ola execs also confirmed they had requested a software modification from Philips to alter the CDM-12's bandwidth characteristics and make it able to play the entire range of compact discs which are currently in operators' libraries.

In addition, Rock-Ola Mfg. president Glenn Streeter told *RePlay:* "We have had zero problems from the field about the new CDM-12 player in our *Anniversary Legend* jukebox. To date the CDM-12 has been working beautifully in Rock-Ola products; there have been no freeze-ups or failures to read discs. We did hear from operators that they had some minor reading problems on another manufacturer's jukeboxes, but when they tried those same discs on our new *Legend,* they worked just fine. Needless to say, we were quite pleased with the results." Streeter added: "I think the operators are going to be pleased with the new CDM-12 player from Philips. It's a lot easier to work with and it's a simple replacement for CDM-3 and CDM-4 models."

At NSM-America, Senior VP John Margold told us: "The NSM engineers in Bingen, Germany spent hours of computer and engineering time to develop specific software to solve the playability problem. We didn't feel we should wait for Philips to solve this. So the software that comes in an NSM player is designed to resolve this situation."

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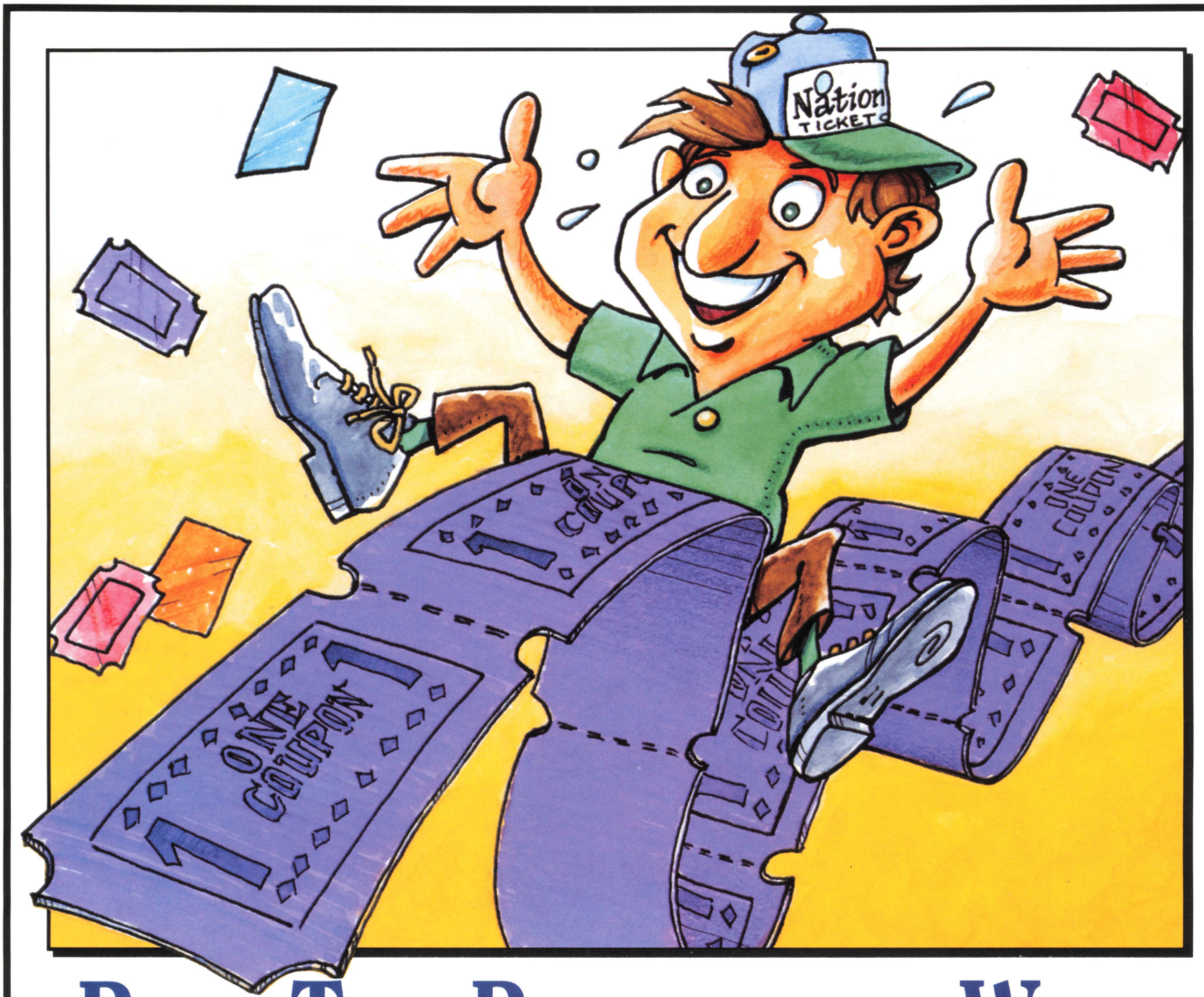

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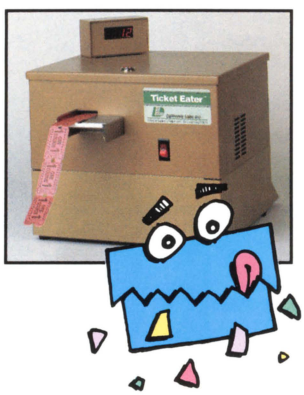

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NEW CD FORMAT

PHILIPS/SONY SLATES "MULTI-MEDIA CD" FOR MAY OR JUNE OF 1996; SEVERAL JUKEBOX FACTORIES ARE REPORTEDLY INTERESTED IN IT

Jukebox factories have long advised the industry that "CDs are not forever" and that "whatever software the music industry adopts, we will have to go along with." Well, folks, get ready for a new generation of music software. Philips Electronics & Sony Corp., the two giant global corporations which create technology for the consumer electronics industry — and the jukebox biz — have come up with a successor to today's CDs, called "multimedia CD" or CDMM.

According to Sony spokesmen, this new software — along with players for the new format — are expected to arrive on the market in "May or June of 1996." Today's CD jukeboxes will not instantly become obsolete as a result, nor will existing CD libraries. Any changeover to CDMM will probably be gradual — perhaps, to some degree, even comfortable. But it's expected that the jukebox industry will eventually have to reckon with the market introduction (and likely popular acceptance) of CDMM or a rival format (see sidebar on page 80). Somewhere downstream, that reckoning will probably mean new players, new software, and quite possibly several new, monitor-oriented functions for jukeboxes to perform...such as playing music videos, displaying text, album covers and "mood images."

Philips/Sony's proposed new software is more than just a simple CD replacement. Multimedia CDs can also perform the functions of laserdiscs, VHS cassettes, floppy discs, computer hard drives, video game cartridges, and more. In April, Philips/Sony publicly issued a joint proposal for the CDMM format, and they demonstrated a prototype player unit. The proposed CDMM is the same size, shape and appearance of today's compact discs. CDMM can do everything today's CDs do...*plus* hold still pictures, text, and even full-length, full-motion graphics. That means a CDMM can store and play video games and movies (up to 4.5 hours of straight-through play).

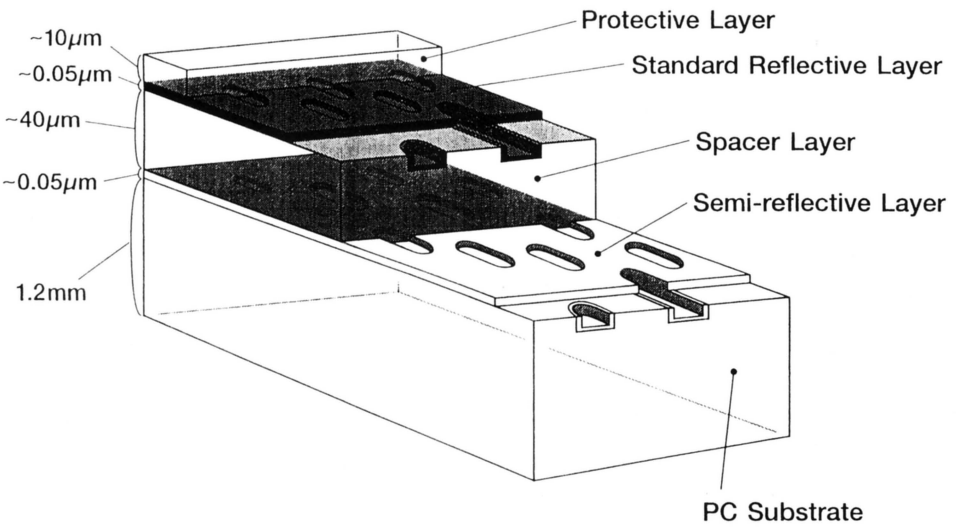
Reaction from major manufacturers of computers, consumer electronics, CD-ROM players, movie studios, karaoke makers and others to CDMM has been quite positive so far, and the new format continues to gain broader acceptance with every passing month. Accordingly, Philips/Sony are going ahead with plans for production, as do rivals at Time Warner Interactive/Toshiba.

At top of page, part of the front cover of Sony & Philips color brochure touting all the capabilities of their new multi-media CD.

IMPACT ON JUKEBOXES

What does all this mean for the jukebox industry? Philips execs have told *RePlay* that "several" jukebox manufacturers have expressed a possible interest in using multimedia CDs in future jukebox products. At presstime, factory execs were not prepared to discuss possible future plans to build CDMM jukeboxes. However, it's clear that if the music, computer and home video movie industries do switch to a CD successor — as appears likely — then our industry will eventually have no choice but to make the changeover as well. At some point downstream, all the desirable new software would be issued in this new format.

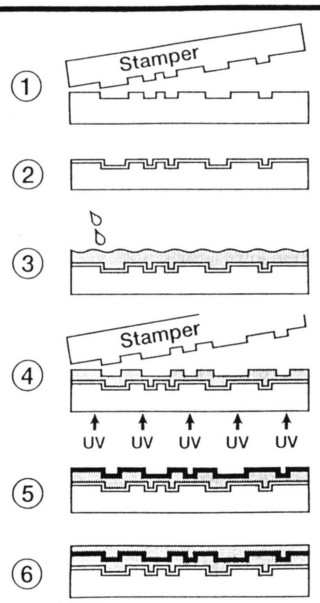
Dual-Layer Construction



The key questions for our industry, then, appear to be as follows. 1. Will the mass market embrace the CDMM format? (See below for more on this). 2. If so, how quickly will CDMM become an important factor in jukeboxes? For which locations? 3. How easily will operators be able to retrofit existing audio CD jukes with CDMM players? 4. How much will it cost to buy a new CDMM? 5. How much will it cost to buy a new CDMM player (to retrofit an existing jukebox)? How easily could a retrofit be performed? 6. How much will it cost to buy a brand-new CDMM jukebox? 7. How long will standard audio CDs remain in production? 8. Will today's audio CD players be able to play "music tracks only" off new CDMMs? 9. Will the introduction of CDMM accelerate the demise of 45rpm records?

It will probably take many months before all the answers start coming into focus. *RePlay* has no specific knowledge of CDMM jukeboxes being planned or in development, but we do believe one or more jukebox factories are thinking hard on these issues right now.

Production Method of Dual-Layer Disc



① The pit pattern of the master is replicated onto the PC substrate to form the first information layer.

② The first Semi-reflective Layer is sputtered on the PC substrate.

③ Liquid UV resin is applied onto the first reflective layer.

④ A stamper containing the pit pattern for the second information layer is pressed onto the liquid UV resin. Subsequently the resin is hardened by UV radiation, and the stamper is removed.

⑤ Al is sputtered onto the second information layer.

⑥ Again UV resin is used to form a protective layer.

(Processes ① ⑤ ⑥ are the same as used in CD manufacture.)

"BACKWARDS COMPATIBLE"

Jukebox operators will be happy to learn one thing: if and when CDMM jukeboxes hit the market, your existing CD libraries will not become obsolete. The CDMM format is "backwards compatible," said Philips/ Sony. "High density Multimedia CD players are prepared for the multimedia future, but they play your existing discs, too," the companies stated. "Consumers [and jukebox operators] don't lose the value or the use of the disc libraries they have built up over the years."

That is, any future CDMM jukebox will be able to accept today's audio-only CDs, as well as tomorrow's multimedia CDs. However, if jukebox makers start to build CDMM phonographs, operators should remember that music, text, still graphics and moving graphics would all come off the new discs. Jukebox applications for still graphics could include TV monitor displays of album covers, karaoke lyrics, and "mood pictures." Jukebox applications for full-motion video could include music videos, or possibly even paid commercials.

CDMM SPECS

Specs for CDMM were actually proposed by Philips/Sony last December. The firms stated that "the continued convergence of data, audio, video and multimedia technologies ... [prompted development of] a high-density multimedia CD format that responds to end-user needs for a higher performance format that offers increased storage capacity

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and greater overall versatility." Working with 3M, Philips/Sony came up with two disc options: a double-layer, single-sided CDMM and a single-layer, single-sided CDMM. "Both discs retain all of the familiar characteristics of the standard density (650MB) compact disc currently being sold," stated Philips/Sony.

The specs proposed for the new CDMM call for a dual-layer, single-sided 12-centimeter disc that can store up to 7.4 gigabytes of data (10 times as much as today's CDs hold). The single-layer version will hold about 3.7 gigabytes of data. Philips/Sony said both discs are achieved by using a particular type of laser to encode information, and reducing the "size of the pits and distances between pit tracks." A double-layer manufacturing process is also required for some CDMMs (see chart).

By the way, it seems quite possible that some video games may wind up on CDMM, at least for the home market. The CDMM proposal includes basic specifications for a "Digital Video Disc" (DVD) using an industry-standard encoding scheme (MPEG-2). The DVD proposal also provides for stereo sound with Dolby surround, or digital multichannel sound. According to Philips/Sony, DVD opens the door for many applications including "interactive movies and movies combined with interactive games...the new MMCD format will provide ideal for multimedia games, music video and PC-based interactive titles."

Philips/Sony pointed out that CD-ROMs are taking over more and more functions previously served by hard copies, floppy discs, etc. The creation of CDMM is clearly designed to accommodate this trend. The inventors said existing CD factories could easily convert to CDMM production and that "tomorrow's high-density multimedia CD players will come off today's CD player production lines" as well.

NEW FORMAT GAINS WIDE ACCEPTANCE

Is there any chance the jukebox industry could just shut its eyes and ignore this whole thing? Not likely. Advanced CD seems destined for widespread use and popularity — although (like quadraphonic stereo) it's theoretically possible that consumers could reject it. According to the *L.A. Times:* "Some kind of high-capacity computer storage medium is sure to emerge eventually." CDMM has been endorsed by major media firms, including leaders in the fields of consumer electronics, CD-ROM drivers, karaoke, and motion pictures. In fact, the list of firms endorsing the CDMM format grows longer every month.

Consumer electronics firms backing the CDMM format include Aiwa, Bang and Olufson, Grundig, Magnavox and Marantz. (Along with Philips and Sony, these firms represent over 50% of the CD player market.) CD-ROM driver makers backing the new format include Acer, Alsip Electric, Aztech, Mitsumi Electric, Ricoh, Teac and others representing at least 70% of the CD-ROM market. CDMM has also been endorsed by karaoke leader JVC, as well as winning endorsements from top movie studios like Columbia, TriStar, Sony Pictures Classics, and PolyGram Filmed Entertainment. On June 14, Gateway 2000 became the first manufacturer of personal computers to endorse the CDMM format.

As for consumer acceptance, Philips/Sony said CDMMs "will be reliable, fast to market, and attractive in price. And needless to say, they're as easy to play as the CDs you have today." Consumers are also expected to enjoy the uniformity of using one type of software (and perhaps a combination player?) to cover many, many different types of functions. And, as a replacement for VHS cassette movies, consumers will appreciate the improved image quality and longer storage time that CDMM brings — a very significant improvement in both categories.

The jukebox industry required several years to begin making the changeover from 45rpm to CD technology — in fact, that transition is still going on today. Any shift by our trade to the CDMM format is likely to be somewhat gradual also. *RePlay* will publish further information as it becomes available. ◆

TWi & Toxhiba Gearing up Rival Format

Philips/Sony's proposed CDMM is not the only proposed format heading to the market. Time Warner Interactive and Toshiba have teamed up to create the "Super Density" disc, which is a two-sided disc capable of holding 135 minutes of video on each side, with three six-channel soundtracks (that's reportedly twice as much data capacity as the Philips/Sony CDMM).

According to *The Los Angeles Times,* TWi and Toshiba are playing "a game of chicken" against Philips/Sony, with both camps steamrolling ahead to production, and both sides seeking an edge in tomorrow's market.

As Murphy's Law would have it, a CDMM disc will not play on a Super Density machine, and vice versa. The two sides have blamed each other for their failure so far to negotiate (or even meet face to face) to discuss the possibility of agreeing on a single standard. The TWi/Toshiba Super Density disc has won endorsements from 15 major consumer electronics and entertainment firms including Matsushita (Panasonic), Pioneer, MGM and MCA. Concluded the *Times:* "Some kind of high-capacity computer storage medium is sure to emerge eventually."

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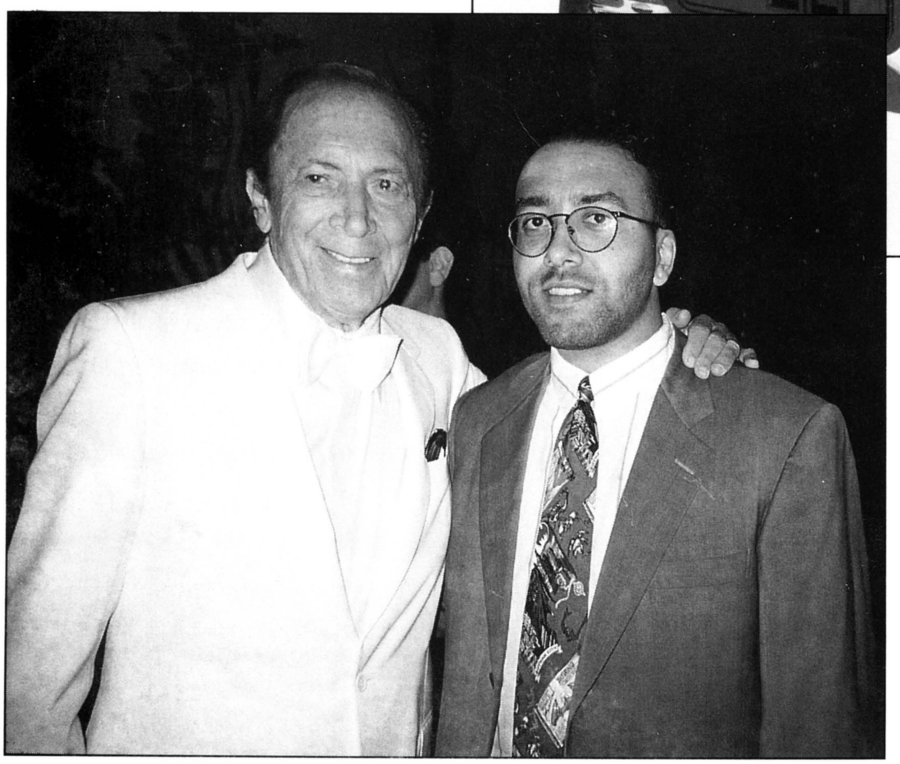
BATPIN

RIDDLE ME THIS...WHOSE LATEST LICENSED FLIPPER IS 'BATMAN FOREVER'? ANSWER: SEGA PINBALL!

It's no riddle why Sega Pinball themed its latest flipper around this summer's big hit movie, "Batman Forever." The Warner Bros. film had two years of hype going in; its opening weekend set box office records; and during its first 10 days, ticket sales topped $100 million. The flipper version is no slouch, either:

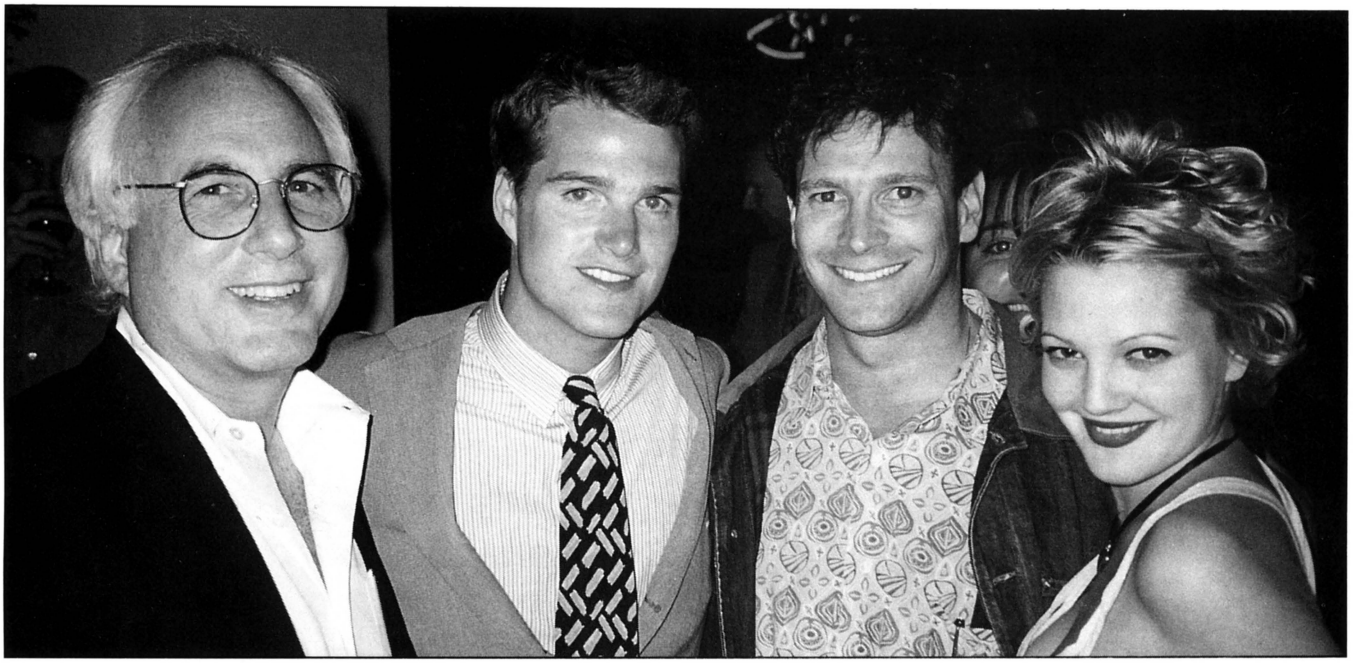


Movie premier brought "Batman" creator Bob Kane (left) together with SegaPin's *Batman Forever, The Pinball* game designer Paul Lesley.

"Our test earnings have been outstanding," smiled Sega Pinball prexy Gary Stern.

With stars like Val Kilmer, Jim Carrey, Chris O'Donnell, Tommy Lee Jones, Nicole Kidman and Drew Barrymore, how could the movie — or the pinball — miss? Answer: it couldn't, didn't, and isn't. "We're absolutely thrilled to bring this title to market," Gary Stern said. "Producing a product that's identified with such a successful franchise shows how beneficial licensing can be." *(Batman Forever* is Warners' third hit film in recent years to feature this popular character.)

"It's tough to create a sequel," said



At the film premier of "Batman Forever,": SegaPin's Gary Stern, Chris O'Donnell ("Robin"), SegaPin's Joe Kaminkow & Drew Barrymore ("Salt").

Sega Pinball exec VP Joe Kaminkow. "Having to top our original *Batman Pinball* proved to be more difficult than we first thought. It's still considered by many operators to be one of the best machines we've ever produced. However, the overwhelmingly positive player response and terrific earnings from *Batman Forever, the Pinball,* show we pulled it off." The Sega pinball comes with ball-shooting "batwings," ramp-shifting trap doors, and hidden "Bat Caves." Challenging shots include some which take the pinball behind the flipper ramp!

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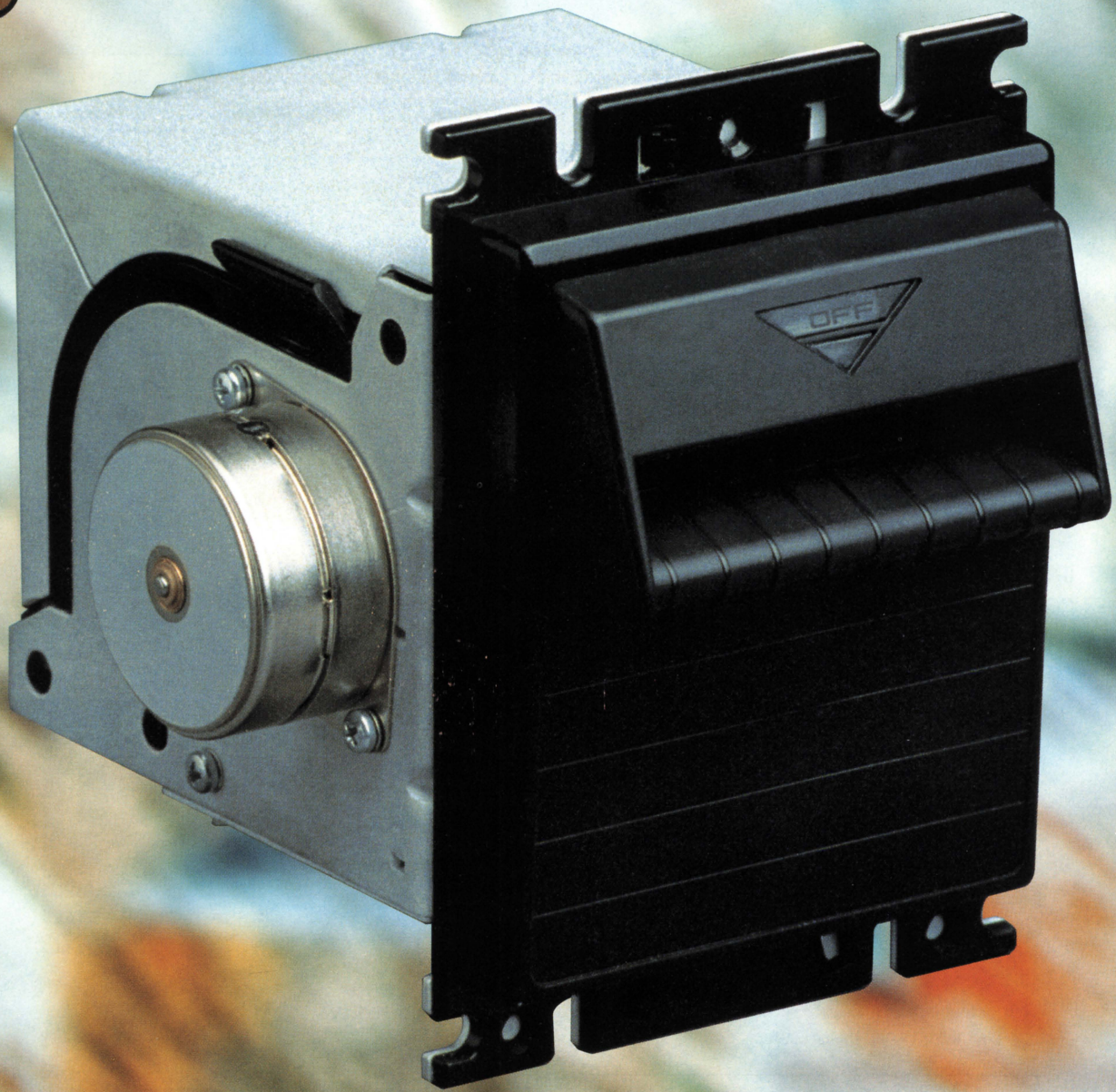

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THE MAGIC, SIMPLE, CHEAP AND EASY SOLUTION TO TODAY'S CHALLENGES

...does it really exist?

by *RePlay* editor Marcus Webb

As 1995 began, trade leaders (at last) publicly admitted our industry is undergoing its most serious shakeout in a decade. Despite some very positive news here and there, nobody has declared the return of good times yet. And for sound reason: recession continues to be the number-one fact looming over coin-op today.

On the other hand, with all the new developments with modems, downloading, networks and "multimedia compact discs," our ongoing technological revolution remains the number-one fact about coin-op *tomorrow*. Now, this raises an interesting question: is it possible that hi-

tech could provide an easy, simple and cheap solution to the trade's current challenges?

No doubt about it, the operator's life would sure be easier if he could buy a single, standard vidgame hardware platform, and then buy all future games as simple, cheap software updates. (Sort of like making an investment in a jukebox, then buying new CDs every now and then.) As it turns out, this idea — or something like it — is getting some publicity these days. Last month, a California operator took ads in trade press worldwide. He challenged the world's trade organizations to create and support a single, common hardware platform for future video games. Under this system, the operator asserted, "Manufacturers around the world [would be able] to develop games on equal footing. All coin operators will be able to purchase and operate video games with expedient delivery, at reasonable prices, and profits for all."

The operator in question is a fellow named Brad Brown. We're not endorsing or opposing Mr. Brown personally here — he's got his supporters and his detractors. But personalities aside, the idea of a universal coin-op vidgame hardware platform is worth discussing on its own merits.

No doubt about it, the operator's life would sure be easier if he could buy a single, standard vidgame hardware platform, and then buy all future games as simple, cheap software updates.

Is it a visionary concept, or a pipe dream? If nothing else, the germ of a valuable idea is arguably here, and we can salute the operator in question for pursuing his idea. Brown and his supporters are rounding up signatures on a petition, and they plan to present it to leaders of all the major trade associations at this fall's AMOA convention. So, whatever you think of Brad Brown's actual technological proposal, his method of speaking up and seeking support in a case of "industrial democracy" at work..

As for the idea itself, our initial knee-jerk reaction was not hopeful. Factories are mainly interested in competing with each other and in winning the greatest possible market share. They are not eager to give each other "equal footing." Manufacturers also believe in having the freedom to use different hardware, because it preserves their game designers' options for full creative flexibility. The factories don't want to sacrifice this flexibility, merely for the sake of operator convenience. All this

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argues against the adoption of a universal hardware platform.

In addition, as *RePlay* publisher Eddie Adlum likes to say: "The hardware system is not the point. The question is, do you have hits? If you have games that players like, it really doesn't matter what platform they're on." Eddie is right, of course. You cannot over-emphasize the importance of keeping the horse (game appeal) before the cart (technology). We have all seen new games introduced with nifty technology and great fanfare, only to die through lack of reliability *(Dragon's Lair)* or lack of "legs" in gameplay *(Sega's Time Traveler Hologram).* You've got to have hit games, period. If you don't, absolutely nothing else matters!

With that crucial piece of wisdom firmly in mind, what is the real selling point for a universal hardware platform? Cheaper game costs...at least, that's what operators are always hoping and asking for. "Game players still want to play games," Brad Brown pointed out. "Equally, operators want to be able to buy lots of games for their players and make money! What's missing," he continued, "is that operators cannot afford to buy a lot of these expensive games, and as a result, the few games they can afford to buy don't make enough money to pay for the games. Therefore, we are losing players in coin-op...I'm tired of keeping my mouth shut about this problem. Everyone in our industry knows we have a big problem, but few of our industry leaders seem to make any noise about it."

... what is the real selling point for a universal hardware platform? Cheaper game costs...at least, that's what operators are always hoping and asking for.

With all due respect, we have to disagree rather strongly with Brad on that last point. The fact is, coin-op manufacturers are painfully aware that long-term sales have been dropping steadily from their 1981 peak. Manufacturers are painfully aware that trends for the (video game) player base are not encouraging. True, they don't take out full-page ads to announce the bad news! But in casual conversation, most factory execs readily acknowledge the problem. As a result, the leading factories are already responding with a "step-down strategy."

What is a "step-down strategy"? Sega, Namco, Konami — and probably several others — have decided to use the same basic platform (within each company) to move vidgame titles through a series of steps or market segments. First, they will create high-end arcade games; then sell these for several months. Next, they will "step them down" to cheaper street operator versions — again, using the same basic platform — and sell these less-deluxe versions for several months. Finally, the factories will "step them down" yet again, to $50-60 home games...which use a consumer version of the same basic platform! Throughout its lifecycle, then, each title would be played on variations of the same hardware system.

For example, Sega's common platform is called Saturn (in the home) and will will called Titan (or ST-V) in the arcades. Namco's is called "System 11" and was first introduced in their fighting game *Tekken.* As reported in *RePlay* over the last several months, quite a few more manufacturers are planning to release systems of one kind or another, including Taito and SNK (which plans a successor to Neo-Geo). In addition, some third-party licensees will make games for Sega's ST-V system.

Interestingly, the factories' "step-down strategy" could be seen as a variation on Brad's basic idea. After all, this strategy uses economies of scale to offer higher tech at lower prices. So, here's the crucial question: suppose the leading manufacturers agreed to back a single universal coin-op hardware system, instead of using half-a-dozen proprietary systems as they are now doing. Would it result in (even lower) video game prices?

Answer: I doubt it. The "step-down strategy" is already offering about all the economies of scale we're likely to get. Regardless of platform, costs of vidgame development are rising. Digital graphics, polygon graphics, texture mapping, motion capture technology, etc., are all expensive — and don't forget, such costly technologies were the driving force behind recent hits like *Daytona USA* and the latest generation of WMS and Capcom fighting games. Reportedly, it now costs $2 million to create a game that's good enough to wind up in the home market's Top 10...with possible stops in arcades and street locations along the way.

The fast pace of technological change is another factor that must be weighed in the balance, when toting up the chances for a hi-tech rescue of today's operators. Such items as "multimedia CDs" (CDMM) are appearing on the horizon these days. (For details on CDMM, please see our separate story in this issue.) Unless a common vidgame platform managed to incorporate this possible future standard, such a platform could be obsolete before it hit the street.

On the other hand, if a common technology like CDMM is adopted by the music and computer industries, and if it becomes sufficiently widespread, it could almost "force" the coin-op manufacturers to adopt it...at least for home video. That development, in turn, could theoretically push the industry in the direction Brad Brown (and many other operators) desire, for coin-op as well.

That's the theory. What's the reality? At this point, it's a little hard to visualize a single type of software (like CDMM) becoming so all-powerful that it swallows up the jukebox and coin-op video markets alike. There's so much new and developing technology out there, from virtual reality to ever-faster and more-powerful computer chips every six months. What hardware system could possibly accommodate all the desirable options? Ever since the invention of the jukebox, way back in 1887, the whole point of coin-op been to offer technology that's well ahead of what consumers can afford on their own.

So we now arrive at the central paradox: to get a universal coin-op hardware platform, you would probably need a universal software medium...but adopting a universal software medium would mean you can't really give players something different from, and better than, what they can already enjoy at home!

Leading operators who recognize all this, say what's needed most is a common approach to modems and computer networks. After all, if factories are going to keep creating different technologies (and it's a good bet that they are), then at least we need to be able to hook these products into a single type of computer network for efficient, 21st century operating.

So far, the closest our industry has come to this capability for a common network is AMOA's National Amusement Network, Inc. — the single greatest project ever launched by the national operator association. NANI truly is a uniform approach to a forward-looking technology (downloading). It's open to all game factories on an "equal footing." It's based upon a workable set of specs (as seen in similar moves by factories). NANI is flexible enough to accommodate almost anything you would want to hook into the system. And, it's backed by credible and powerful forces (AMOA and EDS) which have no axe to grind on behalf of any particular factory.

However, manufacturer response to NANI so far has been — shall we say — underwhelming. On the plus side, Williams/Bally-Midway stepped forward to provide a game for NANI's test phase, and we salute them (we're not sure how many future titles they plan to make available for NANI). Manufacturers have been equally reluctant to support the AMOA-AAMA standardization committees in efforts to adopt a common protocol for modem use.

Quite a few factories are determined to create their own downloading systems, their own networks, their own ways of using modems in coin-op. And, they're determined to use this proprietary technology to win the battle for market share. It's classic capitalism, and to a point it's hard to blame the manufacturers. For every horror story about "format wars" (like VHS vs. Beta-Max), there's another story about "format victories" (like Sega's dominance of the home video market, the year they brought out Genesis). Factories look at those ultra-profitable "victory" stories and say, let's swing for the fences! This tends to discourage efforts at standardization, much less adoption of universal hardware.

Where does all this leave the existing base of operators? It leaves them hopeful, worried, confused, scared, excited...and looking for answers. Some factories are already pondering a future that does not include distribution as we know it today — and I'm not just talking about video game makers here. Other factories are looking even farther beyond that. They are beginning to consider a possible evolutionary stage where the logic of technology means programming would be sent straight from the factory to the location. No operators, no distributors.

To get a universal coin-op hardware platform, you would probably need a universal software medium...but adopting a universal software medium would mean you can't really give players something different from, and better than, what they can already enjoy at home!

What operators and distributors must do, then, is to establish their value in the market chain beyond all doubt. When it becomes cheap and efficient to send the latest hit album (or hit video game) directly from a single transmission point to 1,000 online taverns or arcades, then the factory and location will ask: why should we bother with distributors and operators? What do they add to the mix?

"Nothing," some would answer. We strongly disagree! Operators and distributors can offer quite a bit...more than enough to ensure their survival and profitability for years to come. However, what they offer must continue to evolve as the industry evolves. Operating and distributing are no longer a "no-brainer" (among the trade's better members, they never were).

Asked how they'll compete with tomorrow's hi-tech challenges, many distributors and operators point to "friendly personal service." That's a good competitive feature. But friendly personal service, by itself, won't beat the "big boys" when they decide to approach locations directly with promises of big profits, the latest programming, and zillions of selections...all offered at the cheapest prices. This is true whether the "big boys" are AT&T and national cable TV firms, or existing coin-op manufacturers.

RePlay deeply admires and respects the work ethic of operators who train their crews, or even show up personally, to fix an out-of-order machine at 2AM. We deeply admire and respect distributors whose cutting-edge repair facilities and profound market knowledge make them indispensable partners to the operator. Nevertheless, our admiration does not change this basic fact: today, in a variety of industries across our country, most purchasing decisions are made based on price and product first. Service is a distant second. There are exceptions to this, but the majority think of service as a nice "extra"...not the crucial selling point.

So, if you are depending on superior service alone to guarantee your place in tomorrow's coin-op market, maybe it's time to ponder the success of no-frills airlines. (Anybody who cares to argue with this, please tell us: when was the last time your friendly service station attendant pumped your gas, checked your tires, cleaned your windshield, and awarded you a free set of steak knives?)

If you've ever had the good fortune

to chat with AMOA President Tami Norberg-Paulsen about matters of industry philosophy, eventually the conversation will come around to Tami's favorite word: marketing. The longer we think about it, the more convinced we are that Tami is really onto the secret of survival for operators in the 21st century. Marketing could just be the all-time best competitive edge for operators.

Leagues and tournaments that pull in more customers, more business, and more dollars to the location? That's marketing. A computer network that offers redemption gameplay, contest tie-ins with other operators, even advertising? That's marketing. Cross-promotions between locations, courtesy of the operator? That's marketing. An operator-generated newsletter that tells the location what you're doing for him this month? That's marketing. Birthday parties at FECs? That's marketing. Mailing pieces to your player base? That's marketing. Discount pricing at different times of day? That's marketing. The list of opportunities for creative marketing goes on and on.

The other big edge that operators can offer — which is virtually the flip side of Tami's "marketing" coin — is customization. Tailor your operations individually to each location. This goes far, far beyond mere service in the sense of maintenance, repair and rotation. Customization means rethinking each account as if you were inventing the operating business from scratch, to provide that particular customer with what he needs to succeed. Customization begins with a selection of hand-picked tunes on the jukebox, but it could also include going out and getting a certain nostalgia game that's only available from collectors, or designing a unique tournament format. The possibilities of customization are limitless. As operator Frank Seninsky pointed out in last month's "Frank Talk" column, "You cannot succeed in the amusement business on a cookie-cutter basis. Every region of the USA is so different that local markets must be carefully studied and calibrated, then [operation] must be precisely targeted to address that particular mix of income, demographics, local tastes, alternative entertainment, etc."

We would love to think that manufacturers could all get together and invent a common technology that would make life easier for operators...a technology that would smooth out the bumps in the rocky road of competitive capitalism...a technology that would put guaranteed profits in the operators' pockets. But as we see it, such a system is unlikely to spring up — and if it does, the inventor is unlikely to look at it and say, "Now all I need is an operator to share my profits with!" Technology isn't automatically going to put today's operators out of business...but technology is not going to offer any easy panaceas, either.

We've said before that what this business needs most — even more than lower prices, hi-tech or hit games — is the courage to face tough realities and make the necessary

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changes. That's still true.

Unfortunately there isn't any simple, easy "magic" solution to the problems of today's industry. The *Pac-Man* era of "buy it cheap, plug it in, collect easy dollars" was an historical fluke; our industry won't see its like again soon. Prosperity, security, growth and progress will always require a little bit of vision...and a heck of a lot of hard work. Fortunately, the members of the coin machine trade have never been afraid of hard work. In addition, most tradesters have been willing — at times, eager — to embrace new technology, new concepts, and new ways of doing business.

Is the shakeout over yet? Probably not. But business conditions are excellent for people who want to grow. Business conditions are excellent for people who want to take over the customer lists, or even the entire business, of competitors who are leaving the industry. Business conditions are excellent for people who want to pick up used games for a song. Business conditions are excellent for people who are strongly oriented to marketing and customization. Business conditions are excellent for people who have computerized their routes. Business conditions are excellent for people who can work with, and sell to, FECs.

Would locking ourselves into a single vidgame hardware platform really solve the industry's problems? We don't see it that way. Besides, lower game prices are not really the end-all and be-all of the operator's life. Have you heard anybody in South Dakota or Montana complaining about the high price of video lottery terminals? No! As a leading operator has always said: "The price of equipment ultimately doesn't matter, so long as the earnings ratio is good enough. If a $10,000 machine earns back its cost in six weeks or even three months, believe me, the operators will happily find a way to pay for it."

Yes, this industry still faces more challenges, but on the horizon is the promise of a new era of digital downloading. This technology won't be cheap, and (at first) it won't seem very simple. But it can make operating much more efficient...and it can also make the operator himself much more than a "furniture mover."

One way or another, our industry's future is guaranteed to be different from its past. Change shouldn't scare us; indeed, we should welcome it. Ever since Louis Glass cranked up the very first jukebox in 1887, novelty has been coin-op's calling card. Novelty must remain one of the big weapons in the amusement machine arsenal, if this industry is to prosper into the 21st century. ◆

TOP HITS OF JAPAN

from Game Machine Magazine, July 15, 1995

TOP 25 VIDEO COCKTAILS

	Model (manufacturer)
1	Virtua Fighter 2 (Sega)
2	Virtua Striker (Sega)
3	Bust-A-Move (Taito/SNK)
4	Strikers 1945 (Psikyo)
5	Mahjong F. R. 2 (Video System)
6	World Hreoes Perfect (ADK/SNK)
7	Night Warriors (Capcom)
8	Tekken (Namco)
9	Q. Netto Champ. (N. Wreath)
10	Mahjong Classmate (Make)
11	Viper - Phase 1 (Seibu)
12	Donpachi (Atlus)
13	Street Fighter-The Movie (Capcom)
14	Jackie Chan (Kaneko)
15	Soccer Superstars (Konami)
16	Elevator Action Returns (Taito)
17	Super Shanghai (Hot-B/Taito)
18	Crazy Cross (Konami)
19	Fatal Fury 3 (SNK)
20	Virtua Fighter (Sega)
21	Ultra X Weapons (Banpresto)
22	Super Sidekicks 3 (SNK)
23	Super Real Mahjong P, V (Seta)
24	Super St. Fighter II Turbo (Capcom)
25	The Outfoxies (Namco)

TOP 15 UPRIGHTS & COCKPITS

	Model (manufacturer)
1	Virtua Striker [deluxe] (Sega)
2	Virtua Fighter 2 [deluxe] (Sega)
3	Air Combat 22 (Namco)
4	Sega Rally Champ. [deluxe] (Sega)
5	Sega Rally Championship (Sega)
6	Sports Fishing (Sega)
7	Cool Riders [deluxe] (Sega)
8	Ace Driver [deluxe] (Namco)
9	Virtua Cop (Sega)
10	Point Blank (Namco)
11	Ridge Racer 2 [twin] (Namco)
12	Quiz Doremifa Grand Prix (Konami)
13	Daytona USA [twin] (Sega)
14	Daytona USA [deluxe] (Sega)
15	Ridge Racer 2 [deluxe] (Namco)

TOP 5 FLIPPERS

	Model (manufacturer)
1	Palmist (Sega)
2	Exciting Speed Hockey (Sega)
3	Real Puncher (Taito)
4	World PK Soccer (Jaleco)
5	Starlight Fortune (Sega)

GAMBLING & THE LAW

BY I. NELSON ROSE

INDIAN GAMING, THE SUPREME COURT, AND YOU

One of the greatest services a lawyer can provide for a client is to predict the future. Legal fortune-telling is most obvious when the client asks, "What are my chances?" But every time a lawyer advises a client to take, or not take, some action, the attorney is really saying, "I predict the following outcome will occur. This prediction is based on my analysis of the law. Specifically, this is what a judge would probably rule."

Of course, nobody can tell the future. The unexpected rise of Indian casinos proves that. With Indian gaming, the most vital predictions for anyone getting involved in the industry is to know how the United States Supreme Court will rule in the *Seminole* decision now under consideration. Equally important are the predictions of what that decision will mean to the Indian gaming industry.

The *Seminole* case involves a wonderful example of clients rushing ahead without asking their lawyers what might happen if they lose, and more importantly, if they win. The Seminole Tribe in Florida and the Poarch Creek Band in Mississippi want to open full-scale casinos, so they asked the governors of their respective states to enter into compacts under the Indian Gaming Regulatory Act ("IGRA"). The governors asked their legal advisors if there was any way they could avoid negotiating those compacts. They were told that it was possible they could simply refuse to talk to the tribes, and when the Indians sued, the governors could claim that a state could not be sued under the Eleventh Amendment to the U.S. Constitution.

The plan worked. Almost.

In a carefully reasoned decision, The Eleventh Circuit Court of Appeals Court agreed that Congress had violated the Eleventh Amendment when it created IGRA. The Act was unconstitutional because Congress simply did not have the power to force a state into federal court for failing to negotiate over Indian gaming. The lengthy opinion gave the governors everything they wanted – until the last paragraph. "[W]e are left with the question as to what procedure is left for an Indian tribe faced with a state that not only will not negotiate in good faith, but also will not consent to suit." The Court's answer: the tribe can bypass the state completely and go directly to the Secretary of the Interior. "The Secretary then may prescribe regulations governing class III gaming on the tribe's land."

The situation in these southern states is now a mess. The governors won the suit and lost the war. They now have no say whatsoever in what gambling occurs on Indian land in their state. But, the Tribes are no better off, because the Secretary of the Interior is not about to go into the business of licensing casinos.

Meanwhile, in other parts of the country, other federal courts have issued decisions that are in direct conflict with *Seminole.* Some courts have also decided that IGRA is unconstitutional under the Eleventh Amendment, but have not read the law as allowing the Secretary of Interior any role in issuing regulations. Other courts have gone in the opposite direction, ruling that IGRA is constitutional and states are required to let their tribes have casinos.

The Supreme Court has agreed to resolve the issue. Its opinion should be issued in October or November. What it says in that opinion will determine the fate of Indian gambling in every state. The Court has many options, some more likely than others:

1. The least likely decision would be to uphold the Eleventh Circuit's ruling in *Seminole.* Although IGRA does say that a tribe can go to the Secretary of Interior when a state refuses to negotiate a compact, no one really believes that is what Congress intended. There is nothing in

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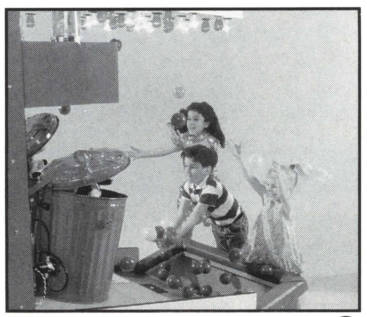

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GAMBLING AND THE LAW

the debates over IGRA to indicate the U.S. Senate and House of Representatives wanted to create a casino licensing czar in the Department of the Interior.

2. Most likely – the Court will rule IGRA is constitutional. Although the precedents are weak, there is direct authority for the proposition that Congress can override the Eleventh Amendment under its power to regulate interstate commerce. Congress's power to regulate commerce with Indian nations is even greater. Upholding IGRA has a side effect much desired by this Court: it would eliminate many of the lawsuits now burdening the federal court system. Of course, the fights will go on. But the battles will be limited to the scope of gaming allowed on Indian land in each state and legal technicalities. This is in marked contrast to what would happen under the next alternative:

3. The Court could rule IGRA unconstitutional. A straight reading of the ambiguous precedents makes this outcome equally as likely as a ruling that IGRA is constitutional. But, the impact on Indian gaming, the federal courts and Congress would be immediate and devastating, so it is less likely the Court will allow this to happen. If the Court does decide IGRA violates the Eleventh Amendment, it could throw out the entire statute, or just that part dealing with class III compacts. In either case, tribes will claim that in the absence of a statute, the pre-existing law controls. The law before IGRA was the decision, which allowed tribes the right to self-govern all class III gaming, without state or federal controls. Congress will have to step in, this time imposing national standards and a strong federal regulatory system and undoubtedly angering both the states and the tribes.

There is still time before the Court decides to institute damage control, or grab a once-in-a-lifetime opportunity. But you won't know which, unless you talk to your lawyer.

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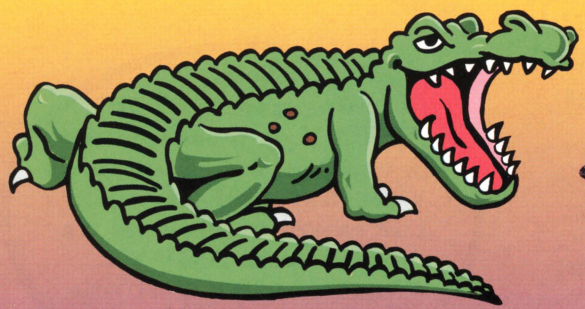

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GROWN UP Playground

Dave & Buster's is America's most successful chain of LBE complexes

The success formula in the "location based entertainment" market can be summed up in three words: Dave & Buster's. This growing chain of giant, stand-alone entertainment complexes has won legions of admirers, along with quite a few competitors and imitators. But so far, nobody else has totally duplicated their results. Featuring a slick, classy mix of arcades, pool and shuffleboard boutiques, bars and restaurants, plus extra attractions from simulation centers to no-wager blackjack and "murder mystery dinner theater," all under one roof, Dave & Buster's has figured out how to create a people-pleasing playground for grownups.

Pocket Billiards

The first D&B opened in 1982, occupying a Dallas warehouse. Today, there are two Dallas sites, a third in Houston, a fourth in Atlanta, a fifth in Philadelphia, with numbers six and seven currently under construction in Chicago. The company aims to open as many as three more sites per year for the next several years across the USA. A typical store costs $10 million, is built from the ground up specifically for D&B use, and occupies 53,000 sq. ft. (ranging up to 70,000 sq. ft. with 425 employees in the Philadelphia site). D&B normally owns its own real estate. Revenue targets are established per customer, not per square foot. So successful is D&B that its former owners, Edison Bros. Mall Entertainment, spun off the company as a separate corporation earlier this year.

What accounts for D&B's popularity in an arena where so many competitors have struggled, or failed? Respected industry analyst Dr. John Latta (4th Wave, Inc.) has studied D&B's operation; he suggests their popularity flows from three overriding factors: 1. a superb concept; 2. superb attention to detail; and 3. superb demographic targeting.

Regarding concept, Dr. Latta pointed out that D&B offers no new components — a proper mix, not the individual elements, make each site successful. The good doctor also noted that D&B has no theme. That is, there's no mascot, no obvious color scheme, no heavy-handed thematic decor, no tiresome catchwords, no ultra-cutesy names... and he counts this as a definite plus.

Restaurant and Grand Bar

19th Hole (Golf Simulator)

Dr. Latta explained D&B's "superb execution" by pointing to the skilled and friendly staff, the seamless nature of blending attractions and elements, the feeling of quality throughout, and the low visibility (yet high-presence) security force which quietly but effectively enforces house rules. For example, there's a dress code requiring clean, neat clothes (no rips, no tatters, no sleeveless shirts, no shirttails hanging out, no hats).

Finally, Dr. Latta praised the excellent demographic synchronization of attractions with the intended audience of consumers in their 20s and 30s — Dave & Buster's, he said, is "a demographic rifle shot." It all adds up to a welcoming environment with many diverse activities for many different tastes, creating a "liberating effect" that prompts customers to relax, lose track of time and money, and even feel comfortable enough to try new activities (such as adult women riding *Suzuka 8 Hours,* etc.). Gary Duffey, D&B's corporate director of amusements, agrees with all of this, but adds a big salute to the chain's founders, Dave Corriveau and Buster Corley. "The key to our success," Gary said, "is Dave takes care of entertainment and Buster takes care of food and drink. Each guy has his own focus, and that's what's made the success happen: we don't have one guy trying to do it all." (Please see sidebar for more background on the founders.)

The D&B concept has been fine-tuned for more than a decade. Originally, said Gary, store earnings used to be pretty evenly split with one-third coming from food, one-third from drink and one-third from entertainment. However, over the years D&B has added more and more entertainment choices such as karaoke, a "play-for-fun blackjack casino," and simulation centers (joint ventures done with Virtual Worlds Entertainment in Atlanta and Houston, with more possible). D&B's expansion has also coincided with the rise of the redemption market and the new generation of hi-tech arcade simulators.

As a result, said Gary, the entertainment segment has grown significantly and it's D&B's leading component these days. "We're always one of first to get the hi-tech games and this has created entertainment attraction value," Gary pointed out. "Our customers can enjoy the best of everything, including games they can't play at home or find in a typical arcade. We offer Virtuality VR machines, the sitdown simulator/theater version of *Galaxian 3,* the Virtual Worlds simulations, and many other pieces of hi-tech equipment."

Video typically takes half the

D&B Grew from a Good Idea, A Little Luck and Lots of Hard Work

The setting: Little Rock, Ark. in the late 1970s. Dave Corriveau, back home from a stint dealing blackjack in Las Vegas, was running his own entertainment emporium ("Slick Willy's World of Entertainment"). Buster Corley was doing a masterful job of managing the local T.G.I. Friday's. They combined their talents to open "Buster's" restaurant next door to "Slick Willy's."

The partners soon realized many customers were going back and forth between the two locations. "As this traffic flow increased, an idea began to form," the company explains. "Deciding to see what would happen if they combined their establishments into one large place, Dave & Buster put together a few hard-earned dollars, a few good friends and went searching for the right location to build a dream." From that point, it took two years of work but the first D&B store opened in 1982.

As for the founders themselves, well, they're a couple of unpretentious entrepreneurs in ties and facial hair (Dave has a mustache, Buster sports a beard). For all their success, they walk and talk with the down-home simplicity and modesty of Regular Guys. "Shoot, we're probably all the way back on Page 9 of (Edison's) financial statement; they're into so many things," Dave told a reporter back in 1992. Not today; D&B's growth and performance have continued so solidly that Edison spun them off as an independent corporation earlier this year.

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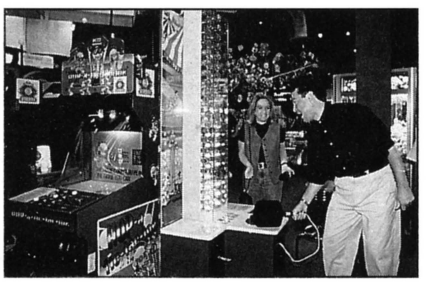


Midway

arcade floor space in a Dave & Buster's, with redemption occupying the other half. D&B stresses linked simulators (priced at $1 per play) and buys few standup video games. "We're all for the family," Gary Duffey said, "but we seem to have a stronger attraction to adults who want to go somewhere without having to compete with kids. Our customers like to play games but most are not hardcore about it. They don't want the intimidation of standing beside expert teenagers when they try a video game."

D&B's redemption prize mix is also oriented to upscale adults. The counter offers a large selection of 10 and 20 coupon prizes including toys, coffee mugs, etc.; midrange stuffed animals, and hi-end electronics and 6' stuffed animals. No oversized items like motorcycles or bikes are featured; all the merchandise is small enough to fit inside or behind the prize counter. D&B's redemption game mix is very broad, everything from the latest coin roll games to a generous selection of classic skill games, all priced at 25 cents per play.

Gary Duffey and Dave Corriveau personally select new game purchases, going through local distributors with each store. "This gives us the convenience of local service if we run into any problems we can't solve ourselves," Gary explained...but that doesn't happen very often. "We have our own technical staff in each store and don't depend on outside technical repair," Gary stated. "Our goal is to provide the best entertainment someone could have for their dollar. Our mission statement is to 'create and maintain ideal player conditions for a memorable experience.' Our motto is 'whatever it takes.' That keeps our guys motivated to do their best, not just do enough to get by. We've been getting into more hi-tech equipment and you've got to keep these pieces clean and attractive. That means doing aggressive, preventive maintenance, and it means making the arcade environment as comfortable and desirable as you possibly can."

Virtual reality equipment and simulation centers are often portrayed as loss leaders, but Gary says they hold their own in the D&B setting. "They're probably doing as well as simulators for the same square footage; we're not losing money" on this type of attraction, he said. "It's not as profitable as you might expect, considering how hi-tech it is, but it makes the proper amount for the footage we devote."

Each D&B store contains a main restaurant and bar — called, simply, the Grand Bar & Dining. The menu offers an attractive choice of low-cost, high-quality food in classic American cuisine: everything from appetizers and salads to "gourmet pizzas," steaks, seafood, chicken, pasta, sandwiches, burgers and desserts. They take credit cards, and of course alcohol is available. Medium-bright lighting accents the tables and booths, where customers are served by uniformed staff in tuxedo shirt with tie and slacks.

Besides the Grand Bar, each D&B store also contains a drinking establishment called "Viewpoint," which is raised and overlooks the restaurant and billiard tables. Both the Grand Bar and Viewpoint bar are comfortable, low-key settings with lots of wood, brass and stained glass. The third restaurant/bar is the Midway Diner, located in the Midway arcade, featuring neon and chrome for a diner-type atmosphere. No jukeboxes are found anywhere in Dave & Buster's; instead, house background music is playing at all times, usually featuring a selection of light rock from the '70s and '80s.

Typically, a problem with running any food and drink establishment is high employee turnover. However, D&B has largely escaped this headache...and obviously, a long-term staff is more likely to be a happy, well-trained staff. "A lot of the reason for our high rate of employee retention," said Gary Duffey, "is the value of our name and the way D&B operates. If you go somewhere else, it's just a bar or restaurant, or just entertainment. Being associated with the D&B name keeps people motivated. You hear that name and people say, 'it's great and there's no place like it.' That's a real shot in the arm for employees; they like working for the best!"

Further attention to detail can be seen in the "functional facilities" like

Winner's Circle (redemption counter).

bathrooms and parking. Each D&B site has two large restrooms (men and women) in the arcade, plus two smaller restrooms near the entrance. Light maintenance is performed once per hour, with a heavy-duty cleaning each night, to keep these "comfort zones" spotless.

D&B also pays lots of attention to automotive convenience, with a good-sized parking lot and oversized golf-cart type vehicles to pick up customers from the lots and take them to the entry doors. "Especially on weekend nights," Gary explained, "you want people to find a place to park, so we probably go beyond local code requirements in each city to make sure we're covered."

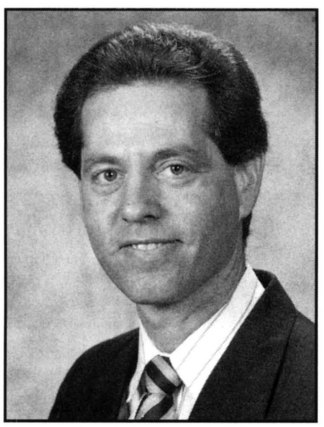
Free entry is offered, except on weekends in Philly and Atlanta. This is done partly as a crowd control measure, and patrons receive tokens in exchange for their fee.

In sum, the gang at Dave & Buster's have combined professionalism, an obvious love of their work, and a deep understanding of customer tastes, to create an environment where the whole is bigger than the sum of its parts. As one reviewer wrote in the *Houston Business Journal,* "You may hear echoes of Yogi Berra's observation, 'Nobody goes there anymore, it's too crowded'... D&B's is where you take your top five salespeople to celebrate a killer last quarter, where you meet 10-year-old fraternity brothers, where you take Aunt Ruth and Uncle Delmore and all the cousins to pop their eyes out...D&B's is *fun!!* And if you're not ready for *fun!!,* you can just stay the hell away." ◆

★★★

FRANK TALK

BY FRANK SENINSKY



I'M ECSTATIC! WE HAVE A CHANCE TO REWRITE SAFETY REGS

Wrestling with federal bureaucracies and red tape, they say, is like pushing on the near end of a 10-mile-long sponge and expecting something to happen at the far end. Not only does nobody listen to you, but your pleas for help and action usually fade into some limitless void. Small businessmen rarely get a chance to help rewrite the regulations that govern their lives...but thanks to some goodwill, professionalism and hard work on the part of testing lab executives and industry members, our industry is about to get exactly such an opportunity.

This wonderful possibility is the result of a recent landmark meeting of the AMOA/AAMA Industry Standardization Committee's "Industry Advisory Committee" with representatives of almost all of America's (and one of Canada's) nationally recognized testing labs for product safety. The first-of-its-kind meeting took place on June 21, 1995 at AAMA headquarters outside Chicago. And boy, did we get some promising results!

June 21, 1995: landmark industry meeting on product safety testing (left). Every major factory and over a dozen key testing labs were represented. Frank "the Crank" Seninsky is second from right.

For years, our committee had been hearing concerns from amusement machine factories and operators about testing problems. It seemed that local and regional testing problems cropped up here and there, and were dealt with on a local basis (if at all). But one region's solution did nothing to help the next region that got in trouble. Clearly, a more comprehensive, national approach was needed. After all, that's what the Standardization Committees are all about! In fact, a broad-scale approach to testing uniformity becomes even more important when you consider the impact of NAFTA and GATT, recently adopted treaties which lead to growing U.S. trade with Mexico, Canada, Europe and Asia.

Even more importance for the safety testing issue results from the fact that demands for safety testing and certification stickers are increasing, both from U.S. civic authorities and from FECs and locations themselves, all around the country. In addition, more and more lawyers are chasing safety-oriented nuisance lawsuits, filing under federal statute. The situation has become crucial enough that a growing number of amusement machine manufacturers, such as Sega and Smart, now have special employees called "compliance engineers" to deal with these issues.

That's why our committee decided to try to get key factory reps together with testing lab execs. OSHA (the U.S. Occupational Safety & Health Agency) is the federal agency which regulates safety standard programs. OSHA accredits 12 "Nationally Recognized Testing Labs" (NRTL), so we got their official list from the Acting Director. It includes UL

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THE MASK, a novelty game so hot It's SSSMOKIN'!

The AMOA/AAMA Industry Standardization Committee hosted this meeting at AAMA headquarters in Chicago, Illinois. AAMA's Dick Trindle arranged the use of the "standing room only" conference site and provided lunch and beverages. That's Todd Erickson, father of the coin-op standardization movement, back row, left.

(Underwriters Labs), MET Labs, WL, ENT (Entela), ETL, and CSA, a Canadian lab. We invited them all for a June 21 confab. Amazingly, just about every lab which deals with our industry, attended this meeting (the single exception wanted to come and will participate in the future).

The goal of our meeting was to discuss how to improve uniformity in testing...discuss finding economical ways to submit products for testing...and to set up committees that can seek regulatory reform. After calling the session to order, I stressed that testing is a win-win situation. By complying with local and national codes, our industry can avoid costly legal issues — and quite possibly reduce manufacturer and operator insurance rates — plus protect the public. For the national testing labs, I pointed out, our industry's needs translate to more service and profit opportunities. (Also, factories will benefit from having games that operators can actually buy, and appreciate knowing they're in compliance.)

We reviewed reasons for manufacturer reluctance to undergo testing: high initial costs, occasional lengthy time delays, problems with getting an OK for substitute components, general lack of understanding of the process, and — in some cases — mismatches between our machines and the regulatory categories/criteria which are applied to them.

From the labs, our side learned plenty as well. We learned that special certification is needed for older games still on site. We learned jukeboxes are not covered by UL-22, the main standard for the industry! We learned which tests are most important to CSA (flame, crush and spill tests). We learned that advance knowledge of certain approved materials and components, along with early use of a safety design consultant, can speed up the approval process tremendously. (It's terrific that one such consultant, Paul McDonald with ISSS, actually attended this important meeting.) We learned that OSHA lets labs apply different parts of different regs at different times, to the same product.

From UL's Craig Sato, we learned that UL has not held an industry advisory conference (for UL execs and their clients) since 1987. Craig said we can request such a conference and participate in any ad-hoc committees that work on regulatory revisions. Also, for the first time in history, UL has the power to put these proposed revisions on a "fast track" instead of letting the work drag on for years.

Armed with this knowledge, the Standardization Committees plan to call for exactly such a conference and invite key industry members and consultants from around the world to participate. A proposed agenda for such a conference will be drafted by September (authors are Coin Concepts' Jeff Lankiewicz and Sega's Jim To), with input from all committee members.

We're also seeking creation and adoption of a single, binational standard for Canada and the U.S. AMOA's been working on this for a while, and now we're bringing UL, the Canadian AMOA, AAMA and the Canadian Standards Assn. lab into the dialog.

We created an Industry Safety Testing Education Committee, chaired by Sega's Jim To, to inform factories about the testing program, advising that after you go through the "learning curve" of testing your first product, the process then becomes much easier. Jim will also prepare a testing checklist for our industry, compiled from similar lists from the 12 nationally recognized labs. We'll try to get that published in the trade press prior to AMOA Expo.

Thanks once again to everyone who participated in our June 21 meeting for their interest and support, with special thanks to Craig Sato of UL for helping me get the IAC off the ground. With these folks on board, and a clear spirit of cooperation from everyone, our industry can look forward to some relatively quick and very important progress in the months to come... including reforming the UL code. As always, "the Industry Standardization Committee marches on!"

◆

UPCOMING STANDARDIZATION & SAFETY MEETINGS

The next meetings of industry standardization and safety groups will take place in conjunction with the AMOA Expo in New Orleans on Wednesday, Sept. 20, 1995 from 10 to 11AM. Schedule is as follows:

- **8-10AM, regular Industry Standardization Committee meeting.**
- **10-11AM, the Industry Advisory Committee and the Industry Safety Testing Education Committee.**
- **11AM-12Noon, the Redemption Standardization Committee.**

Watch your mail for official notification of exact sites and guest speaker.

COVER STORY

"We Back Street Operators"

Merit Industries Supports the Route Guys with Countertop Videos & Electronic Darts

"Dedication to the success of the street operator is our core philosophy," declared Pete Feuer, founder and president of Merit Industries, Inc. These days, the Bensalem, Pa. manufacturing company has achieved a new level of success by focusing on its strength — tavern-oriented amusements — and by rededicating itself strictly to operators, supported by a strong distributor network. Feuer added: "Success as a manufacturer rests solely on the success of operators who buy the games. If the games aren't making money, your business is going to be short-lived. The operators really are the backbone of the industry."

Merit's dedication to the street operator is considerably more than just rhetoric. The company has divested itself of its gambling division, which once produced its most famous line. Merit has also pulled totally out of the "biz op" market. Most important, by thus freeing up energy and resources for their core business, Merit has created a quality line of reliable, affordable games aimed right at the street...countertop videos and electronic dart units which are fully supported with factory financing, a strong field team of sales and marketing pros, widespread tournament promotions, and more.

In all, the 1995 incarnation of Merit Industries is a "thumbs-up success story," proving that you can succeed big-time by going back to basics.

Merit's *Megatouch III* touchscreen video games and their *Scorpion 9000* electronic dart machines give street operators confidence that their return on investment will be substantial and long-lived. Merit's marketing strategy includes on-site equipment demos, a 120-day "test drive" program, hands-on training by a team of regionally based dart promoters, and factory-assisted financing. All this reflects their dedication to the street operator.

Feuer's approach is heartily endorsed by sales and marketing VP Dave Myers. This 20-year trade vet has labored as a street operator and distributor in the Northeast, so

At right, Merit president Peter Feuer.

Merit Industries Vice President of Sales Dave Myers at the Asian Amusement Expo with Frankie Chung of TCP Amusments and Mr. Fuji of Hit Style Ltd.

he knows the value of a strong operator-distributor-manufacturer relationship. "The operator is the point man in the loop," Dave said. "Merit Industries' sales and promotion teams work in the field with operators to educate them on the benefits of countertop video games and darts."

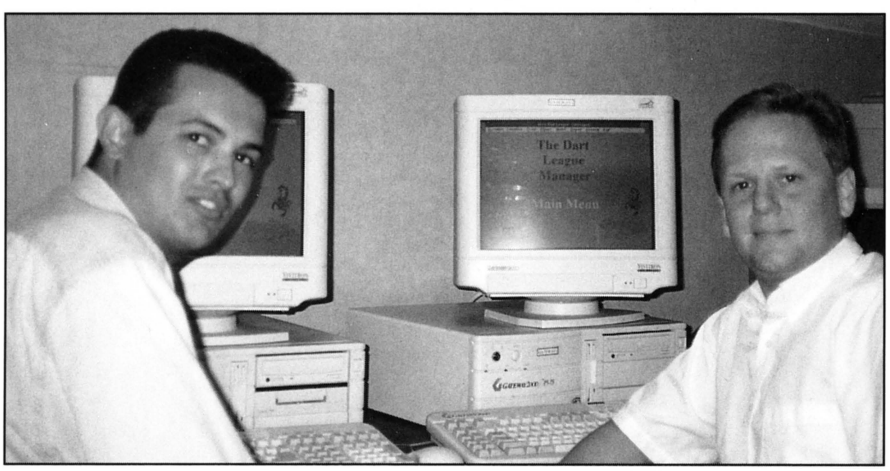
Myers said operators are in the "entertainment business" and that Merit works hard to reinforce both components — providing entertainment by putting fun into gameplay, while boosting the operator's business by making sure Merit's games are affordable, reliable and long-term earners. "Our low- and no-interest loan programs are designed to let the operator pay for our products right out of the cash box," Myers pointed out. "And we know it can be done. It is being done. Games with a high front-end, but short-term earnings curve, are difficult to finance with a program like ours.

"Right now, the number one issue on the minds of operators is 'affordability'," Myers continued. "There are lots of great games out there, from a player's standpoint. But most street operators can't afford to buy them. Making matters worse is the fact that those expensive, hit-driven games lose their money-making appeal after only a couple of months. I know how hard it can be to keep a route profitable operating those high-cost games; I've been there. At Merit, we've tried to address this issue by producing games that are affordable and that will continue to make money over the long term."

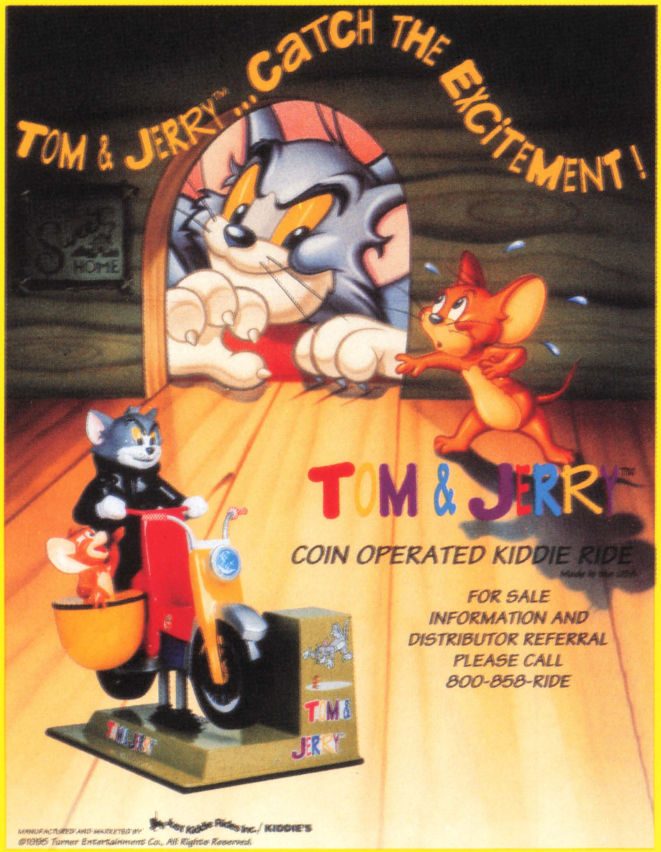
Operators can put 10 *Megatouch* countertops on their tavern routes for about the same cost as three hit video uprights. "A year from now, the *Megatouch* is still hanging in there," Myers asserted. "We feel this is the right video move for the street operator." Merit cited one example of a large tavern route operator who, until recently, was still operating six-year-old *Super Pitboss* countertops with a $400 upgrade called "Run 21/Solitaire," averaging $150 per week. The piece was so strong that the operator only moved into touchscreen models recently.

Merit has experienced growing sales of its touchscreen video series, featuring "Run 21" games.The all-new *Megatouch III* comes in a variety of 13" countertops and cabarets, plus various 19" upright configurations. They all feature totally redesigned cabinets and 100% larger cash boxes. (The original games couldn't go for two weeks without being collected, said Merit, which was inconvenient on far-flung rural routes.) Also featured: all-new trivia questions, new *Triv Whiz* graphics, new phrases for the classic *Phraze Craze,* plus connect-four and matching games. The unit can be programmed to have all 14 games displayed in the player's onscreen menu. All older Merit touchscreen games can be updated to have *Megatouch III* features via new chips or PCB. Bill acceptor is optional.

Another strong seller is Merit's *Scorpion 9000,* latest entry in their 1990s dart line, featuring a new game called "321 Zap." A wide variety of



Merit CFO Don Nogowski and Tom Horne with the new Merit Dart League Manager system developed in conjunction with EDS.



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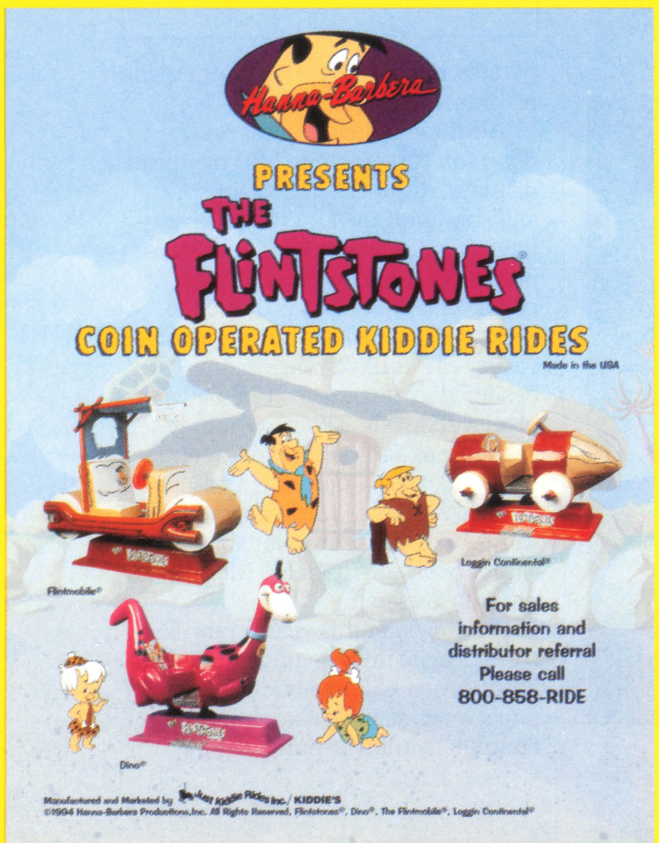


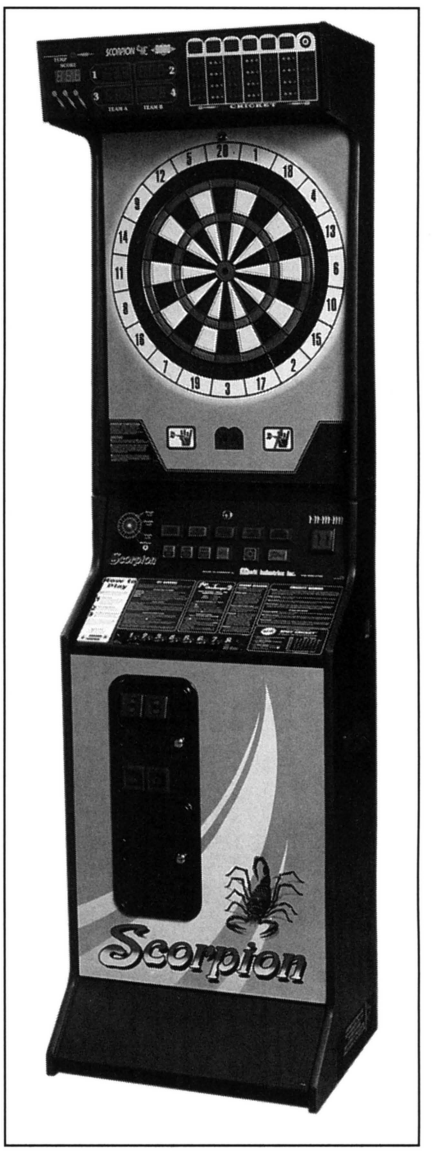
Call for our NEW full line catalog

Merit national sales director Dan McAllister (2nd from left) with sales office staff: Cindy Millward, Kim Morgan, nat'l sales rep Tom Hynes, and Kim Runner.

games and options includes: the original computer opponent "Solo Challenger"; the firm's exclusive "01 Equal Darts"; three versions of "Cricket" from other *Scorpion* models; plus two random-target versions called "Crazy Cricket" and and "Wild & Crazy Cricket." (All Cricket games can be played combined with cut-throat, no-score or team options.)

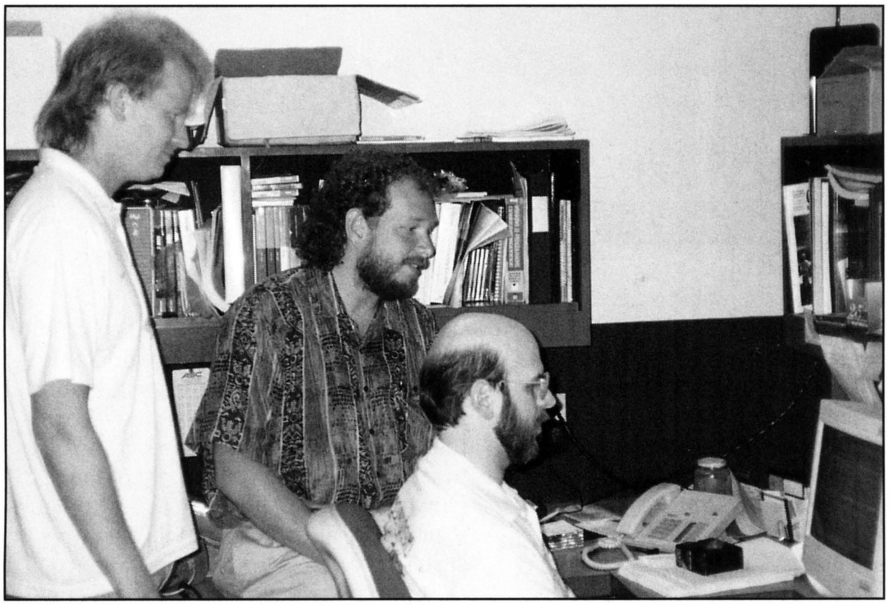
Two more new games on the darts menu include "Burma Road" (players must mark designated numbers in a given round or lose half their points) and "321 Zap," which Merit says has boosted dart operator income by 25 to 40%. "We call it a race to 321 points where every dart is important, because matching your opponent's score can 'zap' him back to zero," explained John Nydick, the company's lead engineer for darts. Merit said the game "adds a new level of competitiveness" to the sport and has even prompted players to coin new phrases like "double zap," "triple zap," "back zap" and "zapmeister." The game proved its popularity at a recent National Darts Assn. charity fundraiser, and will be incorporated into all of Merit's tournament programs this year.

Merit promotions manager Jim Beyer and dart promoter Tim Hornberger.



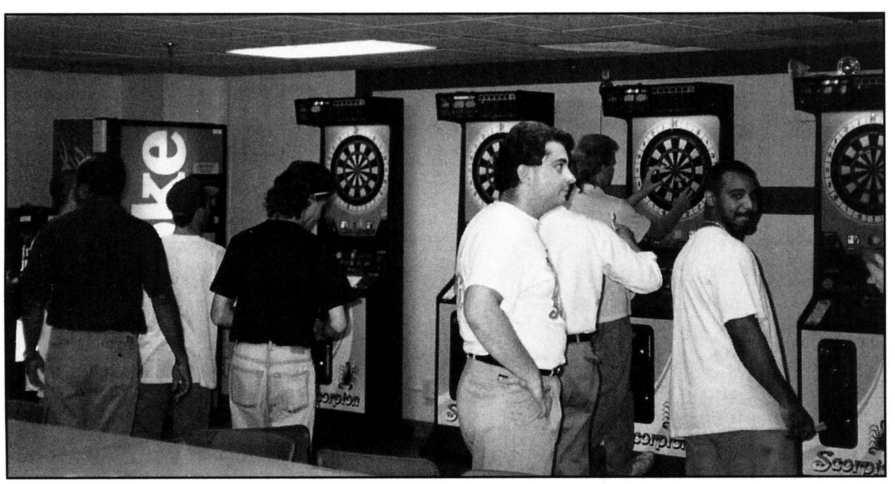
Additional new features on *Scorpion 9000* include LED overhead displays, discreet symbols for split and solid bullseyes, new sound-and-light shows, a "message center" displaying different options for each player (this capability is unique to Merit dart games), and an impressive variety of handicapping options designed to encourage more players of all skill levels. The latest unit is available as an upright (bill acceptor optional) or wall mount. "And, as with all Merit products, upgrade 'value-added' kits are available for all earlier *Scorpion* models," Merit execs proudly declared.

Coming later this year: a new, fax-based league management system. Merit says it will save reduce hours of paperwork, statistical analysis and computers number-punching for

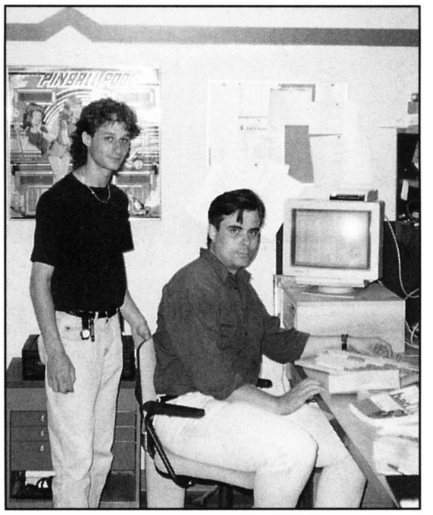


Merit director of engineering Jack Houriet (center) with Jim Stelzer and Dr. Darts, John Nydick (seated).

A row of *Megatouch* countertops being readied for shipment.



Promotions mgr. Jim Beyer running one of Merit's weekly dart tourneys in the employee lounge.



Trivia writers Howard Strug and Paul Gigerd (seated).

league operators. *RePlay* will publish details when they become available.

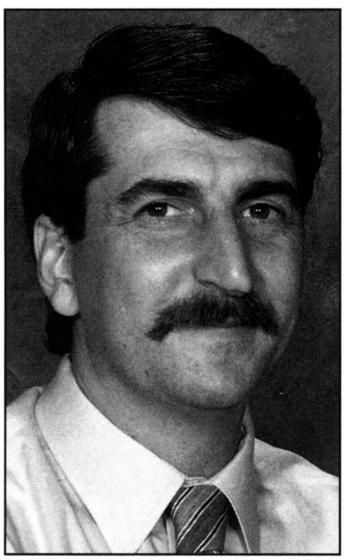
Merit's commitment to the street operator doesn't stop with product and financing. There's more — much more — to say. We could go on and on about their extensive marketing support efforts, where Merit folks travel the country and help operators build league action in their locations, as well as sponsoring local and national tournaments under their "World Series of Darts" program, now entering its ninth successful year.

We could also tell you how the Merit field reps gather ideas and requests from their operator customers, then channel this "street feedback" to company headquarters, where it's incorporated into ongoing R&D efforts. We could sketch a picture of a global sales and marketing campaign that takes the company to Europe, Asia and Latin America for trade shows, consultation and promotion.

Our next issue will get into some of these Merit marketing programs at home and abroad. For now, we'll just quote the company's own view of its current status. "The operators are happy and sales are up," Merit executives said. "We made some good decisions. As Merit moves forward, the hard-fought lessons have been burned into our hearts...as has our commitment and dedication to the street operator. It's a lesson that will last a long, long time!" With its new, solid foundation of street-oriented business, it's a safe bet that Merit will last a long, long time as well. ◆

TECHNICAL TIPS

BY RANDY FROMM



HOW MONITORS WORK

Author's note: As many RePlay *readers are aware, I have written many technical articles on the subject of video game monitor repair. We have discussed many of the common failures and looked at the circuits in detail. To date, however, we have not examined the actual theory of operation of monitors. Here then is presented "How Monitors Work."*

Video game monitors (also known as "raster scan" monitors) are easy to troubleshoot and to repair. Once we have a basic understanding of how monitors work, the vast majority of monitor problems can be isolated and repaired in well under an hour.

THE PICTURE TUBE

We can get a good idea of how a monitor works by looking at the picture tube. In the neck of the picture tube, there's a device called the "electron gun assembly." The electron gun does exactly what its name implies. It shoots out a stream of electrons. Electrons are the tiny, sub-atomic particles that surround the nucleus of an atom. The electron gun assembly actually consists of three, individual electron guns. There is a separate gun for each of the three primary colors: Red, green and blue.

In order to get an electron gun to emit electrons, the "cathode" of the electron gun must be heated red-hot. The cathode is actually the source of electrons in the picture tube. In fact, the technical term for a picture tube is "cathode ray tube" or "CRT." When you see the reddish-orange glow in the neck of the picture tube, you're looking at the heater doing its job. To keep the heater from burning up, all the oxygen is removed from the picture tube. In fact, all gas is removed from the CRT during manufacturing. A picture tube is a "vacuum tube."

Coating the inside of the glass screen of the CRT is a substance called "phosphor." There are actually three different types of phosphor. The three different types of phosphor are laid down in alternating vertical stripes across the face of the picture tube. When struck by an electron from the electron gun, each one glows a different color. Each electron gun is precisely aligned so that its electrons strike only one color phosphor, hence the guns are referred to as the "red gun" the "green gun" and the "blue gun." By combining red, green and blue in different proportions, we can create any color we want. For example, red and blue create magenta when combined. Adding red and green makes yellow. Blue and green mix to create a kind of turquoise color called "cyan." When all three colors are added together, we get white. Conventional televisions and computer monitors work in exactly the same way.

Note that the electrons do not pass through the glass front of the picture tube (glass is an insulator and will not allow the electrons to pass through) but bounce off and back into the picture tube. In doing this, the electrons have traded their "kinetic energy" (the energy of a moving object) for the light energy that we can see with our eyes.

HORIZONTAL AND VERTICAL DEFLECTION

Because the electron gun is securely fitted in the neck of the picture tube, Its aim is fixed at the center of the face of the CRT. We need a way to move the electron beam or our picture will be limited to a just a single bright spot in the center of the screen! To move the electron beam(s) on the phosphor-covered screen of the CRT, we use an electromagnet assembly called the "yoke."

The yoke is made of two pairs of coils of wire. When current is passed through the coils they create a magnetic field that "deflect" the electron beam(s) causing the spot to move on the screen of the picture tube.

One pair of coils is used to move the beam to the left and right. They are called the "horizontal deflection coils." The other pair of coils move the beam up and

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down. They are the "vertical deflection coils." By working together, the spot can be moved all over the front of the picture tube.

Let's see how the raster scan monitor creates the images on the front of the picture tube. When the electron gun is first turned on, the electron beam starts in the upper left corner of the CRT. The horizontal deflection coils (and the horizontal deflection circuitry of the monitor that drives them) cause the beam to move from the left edge of the monitor to the right edge. This draws a line across the top of the screen, called a "raster line." When the beam gets to the right edge of the CRT, it is turned off and quickly returned to the left edge again. This is called the "horizontal retrace."

While the horizontal deflection circuit of the monitor is making the beam move from left to right and back again, the vertical deflection circuit is driving the vertical deflection coils in the yoke, dragging the beam down from the top. When the horizontal retrace is completed, the beam ends up in a slightly lower position than before. The next horizontal line will be drawn just slightly below the first one. The process is repeated until somewhere around 250 individual, horizontal lines have been drawn.

It's important to note that the lines are drawn only from left to right. During the horizontal retrace time, all three electron guns are turned off. There is a circuit in the monitor called the "blanking" circuit that turns off all three electron guns during the retrace. This is important because if the guns were allowed to turn on during the horizontal retrace (as the magnetic field of the yoke resets to start the beams on the left side of the screen) we would see a thin, diagonal line sandwiched between raster lines.

At this point, the electron beams are down in the lower right corner of the CRT. They have drawn one screen full of raster lines. A single pass of the beams from the upper left-hand corner at the top of the screen to the lower right-hand corner on the bottom is called a "field."

After drawing a field, the beams must now return to their starting point at the upper left corner of the CRT. This is called the "vertical retrace." But we cannot allow the beams to draw a line as they return from the bottom to the top of the screen. Remember the blanking circuit? The same circuit that is used to turn off the electron guns during the horizontal retrace is now used to turn off the guns during the vertical retrace as well. In fact, the blanking circuit is probably most important during the vertical retrace as we'll see below.

Once the beams have returned to the upper left corner of the CRT, they are turned back on and the process is repeated, 60 times a second. Note that the horizontal deflection circuit has to make the beam travel back and forth across the screen some 250 times before the vertical deflection circuit completes a single trip from the top to the bottom. Consequently, the frequency at which the horizontal deflection circuit operates is much higher than the frequency of the vertical circuit. The horizontal deflection circuit operates at approximately 15,750 hertz (cycles per second) while the frequency of the vertical deflection circuit is 60 hertz.

Because the horizontal deflection circuit is operating so much faster than the vertical deflection circuit, an interesting but hidden phenomenon occurs during the vertical retrace. As the magnetic field in the vertical deflection coils reverses polarity (to begin each field at the top of the CRT) the quickly scanning horizontal deflection circuit actually makes the beam move back and forth a dozen or so times before the beams reach the top of the screen. Turning up the brightness will often reveal these hidden "vertical retrace lines" that zigzag their way across the screen. This is actually the path the beams take as they make their way from the bottom of the screen back to the top. Naturally, these lines are normally hidden from view. They are concealed by the blanking circuit as it is activated during the vertical retrace. Remember the blanking circuit turns off all three electron guns during the retrace time. If you see these vertical retrace lines, you may have a problem with the blanking circuit.

VIDEO

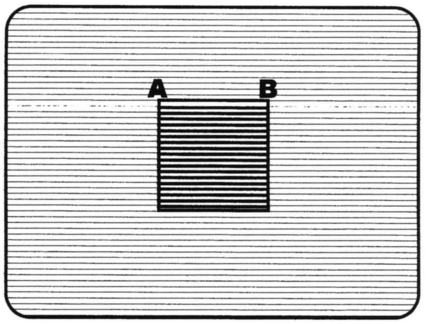
Now we have a way to fill the entire screen with "raster," but we still do not have any kind of image. At this point, all we can make is a solid field of white, gray or colored raster. How can we make the images appear on the face of the CRT? It's easy! All we have to do is turn the electron guns on and off at the right times! When an electron gun is turned on, its electrons hit the colored phosphor and we see that color on the screen. When the electron guns are off, the screen appears black.

A group of three signals is sent from the computer in the game to the circuits in the monitor that control the three electron guns. These signals are called the "video" signals and the circuits in the monitor that control the electron guns are called the "video amplifiers." By controlling the amounts of red, green and blue on the screen we can make any picture we want. This is known as the RGB system.

The three electron guns are driven by the three video amplifier circuits. When the computer wants something to appear red, it sends a signal to the red amplifier. If the computer wants something to appear blue, it signals the blue amplifier, and so on. The higher the voltage, the brighter the color will be. Typically, the color will begin to appear on the screen when the video input signal is at 1 volt and the gun will be fully turned on at around 4 volts.

Other colors are made from combinations of the three primary colors. For example, to make the color yellow, the same signal is sent to both the red and green amplifiers. Because the phosphor stripes are so close together, our eyes and brain combine the colors and we see yellow!

Let's draw something on the front of the screen. For example, suppose we want the monitor to display a red box in the center of the CRT. As the horizontal section of the monitor is "sweeping" across the screen from left to right, and the vertical section is "sweeping" down, the red electron gun remains turned off until it reaches point A. The gun is then turned on and kept on until the horizontal deflection circuit brings the electron beam to point B. At point B, the electron gun is turned off again. It stays off until it reaches the right edge of the screen, retraces back to the left edge of the screen and returns to the point just below point A (the next "raster line" down). The electron gun is then turned on again, and a second



line drawn just below the first, ending just below point B. The process is repeated until the entire box has been drawn. Although the box has been drawn with individual horizontal lines, the lines are so close together that we see it as a solid red box.

SYNCHRONIZATION

In order for the monitor to display the images properly, it has to be "synchronized" with the computer that is generating the video signal. Without synchronization, the box that we just looked at would be completely scrambled. It would appear something like a pay TV channel on cable television. In fact, the most common method used to scramble a pay TV channel is a scheme called "sync suppression" where the synchronization signal is removed from the channel and you pay to get it back. What you're doing is buying the sync!

In addition to the three video signals for red, green and blue, the computer also generates two "sync" signals. There is a "horizontal sync" signal that comes at the end of each line. The horizontal sync signal tells the monitor to stop drawing the horizontal line and quickly retrace to the left side of the CRT to begin the next line.

The "vertical sync" signal occurs when the beam is down in the lower right corner. The vertical sync signal tells the monitor to start the vertical retrace sequence, turning the electron gun off and returning it to the top of the CRT.

The sync signals have their own separate input to the monitor. In some cases, there is a separate connection for both the vertical and horizontal sync. Most of the time, the vertical and horizontal sync signals are combined at the computer to form something called "composite sync."

Computers may produce either one of two types of sync signals. The vertical and horizontal sync signals may be "positive sync" or "negative sync" Positive sync starts at around +5 volts, and pulses briefly down to 0 volts and back to +5 volts. Negative sync does just the opposite. It's normally at 0 volts, pulsing briefly to +5 volts and back down to 0 volts in order to synchronize the monitor. Both sync systems are equally effective. The designer of the game's hardware simply chooses one system or the other. In order to make their monitors compatible with any computer system, most monitor manufacturers have designed their monitors to accept both positive and negative sync inputs. The negative sync is usually connected to the monitor through a separate connector. Some monitors use a switch to select either positive or negative sync, others are designed to accept either sync polarity at a single connector; automatically detecting its polarity.

The best way to understand sync is to see what happens to a monitor without sync. If a monitor loses vertical sync, the picture will roll from top to bottom or from bottom to top EXACTLY AS IF YOU NEED TO ADJUST THE VERTICAL HOLD (also known as "vertical frequency") CONTROL. Naturally, if you see a rolling picture you will try adjusting the vertical hold control. If you can get the picture to slow down but it never locks in place, you have a problem with vertical sync.

Loss of horizontal sync can be a bit more difficult to recognize until you know what to look for. If the horizontal sync is just barely out of wack, the picture may be seen as shifting from left to right or vice-versa. Generally, the picture will be completely scrambled (worse than a scrambled pay TV channel) with little segments of diagonal lines all over the screen. Nothing will be recognizable on the screen. Again, try adjusting the frequency control (this time the "horizontal frequency" or "horizontal hold" control) to see if you can lock the picture in place. If not, you most likely have a problem with horizontal sync.

HIGH VOLTAGE

So, the picture is actually made from electron beams that are scanning across the screen from top to bottom, being controlled by the three video signals and two sync signals that come from the computer. Although we now have a way to control the electron beams, we still have another problem to overcome before our monitor will work properly. Remember when we looked at the beam of electrons as they left the electron gun and struck the glass front of the picture tube? The electrons struck the phosphor coating the inside of the glass, and bounced back into the picture tube.

But what happens to the electrons now? An electron is a real, honest-to-goodness physical particle of matter, so it cannot just disappear! If we leave the electrons alone, however, our monitor will not work. If left to themselves, the electrons will form a negatively charged cloud inside the bell of the CRT. Because equivalent charges repel each other (just as the north poles of two magnets would if held near each other) this negatively charged cloud will repel the beam of negatively charged electrons as they try to get from the electron gun to the front of the picture tube, preventing them from reaching the phosphor and producing an image.

This problem is solved by a part of the monitor called the "high voltage unit." The high voltage unit is also known as the "flyback transformer." All monitors and television sets have a high voltage unit. When they say "high voltage," they are not kidding! The high voltage unit in video game monitors can produce +20,000 volts DC or more!

The inside of the bell of the picture tube is covered with a metallic coating that conducts electricity. It's called "aquadag." On the top of the picture tube there is a small metal plug called the "second anode" of the picture tube. The second anode is connected to the aquadag that coats the inside of the CRT and the high voltage is connected to the second anode.

Now, an electron that has struck the front of the CRT and bounced off is immediately attracted to the positively charged aquadag and literally sucked out of the second anode by the high voltage. The high voltage is essential to the operation of the monitor. If you lose the high voltage power supply in a monitor, the screen will be completely blank.

MONITOR SECTIONS

A monitor can be broken down into seven basic sections. Armed with a general understanding of how these sections work, we can often observe the symptoms of a bad monitor and have a pretty good idea which sec-

tions are operating properly and which are not. Once we have the problem isolated down to a single section, troubleshooting is often a simple matter of testing the parts in that section with a meter.

MONITOR SECTIONS
1. Power supply
2. Video
3. Blanking
4. Sync
5. Vertical deflection
6. Horizontal deflection
7. High voltage

Important thing to know about monitors: There is a very close relationship between the horizontal section and the high voltage. In fact, the horizontal section is actually used to drive the high voltage unit!

Can you hear the high frequency "squeal" that comes from the monitor as it is operating? Some people can, others cannot. That high frequency squeal is the sound of the high voltage unit in operation, as it is being driven by the 15,750 hertz horizontal deflection circuit. If you can hear the squeal of the high voltage, the high voltage unit must be working properly. If the high voltage is okay, the horizontal section must also be working properly, since the horizontal section is used to create the high voltage. If the high voltage and horizontal sections are working normally, chances are extremely good that the power supply circuit is good as well. So just by listening to the monitor as we turn it on, we can verify that three of the seven sections of the monitor are probably working okay.

IDENTIFYING PROBLEMS

Let's take a look at some common monitor problems and see if we can determine the source of the problem just by looking at the symptom. Often, the best way to approach the problem is to look at the symptom, eliminate the monitor sections that cannot possibly be the cause of the problem, and test the components in the remaining section(s).

HORIZONTAL LINE

What if we have just a horizontal line on the screen? It's certainly not a high voltage problem! If you see any brightness at all on the screen (in this case, a bright, horizontal line) your high voltage is okay!

It's not a horizontal problem either. We can see a horizontal line on the screen, so the horizontal deflection section must be making the beam sweep left and right. Besides that, the fact that we have any kind of display at all means that the high voltage is working and if the high voltage is working, the horizontal section must be working too! Of course, if the horizontal section is working, the power supply is working as well!

Can the video circuit be the cause of this problem? No way! In order to draw a line on the screen, the electron guns must be turning on. If you were seeing this symptom on an actual monitor connected to a game, you would see colors in the horizontal line as well.

It can't be a sync problem because the picture is not rolling or shifting. In fact, we don't really have a picture at all, just a horizontal line across the screen!

We know it's not a blanking problem because a blanking failure will reveal the zig-zag, vertical retrace lines and that's not our problem here. By process of elimination, that leaves only the vertical deflection section as the possible cause of the symptom! You can see that it's pretty logical once you know how the monitor works.

MISSING COLOR

What if you are missing a color? Perhaps you have a video game and the blue sky has disappeared. Naturally, this cannot be a problem in the power supply, blanking, sync, vertical deflection, horizontal deflection or high voltage. A missing color has to be a video problem. In fact, it has to be a problem in the blue video amplifier or the blue gun in the CRT itself. So by a logical process of elimination, we have not only eliminated six out of seven sections as being the possible cause of our missing color problem, we have eliminated two-thirds of the remaining circuits as well. Neat, huh?

RASTER AND RETRACE LINES ONLY

What if you get to a monitor whose symptom is a screen filled with raster and vertical retrace lines but you do not see any images? Assuming that a good video signal is getting to the monitor from the computer, the problem is likely to be in the blanking section of the monitor! All of the other sections in the monitor must be working to produce raster.

SHRUNKEN PICTURE

What can cause the raster to shrink in both the horizontal and the vertical direction? Is there any section of the monitor that is common to both the horizontal and the vertical sections? How about the power supply? This symptom is typical of a "low voltage" power supply problem. There is enough voltage from the power supply to allow the monitor to function, but just barely!

The point is this: Once you have determined which section is bad, turn the monitor off and use your meter to check all of the components in that section!

Start with the semiconductors first. The diodes and transistors are the most suspect to failure because they are the active components in the circuits. They are switching on and off, or otherwise controlling the current in the circuits.

Capacitor failure is a common problem in monitors that are a couple of years old. Bad capacitors often cause distortion in the picture. Curved sides and squished pictures are generally caused by bad capacitors. The best procedure here is to replace any suspected capacitors (suspect all electrolytic capacitors that are two or more years old) with new ones. Testing capacitors is not always a good way to go here as hand-held capacitor meters will often give bogus results if you don't know what to look for.

Resistors are the next thing to check. When resistors fail, they will open circuit or increase markedly in resistance. Resistors will not short circuit.

By determining the section of the monitor that is bad, and then using a meter to test the parts, we do not have to know exactly how the circuits operate to be able to fix them. It's also a lot safer to troubleshoot a circuit with the power off than with the power on! It's not so much a concern about getting shocked as you might imagine. The main advantage to troubleshooting without power applied to the monitor is that you don't have to worry about accidentally slipping with your meter probes, shorting things together and causing additional damage to the monitor.

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TOURNAMENT

HIGHLIGHTS

MERIT WORLD SERIES OF DARTS — Merit Industries recently concluded its 8th Annual World Series of Darts, and this year's series proved to be as popular as ever. According to organizers, the tournament saw a record number of players, with events averaging almost $10,000 in prize giveaways. Since Merit's veteran tournament personnel introduced "League" and "Pro" classifications, the series saw a rise in attendance of league players, who knew they would be competing against people of similar ability and not established professionals. Venues included Jacksonville, Indianapolis, Knoxville and Minneapolis, with the series winding up in the tropical paradise of Hawaii. Midway through the season, Merit introduced the *Scorpion 9000* dart game, which incorporates many features that allow players with varying skills to compete against one another. The new game was well received by the competitors and will play a part in future events, the company said. The World Series was also greatly enhanced by the co-sponsorship of Dart Mart, Inc., a leading manufacturer of dart & pool supplies, and Laramie Screen Printing, which supplies embroidered and silk-screened shirts, hats and jackets. The photo above was taken at the 1995 Aloha Classic in Hawaii, and shows (l to r) Merit's Bob Wiles, Pro Doubles champs Thom Johnson & Ralph Wagner, and Gamemaster's Louis Santiago. The photo below that is from the Minnesota Classic, and shows (l to r) Theisen Vending's Mike Tate, Women's Doubles champs Karen Paskett and Michelle Steady, and Theisen's Mike Theisen. Merit would like to thank all the operators and distributors who made the World Series possible, and offer special thanks to the players from around the globe for making the season such a success. The 1995-96 schedule has already begun to take shape, and Merit has big plans to improve and expand!

HEART OF DARTNESS — The Wisconsin Amusement & Music Operators recently staged their 11th anniversary version of electronic, soft-tip darting at its finest, the WAMO State Dart Championships. More than 55 operators of organized and WAMO-sanctioned dart leagues converged on the Tri County Ice Arena in Neenah, Wis. — right in the middle of dart country. The volunteer WAMO Dart Tournament Committee scheduled the event over four days and secured the use of 150 coin-op dart games from Arachnid, Merit and Valley Recreation. And every last one of these machines was needed as the tournament broke many records, including number of total entries (5,564), number of individual players (3503), number of charter members (56), amount paid out in purse & awards ($97,600), and the amount raised for charity ($17,000 for the Muscular Dystrophy Assn.). First place winners included Chuck Stephan from Racine Amusement in Class A; Pat Bishop from Sam's Amusement in Class AA; and Clint Hoefgen from Flipside Coin in Class B. Other classes included Class C, Classic and Master. WAMO dart charter members take great pride in being the originators of player classifications for both league and tournament play. The Championship exemplifies the teamwork and cooperation between leagues and businesses that is needed to create such a huge success. "This was our finest event to date," said WAMO Dart Committee co-chairman Mike Bohrer. "Through our network of leagues and the cooperation of our volunteers, we have been fortunate to build this event to what it is today. We are proud of our player base and all contributing parties. A very special thanks has to go to the team at Amusement Devices, Inc. I felt they did a fabulous job!"

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TOURNAMENT NEWS

Table soccer enthusiasts pack the ballroom at the Atlanta Airport Hilton over the Memorial Day weekend.

TORNADO SPINS THROUGH ATLANTA

TABLE SOCCER'S STRONG FOLLOWING IN THE SOUTHEAST HELPS MAKE THE $35,000 MASTERS OPEN A BIG SUCCESS

For the sixth consecutive year, Tornado Table Soccer held their Masters Open table soccer tournament at the Atlanta Airport Hilton over the Memorial Day weekend, May 26-29. A crowd of over 1,000 attended the four-day event, which promised a total of $35,000 in prizes. Organizers said that of all the stops on the Tornado Tour, Atlanta is the players' favorite.

Greater Southern Distributing helped to set up the event and take care of activities during and after. Their sales staff was a constant presence on the tournament floor, greeting area operators and talking Tornado table soccer. The 60 tables used throughout the competition were provided in equal shares from Greater Southern, Brady Distributing and Pioneer Sales, and as usual they all performed flawlessly.

The main event of the weekend, Masters Singles, was won by Todd Loffredo of Denver. In Open Doubles, Robert Mares and Scott Wydman (both of Colorado) took home the title, while Women's Open Doubles went to Liz Hill of Oklahoma and Chris Fuchs of California. In Open Singles, it was Louis Cartwright of Las Vegas in first place, and in Women's Open Singles, Liz Hill again took top honors.

With the close of the tournament, Tornado promoters had nothing but praise for hotel staff. They called the players and staff by name and went out of their way to make everyone feel welcome. With contracts signed for the next two years, the Masters Open will continue to be an event of Olympic stature for table soccer fans throughout the Southeast.

In the photo above, one of the stars of the sport, Todd Loffredo (left) took the main event, Masters Singles. He's shown receiving a hearty handshake and a gorgeous trophy. In the photo at left, we see some more table soccer action at the event. In its sixth year, the Masters Open has become extremely popular with the players.

ON THE ROAD

BY BOB RONDEAU

SUMMER WAMO

Hitting "the road" this month was more of a "love tap" than a "journey" for Bev and I when we traveled to the gorgeous Heidel House Resort on Green Lake...right here in our home state of Wisconsin...for WAMO's summer meeting and trade exhibition.

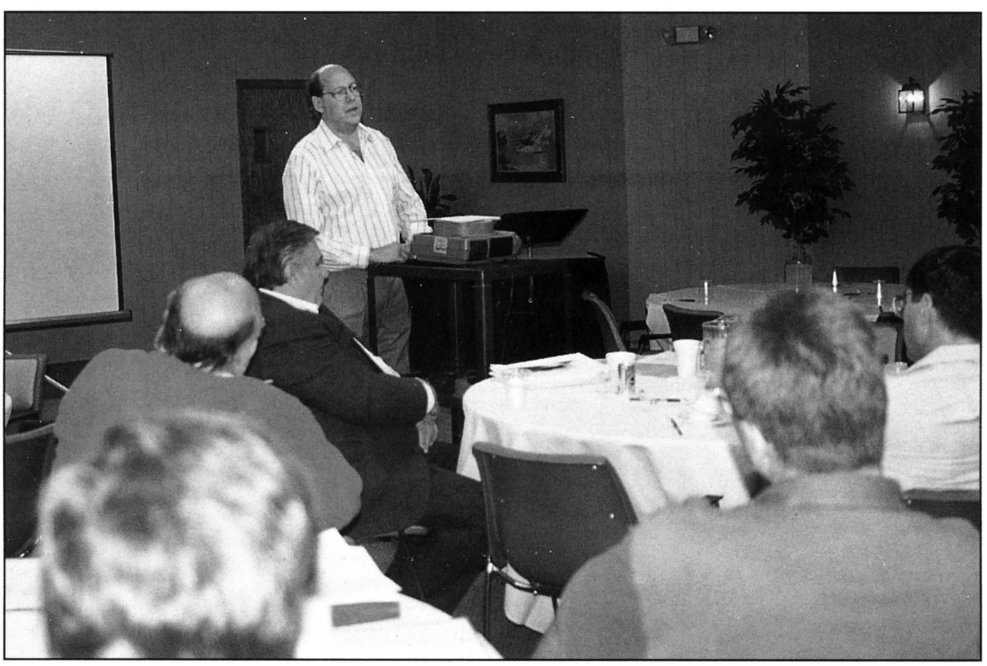
The affair ran June 25-27. How Rosalie Jacomet, Jim Groeshl and Mike Bohrer got these dates at the Heidel is a mystery. It's one of the midwest's hottest locations for business meetings and you have to plan for it more than a year in advance.

WAMO (the Wisconsin Amusement & Music Operators Assn.) holds two main meetings a year. Both are always first class, educational, recreational and boast good fellowship. This Heidel House affair fit that bill, featuring solid meetings, great food, fun shops in both the resort and the small city of Green Lake as well as sports like golf, fishing, swimming and a cruise on Green Lake aboard the Heidel House yacht.

I think one of the best parts of this, or any other WAMO meeting, is the chance for operators to mingle, network and clear the air on competition. Another thing I like is the chance WAMO gives its members to take their families on a fabulous mini-vacation.

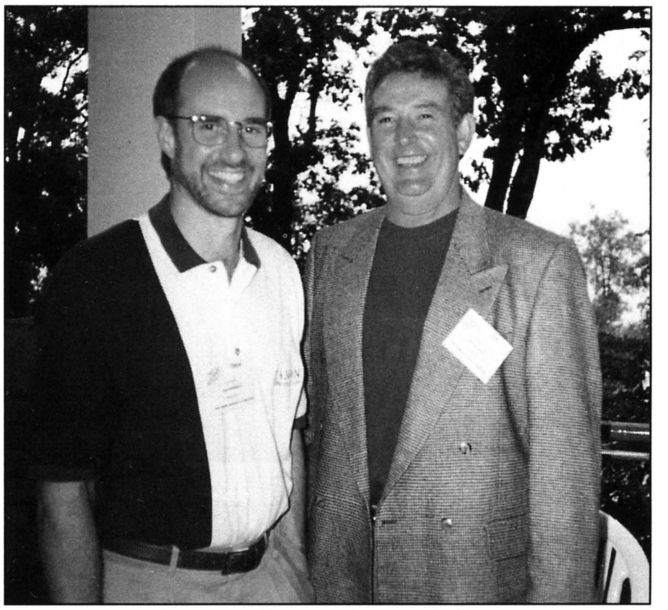
As is usual for WAMO, the seminars they put on at the Heidel House were on target with the information the operator needs to know today. Some of the subjects covered were Taking the Headaches Out of Hiring, Business Contracts, Reducing Workman's Comp Costs and Insurance for Location and Operators.

All sessions were well attended and were handled by professionals who knew their subjects. But the knowledge gained form these seminars includes what we learned from the operators themselves. Some are kind of bashful and don't care to participate by sharing



WAMO prexy Eric Jacobsen reports board meeting results to general membership during the Heidel House Resort convention. Eric's slogan for his tenure is "A New Direction".

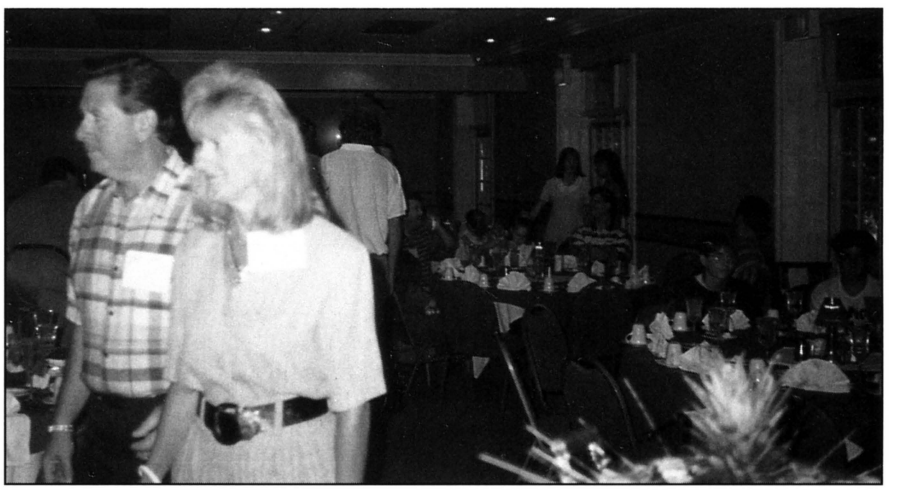
Fellowship! That's Pioneer's Ralph Lubinski (l) with Ralph and Sue Fleege (Mitchell Novelty) and Bryan Hubbard and Debbie Grult (Coin Machines, Inc.).



Dave Gabrielli (Hanson Sales) and Tim Hayes (of Stansfield's Waupaca office) enjoying the Heidel House atmosphere.

WAMO staffers Vicky and Jane at the registration desk.

Sega Pinball's Pete Gustafson with his daughter Heather Anne by his *Baywatch* flipper.



Dick and Rosalie Jacomet (Red's Novelty) checking things out at the WAMO breakfast buffet (a meeting highlight).

Some of the WAMO kids at the convention with just some of the giveaways they had their wide eyes on.

in these meetings. But, I didn't see many of that type there.

The machine and service exhibition was also a class act. Distributors and manufacturers were on hand there to answer questions, solves problems and show product...and also to bond with the operators.

The nation's "top operator" Tami Norberg-Paulsen, AMOA's president, had to cancel her visit to Green Lake due to a death in the family. But in true AMOA fashion, Jerry Derrick (Charleston, WV) came out to fill in. Here's a guy we'll hear more and more about.

Native son (and former AMOA president) Wally Bohrer conducted

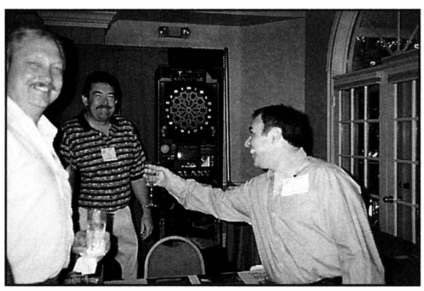
Manning their Pioneer Sales exhibit, from left: Jon and Joel Kleiman, Ralph Lubinski (the latter works out of their Green bay office).

NSM heavy John Margold (l) with Hal Williamson (Gardner Sales) at the Viking Vending exhibit.

Also from Green Bay, Video Doctors' Mike and Sandy Reetz with their daughters Danielle and Anna at their display.

At Viking Vending, Jim Groeschl and Rick Tills flank AMOA visitor Jerry Derrick in a snapshot.

Our gal Bev Rondeau with Colonel Wally Bohrer by the Heidel shops. Both were recently out of the hospital, but made the show anyway!



Everybody's friend Marcio (Arachnid) Bonilla toasts Rick Tills (Viking) and "Jukebox Larry" on show floor.

Bobbie Myers (Advance Technology prexy, left) with his table and employees Joyce and Andy.

Convention speakers Greg Henderson and Grey Syrrud with Joe and Eric Jacobsen. The seminars were first rate.

an equipment auction that brought WAMO $14,000. It was a joy to see him there as he'd just spent six weeks flat on his back in a hospital! Good going, Colonel!

WAMO's membership is at an all-time high, and their financial position is the strongest it's ever been, due largely to their dart and pool tournaments. In fact, the revenue they make on these two events brings WAMO more money than their membership dues. And speaking of members and association participation, it's time for me to climb upon my soap box.

I've been in this business over 45 years now and I still can't figure out why more operators don't support their associations and come to these conventions...especially the meetings like this one that take place in their own back yard.

I talked about this to a couple of AMOA old-timers a while ago and one said: "I don't think these guys would vote against motherhood, but they are content to let competitors protect them against unfair laws and put in the work that gets a lot of good things done for the whole industry.

Of course, there are also guys who pay their dues reluctantly and sit on their hands, bitching about the association and some of the things the board does. They don't come to meetings, work on a committee or share all this "great knowledge" they claim to have.

When I was an operator, I used to get mad at these non-members and nominal members. As a distributor and salaried employee for a manufacturer, I couldn't say anything because these people were my customers. But I can say it now, because a lot of these guys don't even read the trade magazines!

It was great, however, mingling with so many old friends at the Heidel House. For you operators in Wisconsin who missed it, please know that you're really wanted at these conventions. A lot of people missed you.

N E W

PRODUCTS

DIGITAL THUNDER from NSM

Digital Thunder, the new 100-CD floor model from NSM, appears to be everything its name implies. With an extraordinary array of speakers and speaker simulators fitted from top to bottom, both sides and center pedestal, the company says its latest jukebox release can deliver a sound experience every bit as impressive as its looks.

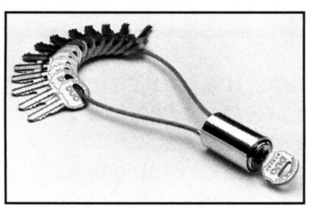
Calling it "the culmination of everything we've been researching and engineering since digital day one," NSM says there is no perceptible distortion throughout the full audible range, and even laboratory readings show the new unit to be "about as close to sound-reproduction perfection as can be attained."

NSM's advanced HyperBeam sound system has been further enhanced for *Digital Thunder*. Its CD changer is now even more compact and even faster: it can now change any CD — that is remove a CD from the player, replace it in its storage slot, than bring another CD down to the player — in no more than four seconds, and as little as 2.25 seconds. The changer also has fold-down handles on each of its 50-CD-capacity magazines to make it even easier to remove, transport and store CD libraries.

Along with *Digital Thunder's* striking looks, there's a new ergonomically designed selection system with telephone-keypad-like button assembly for entering selections and a palm-press, forward/reverse switch for viewing titles. The visible mechanism allows patrons to watch the changer as it performs its disc-shuffling wizardry.

NSM also debuted a new wall-mount "sister machine" with the same components as its floor model counterpart, all in the space of about 2' x 3', that easily installs with a mounting bracket.

For more information on the new *Digital Thunder* series, visit a nearby NSM distributor or contact NSM-America at 708/860-5100.



KEY KEEPER from Monarch

For operators with multiple locations, key security is important. That's why Monarch Tool & Mfg. Co. has introduced the Key Keeper, a locking key ring to secure keys in a tamper evident manner.

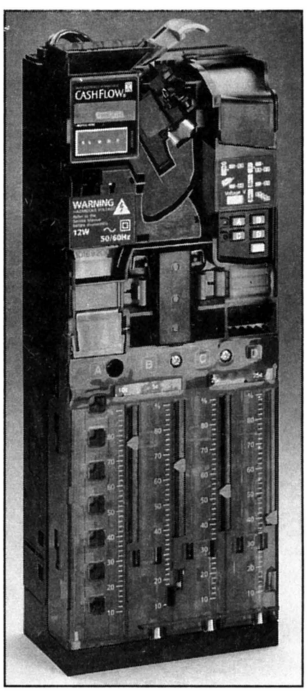
Monarch says its nylon-covered steel cable has been tested to over 250 pounds of pull, and will make any attempt to remove keys apparent. The seamless aluminum body holds a recessed lock, eliminating any obvious point of attack short of destroying the lock, body or cable.

Key Keeper is available with different levels of locks with restricted keying, and custom cable lengths. For more information, contact Monarch Tool & Mfg. Co. at 800/462-9460.

New coin changer from Mars Electronics

Vending operators in Canada preparing for the new $2 coin will appreciate the flexibility of the new Mars Cashflow 560 coin changer, which can be easily programmed to accept the new coin set for introduction next year, as well as current Canadian and U.S. coins.

The Cashflow 560 is part of Mars Electronics' Cashflow series of coin changers and validators that have already been in widespread use throughout Europe, Australia, Mexico and South America. The new unit has four change tubes for maximum capacity and flexibility. The tubes can be configured to hold virtually any combination of nickels, dimes, quarters and $1 coins.



Cashflow 560 coin changers are currently available through a special, limited-time introductory offer. For more information contact a vending products distributor or Mars Electronics International, 1301 Wilson Drive, West Chester, PA 19380; 800/345-8215.

New from American Laser Games

Originally released with a 33-inch screen, *Fast Draw Showdown*, the popular fast-draw game from American Laser Games, is now available in a lower-cost 25-inch version for street locations.

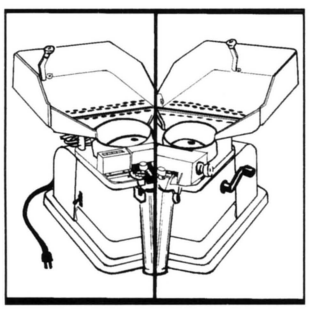
The 25-inch *Fast Draw Showdown* fits the same floor area as a pinball machine. The laser-disc-based game is housed in a striking red and black cabinet measuring 28"(w) x 70"(d) x 79"(h). The screen is vertically-oriented, same as the 33-inch game, and the gun holster is attached to an unobtrusive U-shaped bar. The game comes with operator-selectable tournament software for fast draw contests.

Fast Draw Showdown lets players challenge 60 filmed fast draw gunfighters, several of whom are world champions, on three levels of difficulty. The objective is to get the quickest time possible out of the number of draws allowed by shooting with speed and accuracy. Built-in sensors and timers keep track of players' scores to one-hundredths of a second.

This dedicated one-player game is operator-adjustable for price, game difficulty and number of draws per play. The unit is equipped for coin/token play and can be fitted with an optional dollar bill acceptor.

The 25-inch version is marked for limited distribution. For more information, check with an authorized distributor or call American Laser Games at 505/880-1718.

KLOPP KONVERTIBLE from Klopp Int'l



The Klopp Konvertible is a combination electric and manual (hand crank) portable coin counter/wrapper/bagger.

Designated the Klopp Model KK, this flexible counter can be switched from electric to manual operation in seconds. Along with an all-metal housing and the same rugged and dependable operation found in other Klopp machines, the Model KK introduces three unique new features.

The first is a hand crank that's as easy to turn as Klopp's manual-only models, thanks to an exclusive bearing design. Secondly, the unit features the company's Positive Lock-Out System, which prevents electric coin counting operation while the removable hand crank is inserted. This eliminates the possibility of injury from a spinning hand crank should the power unexpectedly come back on. And the third feature is a secure storage location for the hand crank located on the counter housing.

The Model KK counts the U.S. and Canadian dollar coin, plus 25-, 10-, 5- and 1-cent pieces, along with tokens up through 1" in diameter. Counting the 1 1/8" token or foreign coins is available by special order. Included with each counter are all-metal wrapping tubes for 25-, 10- and 5-cents. Other wrapping or bagging tubes are also available.

The new Model KK, along five other models of coin sorters and counters, are totally manufactured in the U.S. by Klopp International, Inc., 225 Dunbar Ct., Oldsmar, FL 34677. For more information, call 800/356-9080.

WILD BILL'S TURKEY SHOOT from Ehlers Star Galleries

Wild Bill's Turkey Shoot is the newest electronic shooting gallery concept from Ehlers Star Galleries. Based on the "MagicStar" electronic shooting technology, the Turkey Shoot is modern variation of the popular "old style" shooting games.

Players test their shooting skills by aiming at rows of turkeys, which drop behind the set when hit by the infrared bullet. The turkeys randomly appear to give an element of surprise as players shoot for score. Custom sound effects and music, along with professionally-designed scenery, add to the enjoyment.

ESG can design the game's layout for any location and size requirement. Customers can further choose either a scoring or non-scoring game with four-, eight-, 12- or 16-gun positions. A variety of coin and ticket mechanism needs can also be met.

Since 1979, ESG has designed and manufactured electronic scoring shooting galleries for theme park, FEC and resort clients. For more information, contact the company at 818/846-9141.

New Payphone from Starlite

Starlite's programmable tabletop payphone allows locations to charge customers for making local calls. The phones require no electricity and install in a standard jack.

The adjustable timer monitors incoming and outgoing calls. With a key or programmed number, the unit converts to a conventional phone. There's a 90-day warranty and an optional extended service plan. The phones are available in counter and wallmount versions.

For more information, contact Starlite Inc., Rt. 2 Box 123, Cadet, MO 63630; fax 314-438-8814.

new and improved from Two-Bit Score

Two-Bit Score's new, improved Coin Doubler Module plugs into the MPU board of the newest pinballs to instantly convert from 50-cent play to 25-cent play.

The company has also announced that anyone who has purchased any previous model coin doubler from Two-Bit Score can exchange it for a new, improved Coin Doubler Module for $5.

For prices and information, call them at 512/447-8888.

JUMBO JR. SKILL CRANE from Grayhound

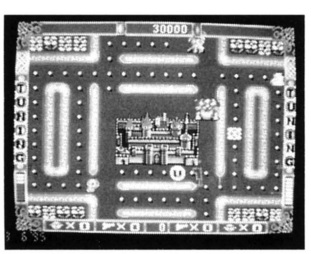
The *Jumbo Jr. Skill Crane* is designed for locations that require a crane larger than a single (with more prize area), but smaller than a jumbo.

The crane measures 34.5"(w) x 33.5(d) x 76"(h) and features a redesigned hinged front door that provides an unobstructed view and easy access to the prize area. Also included are chaser lights, a removable front console, button or joystick, sound effects in gameplay, separate locked cash box, adjustable time and cost per play, and an LED readout for game time and credit display. There's an optional bill acceptor and three available claw sizes.

Grayhound is also shipping a watch/jewelry version of the new crane that comes with a cushioned drop area for prizes. Conversion kits are available to create a watch crane from the skill crane.

For more information, contact your local distributor or call Grayhound at 800/222-0491 and ask for Tom, Jr. or Pete.

MAD DONNA from Tuning Electronics

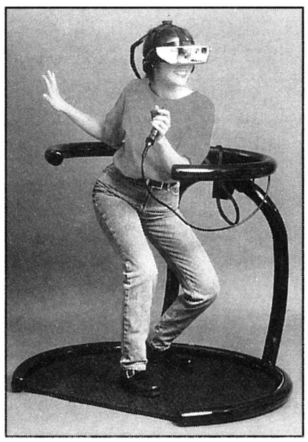


Mad Donna is a new video maze game, a la *Pac Man*, from Tuning Electronics of Germany.

One or two players can play up to 60 rounds. The game is also available in an "adults-only" version.

For more information, contact Tuning Electronic Entertainment at 49-40-60-6020 or fax 49-40-60-60215.

3D*XTC from StrayLight

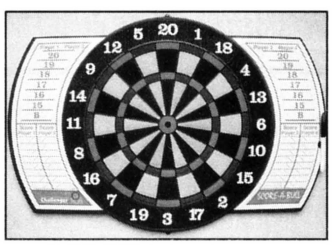


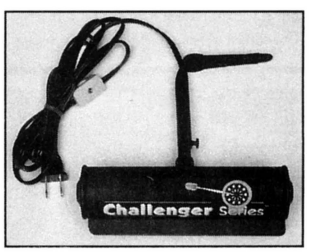
The StarLight *3D*XTC* is a virtual reality system featuring a stand-up pod and texture-mapped graphics. The system is marketed as an affordable VR game for small arcades, FECs, and bars & restaurants.

The *3D*XTC* boasts high-quality graphics, a lightweight HMD and an extremely portable platform with a footprint less than 12 sq. ft. Players stand inside a sleek black transporter pod and navigate through VR worlds with a chromed HMD and multifunction hand controller. Pairs of systems can be linked together for cooperative and competitive action.

Weighing under 200 lbs., the *3D*XTC* is easy to transport and set up. The unit includes a software library with several game selections, ranging from fast-paced thrill rides to non-violent relaxing experiences. Software can be easily customized with logos, product shots, specialized audio or creation of completely new experiences.

For more information, contact StarLight Corp. at 908/580-0086.





FLEX-A-BULL Dart Game from CMI

The Flex-A-Bull is a non-electronic plastic tipped dart game with moveable cushioned segments designed for players who want a board for the home with the feel of an electronic game. It also features a double bullseye, four color segments, thin spider, and outer catch ring.

There's also a version of the game with built-on dry erase scoring pads. The Score-A-Bull features Flex-A-Bull segments, Erase-A-Bull scoring pads, four color segments, double bullseye, Replace-A-Bull segments, thin spider and catch ring.

Custom Manufacturing, Inc. (CMI) is also releasing a new Sports Cartridge for their Challenger Series Games. The cartridge is loaded with five games: Football, Golf, Baseball, Bonus Baseball and Solitaire.

For more information, contact CMI at 815/654-9878.

new from Carousel

Carousel International is releasing two new products for fun centers: a children's vending machine and a line of redemption kiddie rides.

When kids deposit 50 cents in the *"Susie and Allie" Egg Vendor Novelty Machine*, they are treated to stories and songs by a singing pig and alligator (and their friends) through a receiver. The characters sing and dance, and following the show, children

receive their own toy-filled egg. They can choose from a wide selection of stories and songs by pressing one of the machines illuminated buttons.

The game features LED dash display panels, attractive lights, interactive buttons and voice attractions. Dimensions are 68"(h) x 22.5"(w) x 23"(d). The unit is also equipped with a 50-cent coin mech.

Carousel has just completed testing on a line of kiddie rides that award riders tickets. They are now available with LED dash display panels, flashing lights, interactive buttons, voice attractions, gas pedals, ignitions switches and ticket dispensers.

For more information on these and other Carousel products, contact the company at 800/325-3353.

new from Game Armor

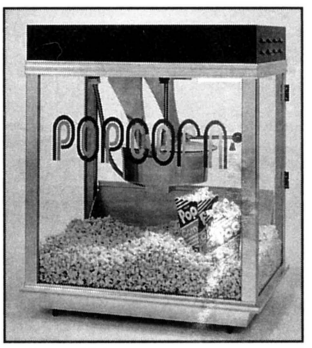
Game Armor is a protective attachment designed to keep games working and earning. Made from high-quality, rust-proof materials, Game Armor fits over some of the most vulnerable areas of your games. Each kit is crafted to custom fit each machine application.

Abuse or just everyday wear of game cabinets made of pressed wood or other materials that disintegrate can leave a ragged unattractive edge, which makes the entire game look unappealing. Game Armor is designed to eliminate the potential for this damage or can even cover existing damage.

Kits can be made to fit any game — redemption, video, etc. — and include all mounting hardware. Installation takes only minutes with a screwdriver. The company can also send generic kits that can be cut on location.

For information, contact Game Armor, P.O. Box 3054, Florence, AL 35630; 800/492-4224.

ECONO-14 POPCORN POPPER from Gold Medal



The Econo-14 is a large capacity popcorn popper that's comparable in price to much smaller machines. The unit cooks 14 quarts of popcorn every three minutes.The popper is adorned with a bright red top and large red and yellow silkscreened "Popcorn" letters. A twin-arm, double-hung kettle suspension ensures safe operation. The Econo-14 measures 28"(w) x 20"(d) x 33.25"(h), and provides plenty of working room and popcorn storage.

For more information on the model #2121 Econo-14 popper, contact John Evans Jr. at Gold Medal Products Co., 2001 Dalton Ave., Cincinnati, OH 45214-2089; 800/543-0862 or 513/381-1313.

free catalog from Capital Vending

Capital Vending has assembled a new catalog of useful parts for vending and amusement equipment. The catalog offers items to help operators save money and enhance the appearance of their equipment.

Available products include flavor cards, soda vendor hasps, selection buttons, sign faces, labels, interface changers, refrigeration supplies and other helpful parts. Validators for vending, amusement and jukeboxes are also featured.

In addition, advance replacement and repairs of validators and changers is offered, as well as services such as duplication of EPROMs.

For a free copy of the new catalog, contact Capital Vending at 301/419-3189.

MINIMAX from Gametime

Gametime Ltd. moves into the redemption market with their new *Minimax* back hoe kiddie game. Resembling heavy construction equipment, the unit is big enough for parents to sit with their kids while they play.

The object of the game is to scoop up as many colorful balls as possible in one or two minutes and dump them into a ball counter. A player can earn extended time and/or redemption tickets. The game has "diesel engine sounds" as well as dinks, pings and voice sounds.

The *Minimax* comes with flashing lights and scoring unit. It measures 11 feet overall and is constructed of heavy gauge steel. Reliable and easy-to-maintain electric actuators are used for the power units instead of hydraulics. The fence that protects kids from the moving parts is totally enclosed and is designed so that little hands can't get inside. One CPU runs the entire game and comes with an optional ticket dispenser.

For more information, contact Gametime Ltd at 817/284-3499.

THE COIN BIZ

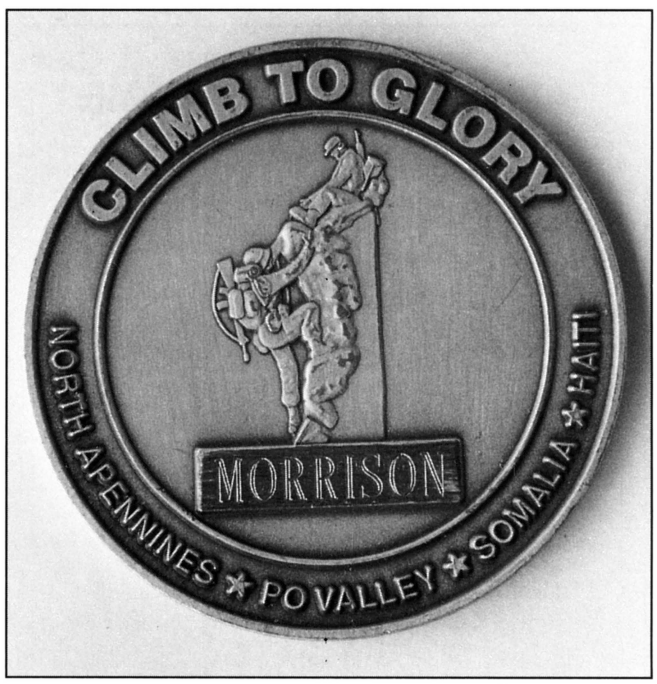
GRAPEVINE

NORTHEAST

MONDIAL DISTRIBUTING recently hosted a successful half-day redemption seminar at its Pittsburgh branch, which was attended by over 40 local operators. "Redemption equipment has a proven record for long-term returns and our seminar was a perfect opportunity for our customers to learn how to be a part of it," declared MDI-Pittsburgh's branch manager Dave Kopack. Dave welcomed Chris Slimmer of Smart Industries and Steve McCaul, Mondial's director of redemption sales, who outlined strategies for a successful redemption operation. Steve pointed out that "by operating redemption equipment and taking steps to ensure its appeal, our customers have seen a substantial increase in their location incomes."

ALPHA-OMEGA AMUSEMENTS recently supplied six *Rage in the Cage* basketball dispensing games to Hershey Park, Pa. Mike Kane, games manager, reports that this line-up is doing quite nicely and ranks up there near the top for all group games.

CAN YOU HELP? — Arjay Export chief Bob Jones was asked by one of his customers to help a youngster suffering from cancer get his last wish fulfilled. It's not a new idea, but the boy (17-year-old Craig Sherold) is trying to get into the Guiness Book of Records with the biggest business card collection. Bob asks that readers please send theirs to Craig at 32 Perimeter Center East, Atlanta, GA 30346. "I hope you will help to fulfill the last wish of this boy," said Bob.



HONORED — Retiring Bronx route operator Sam Morrison is a combat veteran who saw plenty of heavy action in Italy. He's kept up with the alumni of his unit and enjoyed attending a number of events celebrating the 50th year since WWII ended in their company. At one such event at Fort Drum, N.Y., General Meade presented Sam with the commemorative coin shown here. "I just can't get away from coins," joked the ex-vendor. Seriously, he was deeply touched and got a special kick fraternizing with a general ("and me just a PFC!").

THE COIN BIZ **GRAPEVINE**

STEPPING TO THE PLATE — Coastal Amusement chairman Lenny Dean is also chairman of the Bayshore Youth Athletic Assn. in Middletown, N.J. and is pleased to announce that their Bayshore Bombers baseball team won the state championship (earning the privilege of representing Jersey in the A.A.U. National Championship in Kansas City). Lenny's been heading up a drive to raise $15,000 to defray the team expenses on this trip and asks his friends out there to send a check written to the B.Y.A.A. to Coastal Amusements, 601 Prospect St., Lakewood, N.J. 08701 (and that definitely includes you fellows from the Garden State!)

PINBALL PRODIGY — Twelve-year-old Morgan Parker, daughter of Betson Enterprises' Bob Boals, was featured in the May/June issue of *Family Life Magazine*. Written in connection with the PAPA 5 World Pinball Championships, the magazine asked the seventh grader what it took to make it to the tournament. "Practice and patience," she told them. Morgan said she started playing pinball at age 5, before she was even old enough to reach the flippers. Competing in the Junior Division, she scored 800,000,000 points but it wasn't enough to top the other players, which included a few, more experienced 15-year-olds. But you can bet she'll be back next year.

★ ★

APPOINTMENT IN ROME ON OCCASION OF

THE 23rd ENADA

Fiera di Roma on October 12-13-14-15, 1994

A visit to the ENADA Exhibition has become a necessity to all operators of automatic entertainment apparatus who wish to be kept updated on all new, original and advantageous products offered by the Italian industry.

Therefore visit the 23rd ENADA

Free entrance to foreign professionals

★ ★

SOUTHEAST

LEISURE EXPO '96 will take place on Feb. 15-17 at the Orange Country Convention Center in Orlando, Fla. Aimed at multiple segments of the family entertainment and amusement industry — from arcades to theme parks and tourist attractions — this is the fifth year for Leisure Expo and organizers are expecting another record turnout, with over 6,000 projected attendees visiting 525 booths. For more information on the show, contact Al Barry at 305/448-7976.

MAKING A DIFFERENCE — More than 130 amusement parks and attractions in 19 countries will bring a little joy to the life of terminally ill children and their families as participants in the World Passport for Kids program. Sponsored by the International Assn. of Amusement Parks and Attractions (IAAPA), the World Passport for Kids gives terminally ill children and their families an opportunity to visit participating theme parks, amusement parks, FECs or attractions, on a complimentary basis for up to one year. The passport is offered to children who visit the Give Kids the World Village in Kissimmee, Fla. Pictured above, IAAPA president Ted Crowell presented the first passports to GKTW visitor Michael Rodriguez and his family. Joining them is GKTW founder Henri Landwirth (left).

MIDWEST

CENTURY CLUB members and wannabe's will gather during AMOA to honor the group's president Steve Kordek. Time and place will appear in *RePlay* soon as we get it. Meantime, members should watch their mails for notice. The affair will be some kind of lunch to pay tribute to the Williams pin designer who's run the club every year but the first when founder Al Rodstein had the helm. Non-members wishing to join the group at Expo '95 in New Orleans should fax Steve Kordek at 312-961-1060 ASAP so he can count you in.

CHARITY GOLF OUTING — The Third Annual Linda Wiederaenders Golf Tournament takes place Thursday, Aug. 17 at the Dixon Country Club in Dixon, Ill. Started by her husband Paul (Irem) after she passed away from a lung ailment, the tourny raises money for the Loyola University Medical Center. If you can't participate in person, please send a check written to Linda Wiederaenders Memorial Fund and mail it to Irem America, 300 E. 11th St., Rock Falls, IL

61071. Previous players have included Rick Rochetti, Mike Taylor, Steve Ward, Howard Harkins and Tom Siemieniec.

MILLION MARK — San Antonio, Texas-based Pear Apple Country Fair recently welcomed its one millionth visitor, putting it among the top-drawing family entertainment centers in the country. Pictured above are Sheryl and Carl (right) Wedige of San Antonio and their children, Eric and Kayla. Regular visitors to the park, the family passed through the doors at approximately 7:15PM on June 8 to capture the honor. Doug Jividen (left), general manager, greeted the special visitors and presented them with a check good for one million redemption points at the Fair's Prize Center. Set on 15 tree covered acres, Pear Apple County Fair offers indoor and outdoor activities for the entire family, and includes a 24,000 sq. ft. game area, along with bumper cars, a go-kart track and two miniature golf courses.

NEW APA PREZ — Renee Lyle Poehlman has been appointed to the post of president of the American Poolplayers Association, Inc. Poehlman will assume total responsibility for overseeing the day-to-day operations of the APA. In her history at the APA, she has held the positions of department head of franchise services, director of marketing and franchise services, and most recently, vice president. She replaces Terry Bell, who has stepped down as president of the company to assume a position on the board of directors.

INTERNATIONAL

BETSON ENTERPRISES and Imperial International export division hosted two very successful post-ACME open houses in Puerto Rico in early May. The operator attendance was reported to be excellent with approximately 90 customers showing up to see the latest video, pins, redemption and music products displayed. Betson sales rep Xavier De La Uz conducted redemption seminars at both the San Juan and Ponce facilities. Sales VP Bob Boals commented "the operators have a very positive attitude which I am sure comes from hard work and knowing their locations. Our customers really seemed to enjoy themselves and appeared to like the new products we had to offer."

AUSSIE RATINGS — A recent supplement to the Australian AMOA's newsletter announced the passage of the Class-

LATINO Jukebox TOP 30 *June '95*

COMPILED FOR COMPACT DISC JUKEBOX OPERATORS

	THIS CHART	LAST CHART	ALBUM TITLE	ARTIST NAME
REGIONAL MEXICAN	1	3	"AUNQUE ME DUELA EL ALMA"	VICENTE FERNANDEZ
	2	1	"POR AMOR A MI PUEBLO"	LOS BUKIS
	3	2	"EL EJEMPLO"	LOS TIGRES DEL NORTE
	4	4	"ROMPIENDO BARRERAS"	BRONCO
	5	--	"CON SANGRE DE REY"	BANDA R-16
	6	--	"PRESUMIDAS, S.A."	BADNA ZETA
	7	--	"LOS GRUPOS DEL '95"	VARIOUS ARTISTS
	8	9	"YO VENDO UNOS OJOS VERDES"	EZQUIEL PENA
	9	6	"QUE SEAS MUY FELIZ"	ALEJANDRO FERNANDEZ
	10	--	"AMOR SIN BARRERAS"	LOS TIRANOS DEL NORTE
TROPICAL / SALSA	1	--	"SALSA EN LA CALLE 8 '95"	VARIOUS ARTISTS
	2	2	"SUPER EXITOS"	SONORA DINAMITA
	3	--	"ORO SALSERO - LO MEJOR"	VARIOUS ARTISTS
	4	--	"EN BARU"	SONORA DINAMITA
	5	10	"LO NUEVO & LO MEJOR"	JERRY RIVERA
	6	3	"MI TIERRA"	GLORIA ESTEFAN
	7	1	"SWING LATINO"	BANDA BLANCA
	8	--	"TODO A SU TIEMPO"	MARC ANTHONY
	9	8	"HUELLAS DEL PASADO"	GRUPO NICHE
	10	--	"SOLO POR TI"	NINO SEGARRA
POP	1	5	"LAS REINAS DEL PUEBLO"	SELENA Y GRACIELA
	2	--	"ILUSIONES"	LOS FUGITIVOS
	3	2	"17 SUPER EXITOS"	SELENA
	4	1	"AMOR PROHIBIDO"	AMOR PROHIBIDO
	5	--	"TRES RAMITAS"	THE HOMETOWN BOYS
	6	3	"12 SUPER EXITOS"	SELENA
	7	9	"SEGUNDO ROMANCE"	LUIS MIGUEL
	8	--	"CUANDO LOS ANGELES LLORAN"	MANA
	9	--	"VEN CONMIGO"	SELENA Y LOS DINOS
	10	--	"LIVE!"	SELENA

Sampling by *The Latin Jukebox* Garden Grove, CA.
Chart based on actual Jukebox play requests.

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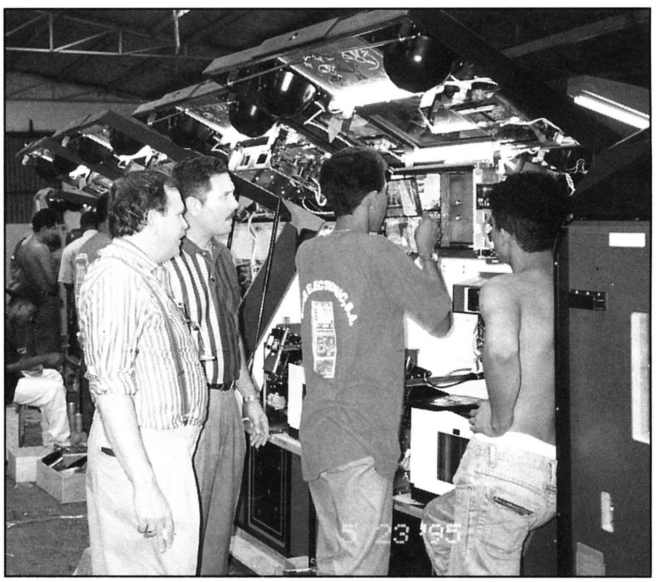
ification for Computer Games and Images (Interim) Act 1995 by the state parliament in Queensland in March. The act takes effect on July 1, 1995 and covers all computer games and images, and arcade games sold or demonstrated after that date. What this means is that Queensland will become part of a national classification scheme, with the Commonwealth Office of Film and Literature doing the classification. The decisions made by that office cannot be changed by the Queensland State Censor, unless they have already been classified by Queensland. The system is based on a similar one used for films and videos. The classifications are: "G" - suitable for all ages; "G8+" - suitable for children 8 years and over; "M15+" - suitable for persons 15 years and over; and "MA15+" - restricted for persons 15 years and over unless accompanied by an adult. Any game attracting an "R" or "X" rating will be prohibited.

TOOL TIME — In case you where wondering what ever happened to last year's AAMA president Steve Koenigsberg, he was last spotted behind a pile of redemption games at the recent Asian Amusement Expo in Hong Kong. Steve's proficiency with power tools didn't play much of a role during his term in office, but it sure came in handy while helping to set up the AAMA booth.

UK SHOW — International Leisure Industry Week takes place at the NEC in Birmingham, England from September 26-28. The concept behind the show is to display the revenue generating power of the latest amusement machines to a broad audience of professionals within the "safe and sound" environment of a family entertainment center. Special sections will cover catering, sports and leisure facilities, and children's play areas. For more information, contact Independent Exhibitors at 44-193-256-4455 or fax 44-193-256-0009.

SAPAR, the Italian industry trade organization, has appointed Lorenzo Musicco as its new president. Musicco was recently elected by an overwhelming majority of the Executive Committee. Also elected was first vice president Renzo Ferrari, who joins fellow VPs Mario La Mastra, Mario Teressi and Tiziano Tredese.



JAMES INDUSTRIES and NSM held their first jukebox seminars down in Panama. Pictured above is NSM's Keith White (left) and James Industries' Michael Martinez looking on.

James Industries also received an award for being NSM's largest worldwide distributor. Pictured above are (l to r) John Margold (NSM), Peter Kuhn (NSM), Aldo Andreu (James Ind.), Daniel Villa (NSM Mexico) and John Blouin (James Ind.). ◆

VITAL TITLES

TOP-SELLING 45s & CDs AT KEY ONE-STOPS AS OF JULY 20, 1995

POP

1. ***HAVE YOU EVER REALLY LOVED A WOMAN,*** *Brian Adams, A&M 1028*
2. ***DECEMBER,*** *Collective Soul, Atlantic 87157*
3. ***LEAVE VIRGINIA ALONE,*** *Rod Stewart, Warner Bros. 17847*
4. ★ ***SOMEONE TO LOVE,*** *John B. featuring Babyface, 550 Music 77895*
5. ★ ***COME AND GET YOUR LOVE,*** *Real McCoy, Arista 12834*
6. ***MISERY,*** *Soul Asylum, Columbia 77959*
7. ***HUMAN NATURE,*** *Madonna, Warner Bros. 17882*
8. ***SOMEBODY'S CRYING,*** *Chris Issak, Reprise 17872*
9. ***KISS FROM A ROSE,*** *Seal, Warner Bros. 17896*
10. ***NOT FOR YOU,*** *Pearl Jam, Epic 77435*

POP PICK HITS

CAN'T CRY ANYMORE
Sheryl Crow - A&M 0638

IMMORTALITY
Pearl Jam - Epic 77873

SCREAM
Michael & Janet Jackson - Epic 78000

C/W

1. ***I DON'T EVEN KNOW YOUR NAME,*** *Alan Jackson, Arista 12830*
2. ***YOU BETTER THINK TWICE,*** *Vince Gill, MCA 55035*
3. ★ ***ANY MAN OF MINE,*** *Shania Twain, Mercury 856448*
4. ***PARTY CROWD,*** *David Lee Murphy, MCA 54977*
5. ***I DIDN'T KNOW MY OWN STRENGTH,*** *Lorrie Morgan, BNA 64357*
6. ***MY HEART WILL NEVER KNOW,*** *Clay Walker, Giant 17887*
7. ***MISSISSIPPI MOON,*** *John Anderson, BNA 64274*
8. ***I'M IN LOVE WITH A CAPITAL "U",*** *Joe Diffe, Epic 77902*
9. ***YOU HAVE THE RIGHT...,*** *Perfect Stranger, Curb 476956*
10. ***WALKING TO JERUSALEM,*** *Tracy Byrd, MCA 55049*

COUNTRY PICK HITS

SHE AIN'T YOUR ORDINARY GIRL
Alabama - RCA 64346

LEAD ON
George Strait - MCA 55064

R&B

1. ★ ***WATERFALLS,*** *TLC, Arista 24107*
2. ★ ***DON'T TAKE IT PERSONAL,*** *Monica, Arista 35040*
3. ★ ***SOMEONE TO LOVE,*** *Jon B. featuring Babyface, Epic 77895*
4. ★ ***COME AND GET YOUR LOVE,*** *Real McCoy, Arista 12834*
5. ★ ***SCREAM,*** *Michael Jackson & Janet Jackson, Epic 78000*
6. ***THIS IS HOW WE DO IT,*** *Montel Jordan, Island 1468*
7. ***YOU AIN'T WOMAN ENOUGH...,*** *Shirly Brown, Malaco 2204*
8. ★ ***GRAPEVYNE,*** *Brownstone, Epic 77864*
9. ★ ***RUN AWAY,*** *Real McCoy, Arista 12808*
10. ★ ***RED LIGHT SPECIAL,*** *TLC, Arista 24097*

R & B PICK HITS

I CAN'T TELL YOU WHY
Brownstone - Epic 77848

CDs

1. ***CRACKED REAR VIEW,*** *Hootie & The Blowfish, Atlantic 82613*
2. ***JOHN MICHAEL MONTGOMERY,*** *J.M. Montgomery, Atlantic 82728*
3. ***THROWING COPPER,*** *Live, MCA 10997*
4. ***THE WOMAN IN ME,*** *Shania Twain, Mercury 522886*
5. ***SPANNER IN THE WORKS,*** *Rod Stewert, Warner Bros. 45867*
6. ***HELL FREEZES OVER,*** *Eagles, Geffen 24725*
7. ***THE HITS,*** *Garth Brooks, Liberty 29689*
8. ***DWIGHT LIVE,*** *Dwight Yoakam, Warner Bros. 45907*
9. ***TUESDAY NIGHT MUSIC CLUB,*** *Sheryl Crow, A&M 0126*
10. ***YES I AM,*** *Melissa Etheridge, Island 848660*

★ = *significant crossover activity*

DATEBOOK

— 1995 —

AUGUST 1995						
SU	M	T	W	TH	F	SA
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

AUGUST

23-25: Asia Pacific Theme Parks & Attractions Conference and Exhibition, Singapore Int'l Convention & Exhibition Centre, Singapore. For information, contact AIC Conferences at 65-222-8550.

24-25: Ohio Coin Machine Association 21st Exposition of Music & Games, Ramada University Inn, Columbus, Ohio. For additional information, contact the OCMA at 614/888-9772.

24-26: SALEX (South American) show, Mart Center, Sao Paulo, Brazil. For information, contact World's Fair Ltd. at 44-161-624-3687.

SEPTEMBER

13-15: 33rd Amusement Machine Show (JAMMA), Makuhari Messe, Chiba, Japan. For more information, contact JAMMA at 81-3-3438-2363.

21-23: AMOA Expo '95, New Orleans Convention Center, New Orleans, La. For information contact the AMOA at 800/937-2662.

26-28: Leisure Industry Week, National Exhibition Centre, Birmingham, England. For information, contact Independent Exhibitions at 44-193-256-4455.

OCTOBER

4-6: Amusexpo, Espace Champerret, Paris, France. For information, contact Sepfi-Technoexpo at 33-1-4756-2108.

7-10: Int'l Family Fun Center & Miniature Golf Show (Fun Expo '95), Orange County Convention Center, Orlando, Fla. For more information, call the Fun Expo at 914/993-9200.

11-12: AL Previews, Novotei, Hammersmith, London, England. For more information, contact Howard & Wikberg at 44-171-387-2021.

12-15: ENADA 1995, Rome, Italy. For information, contact SAPAR at 39-6-44-03686.

16-18: World Gaming Congress & Expo, Las Vegas Convention Center, Las Vegas, Nev. For information, contact Gaming & Wagering Business at 212/594-4120.

19-21: National Automatic Merchandising Assn. Annual Convention and Trade Show, Dallas Convention Center, Dallas, Texas. For more information, contact NAMA at 312/346-0370.

19-21: World Waterpark Association Symposium and Trade Show, Orange County Convention Center, Orlando, Florida. For information, contact the WWA at 913/599-0300.

20-22: Medpark Leisure Park & Fun Center Show, Athens, Greece. For information, contact Gerry Robinson, TSL Ltd., at 44-190-561-3256.

25-28: AMOA of Queensland (Australia) Annual Convention and Trade Show, Conrad Jupiter's Hotel & Casino on Queensland's Gold Coast. For more information, contact the AMOAQ at 61-7-841-1021

26-28: Interazar '95 (Spain) trade show, Parque Ferial Juan Carlos I, Madrid, Spain. For information, contact Grupo Interazar at 34-1-445-3702.

NOVEMBER

1-3: Van Expo, Rai Centre, Amsterdam, Holland. For information, contact Anton Zondag at 31-4103-3944.

10-11: Norsk Automatmesse, Hotel Bristol, Oslo, Norway. For information, contact NOAF at 47-3345-8559.

15-18: International Assn. of Amusement Parks and Attractions 77th Annual Convention & Trade Show, New Orleans Convention Center, New Orleans, La. For information, contact the IAAPA at 703/836-4800.

DECEMBER

7-10: Supergames Moscow '95, Krasnaya Presnya Int'l Exhibition Centre, Moscow. For information, contact ITE at 44-171-286-9720.

10-12: EELEX (Russian) trade show, Moscow. For information, contact World's Fair Ltd. at 44-161-624-3687.

16-19: Amuse World '95, KOEX-Korea Exhibition Center, Seoul, Korea. For information, contact KAMMA at 82-2-276-1754.

THE BLUE PAGES

BUYERS' BULLETIN

A COMPENDIUM OF USED EQUIPMENT ADS & OTHER ITEMS OF INTEREST TO THE COIN INDUSTRY

A number of video game manufacturers have been successful in enforcing their copyrights and trademarks in the U.S. courts against those who supply or use unlawful copies. Readers are warned of the risks involved when copies of video games are purchased from sources other than the manufacturer or one of its authorized distributors. We can offer no assurance that a video game or printed circuit board set purchased from all the sources of such are legitimate. RePlay asks its readers to write us regarding any complaints about a product or service advertised in this magazine.

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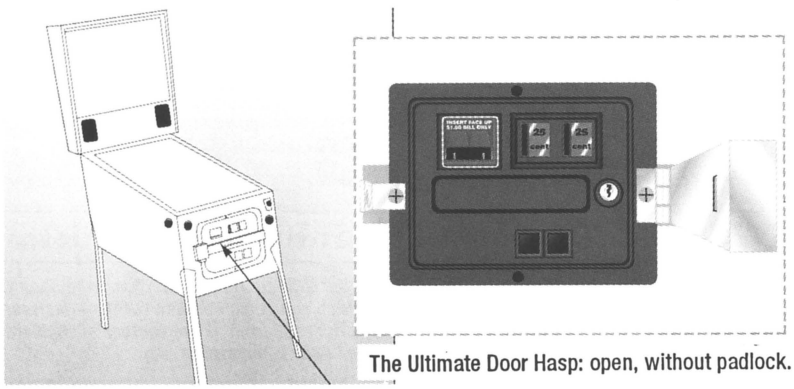

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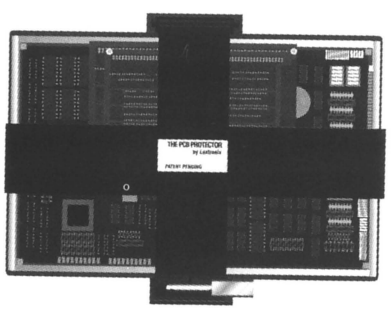

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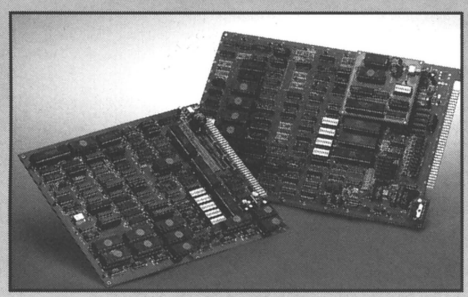

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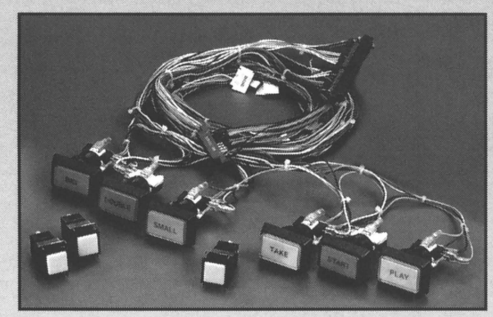

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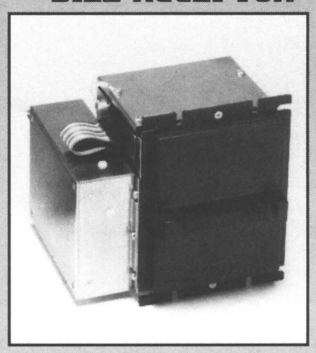

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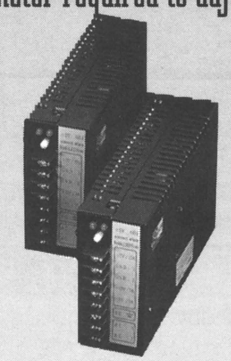

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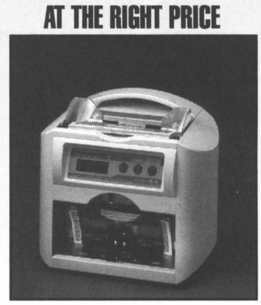

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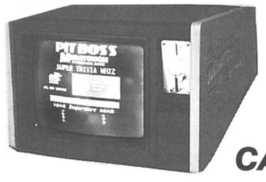

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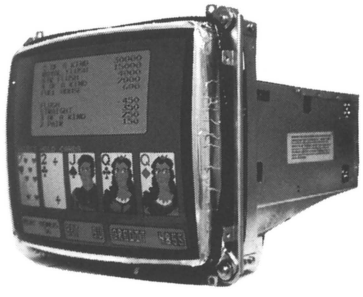

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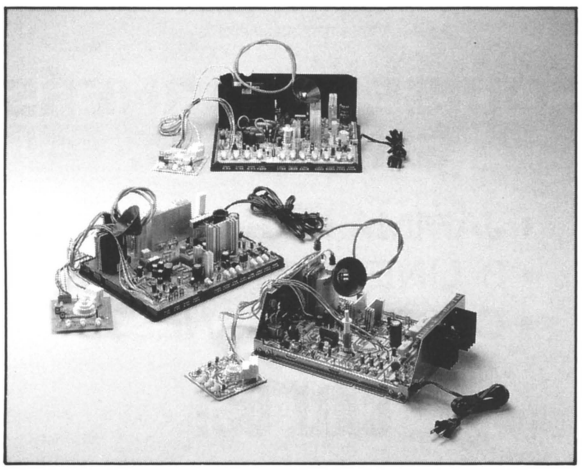

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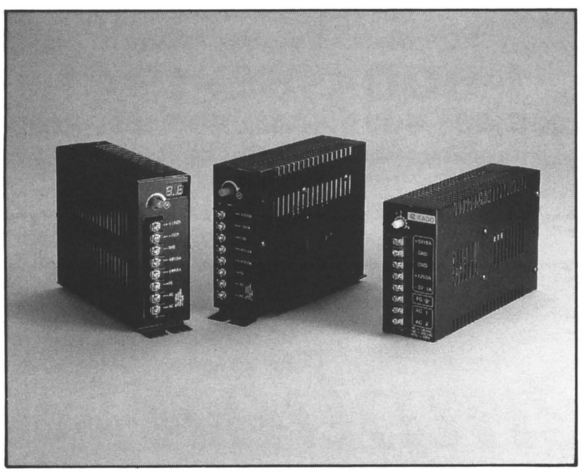

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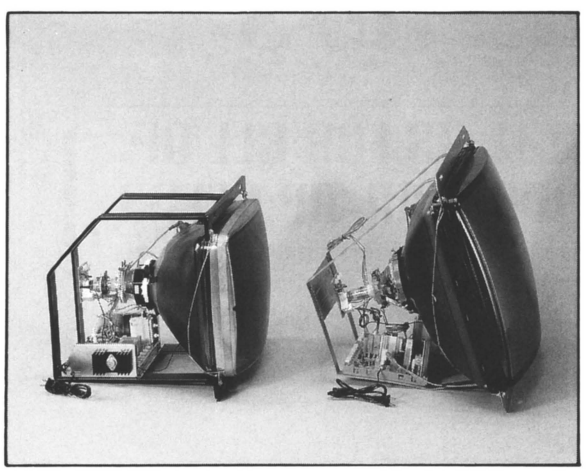

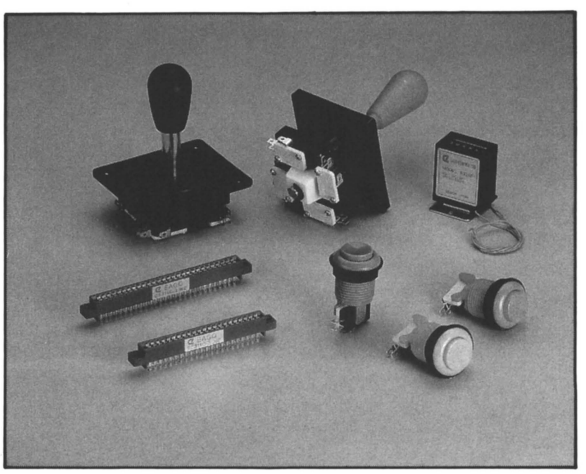

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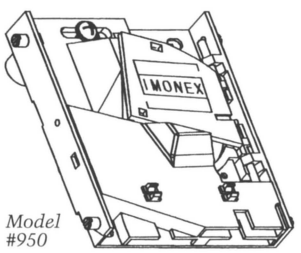

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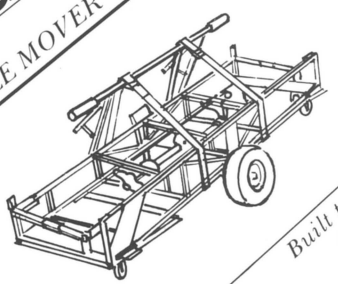

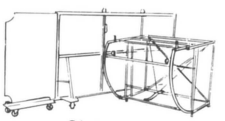

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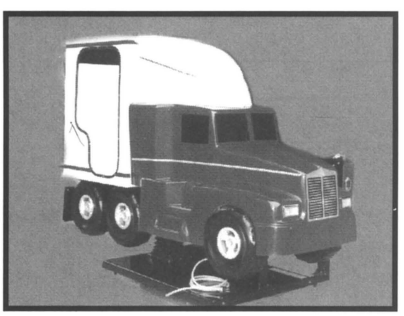

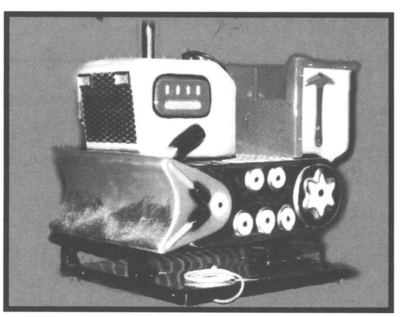

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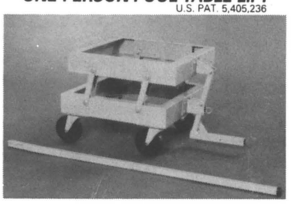

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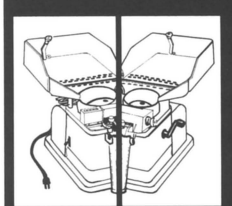

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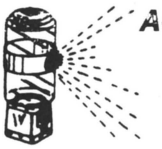

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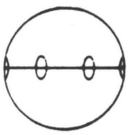

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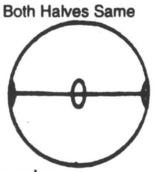

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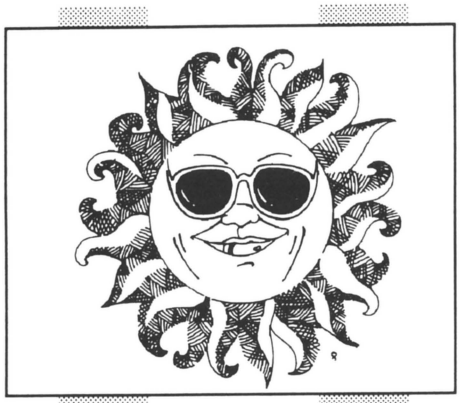

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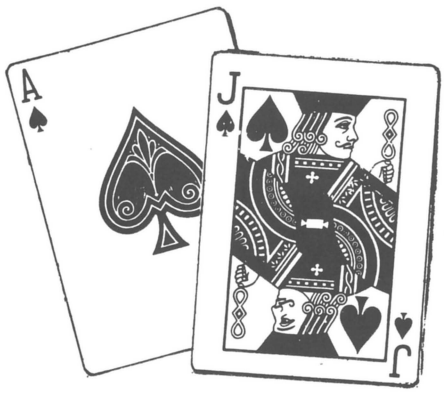

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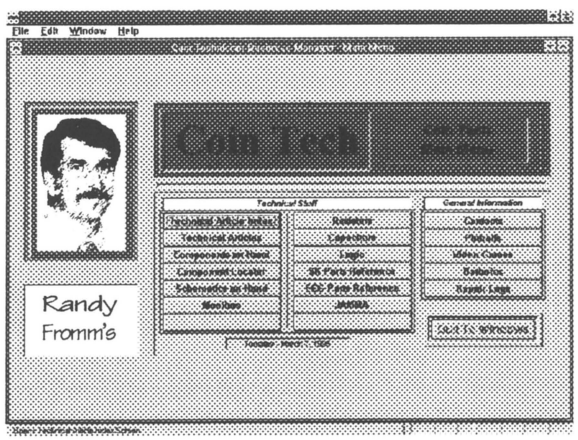

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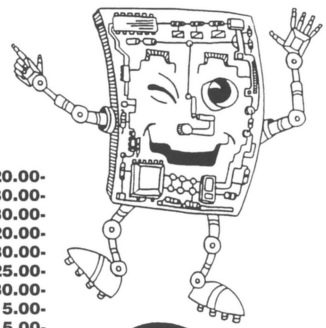

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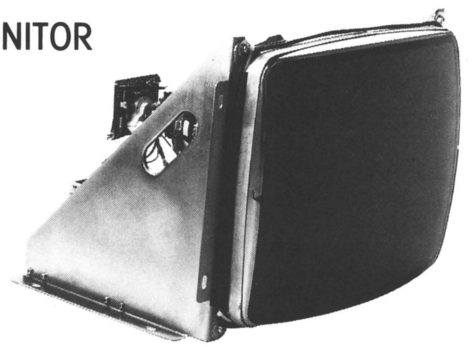

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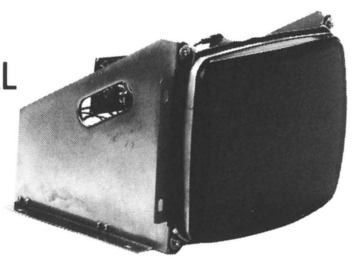

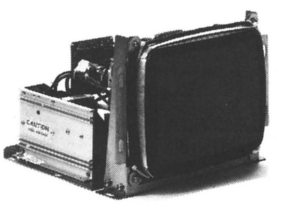

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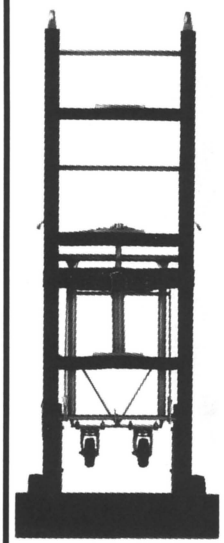

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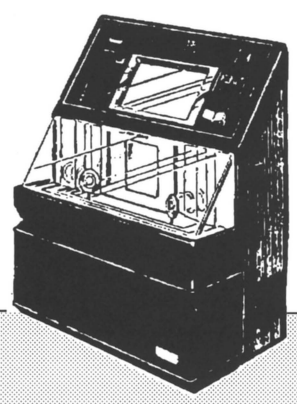

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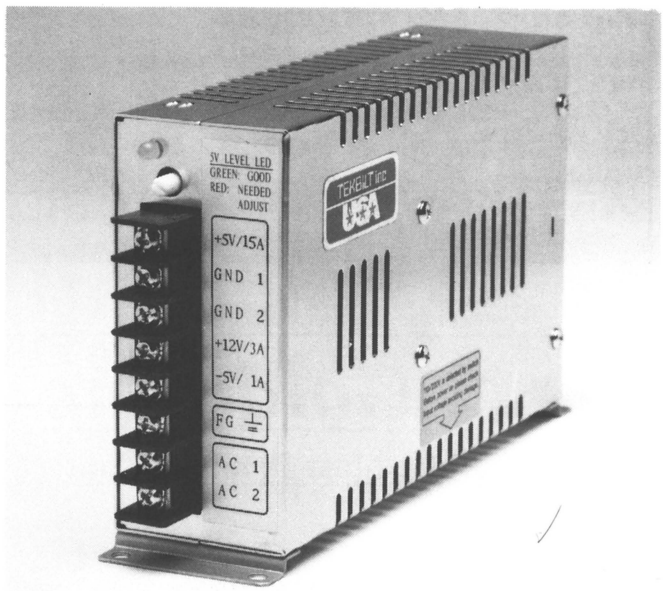

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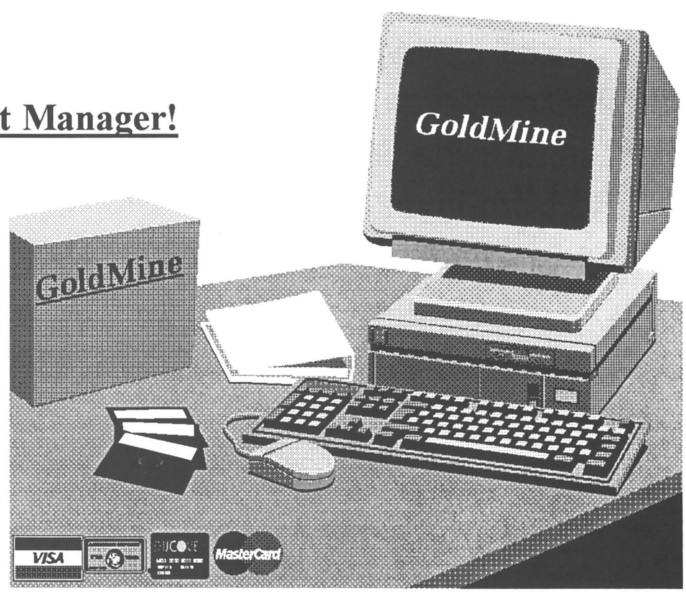

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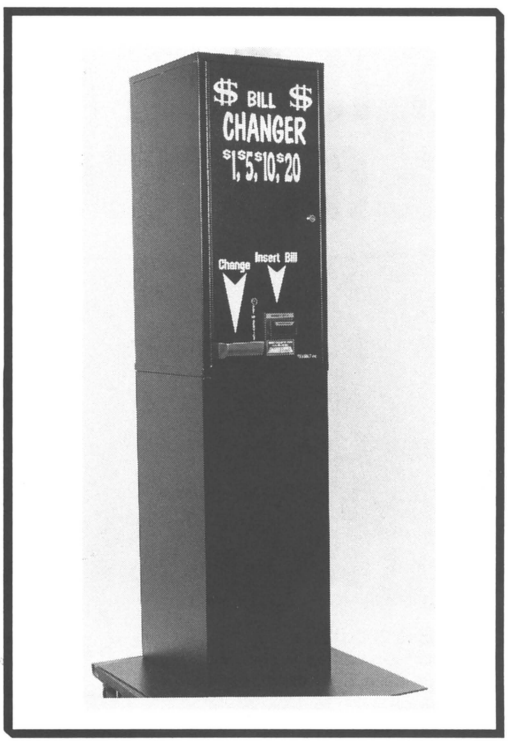

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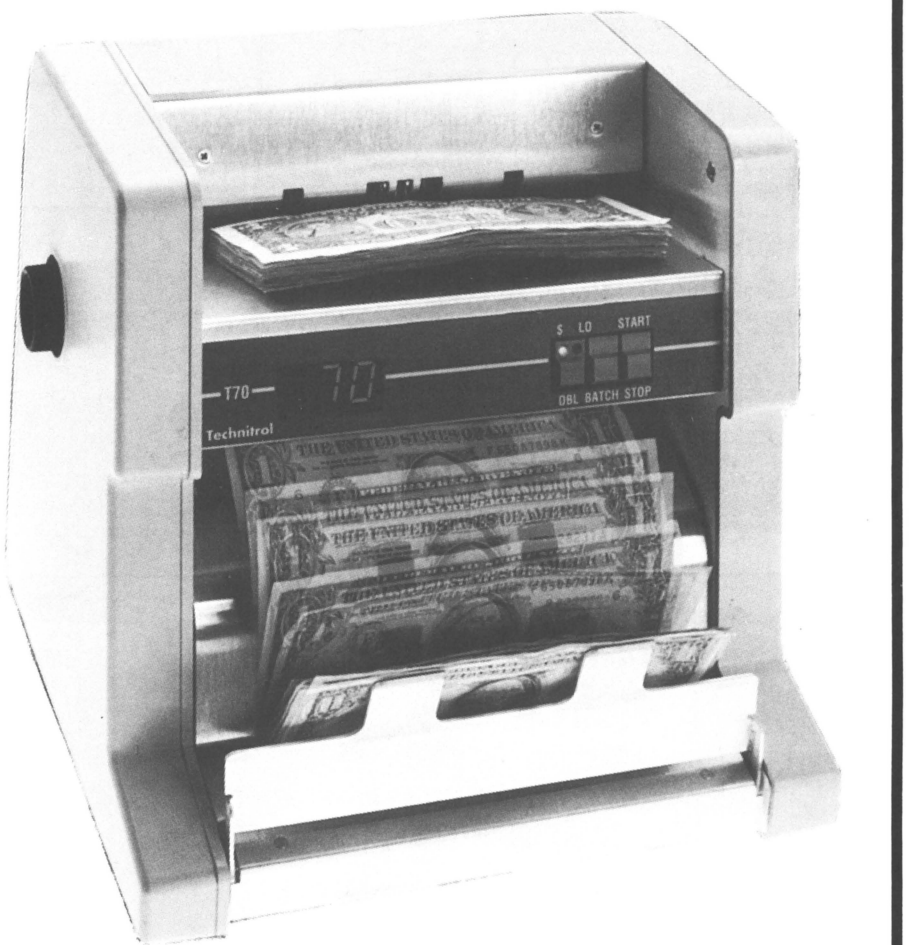

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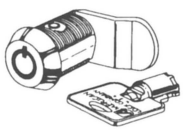

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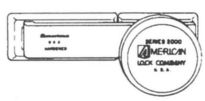

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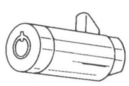

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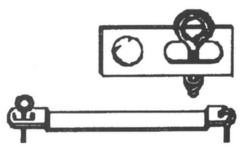

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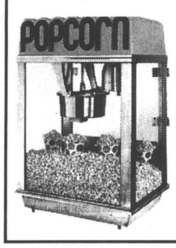

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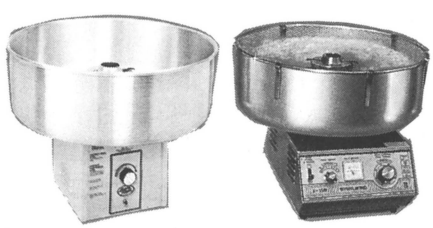

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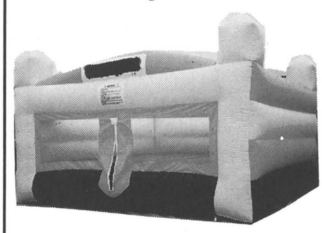

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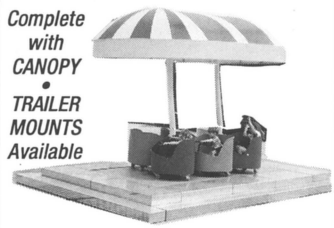

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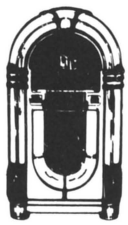

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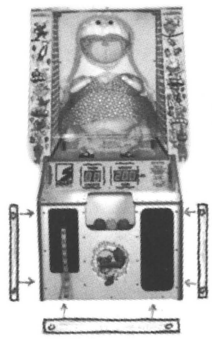

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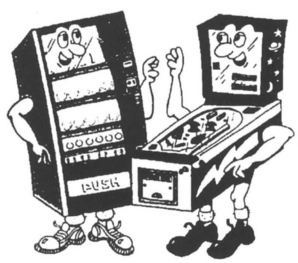

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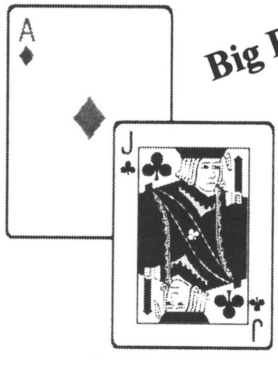

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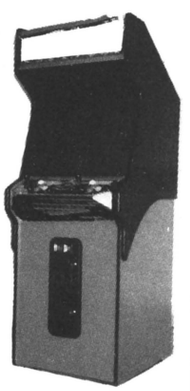

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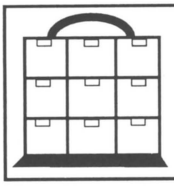

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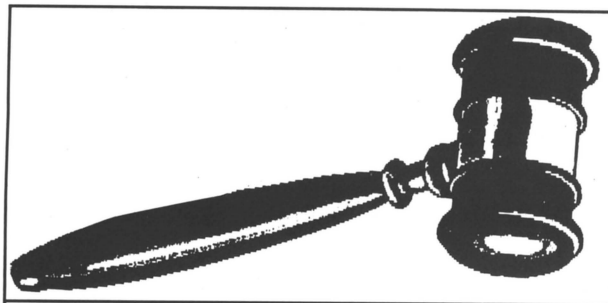

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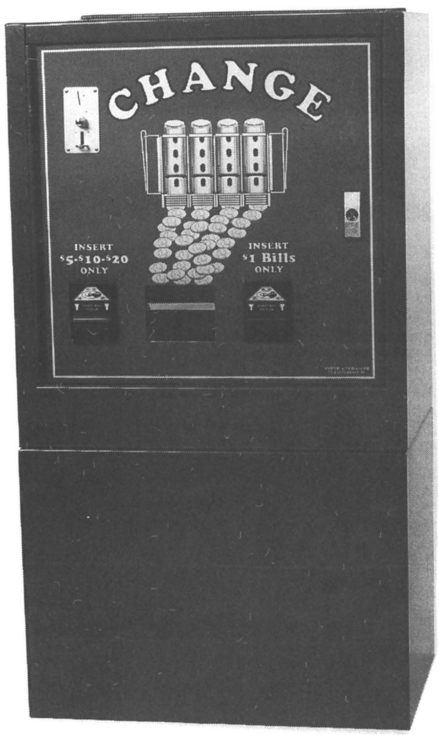

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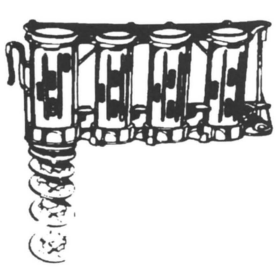

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INDEX OF ADVERTISERS

AMOA ..... Pg. 96
American Laser Games 7
Amusements Plus ..... Toss-in-flyer
Atari/Time Warner Interactive ... cover #4
Baton Lock & Hardware 66
Bob's Space Racers 94
Bulldog Amusements 17
Capcom U.S.A. 29-33
Cashcode 84
Coin ConneXion 65
Data East, Inc. 103
Data Eye 49
Deltronic Labs 54
Dynamo Corp. 55
ENADA - 23 128
Fun Expo 56
Fun Industries 9
Fuuki Co., Ltd. 90
Gametime 94
Great American Billiards 62
Green Coin Machine ..... Pg. 38-39
Hoffman & Hoffman 36
Horizon Company 47
I.C.E. 73
Incredible Technologies 17
Just Kiddie Rides 107
King Plush 75
LazerTron 95
Leiberman Music 11
Henry W.T. Mali 62
Mayoni 52
Merit Industries 67, 91
Micro Manufacturing 51, 115
NSM-America 59
Namco 4-5, 43
National Ticket Co. 76
Noel Industries 101
Oriental Trading Co. 49
Pincart ..... Toss-in-flyer
Planet Earth Ent. 87
Play-by-Play ..... Pg. 86
Plush-4-Play 111
Premier Data Corp. 37
Premier Technology ..... cover #2
Rock-Ola/Antique Apparatus 81
Rowe International ..... cover #3, 40
SNK 23-25
Sega 27
Sega Pinball 19-20
Kevin Sharp Enterprises 99
Silent Partner 79
Smart Industries 14, 61
Star Track, Inc. 70
Success Plush 26
Token Corporation 83
U.S. Games 35
Valley Recreation Products 63
Van Brook of Lexington 66, 71
Wico ..... Toss-in-flyer
Williams/Bally Midway 13

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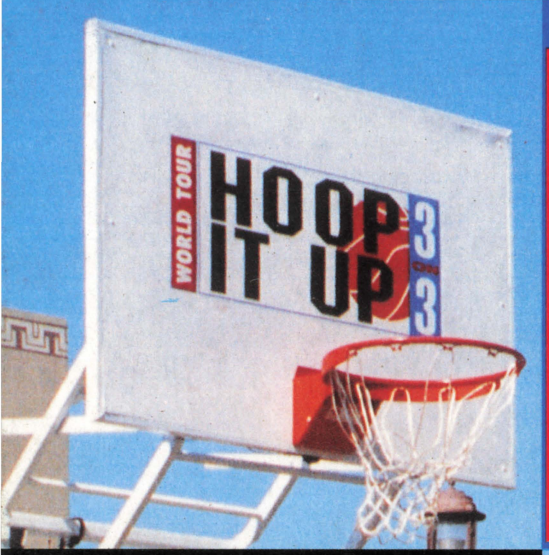

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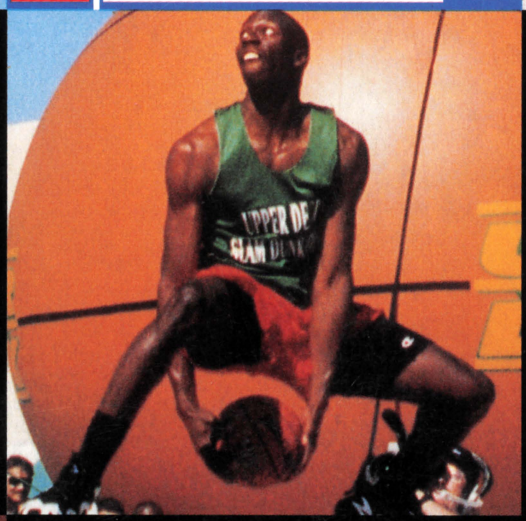

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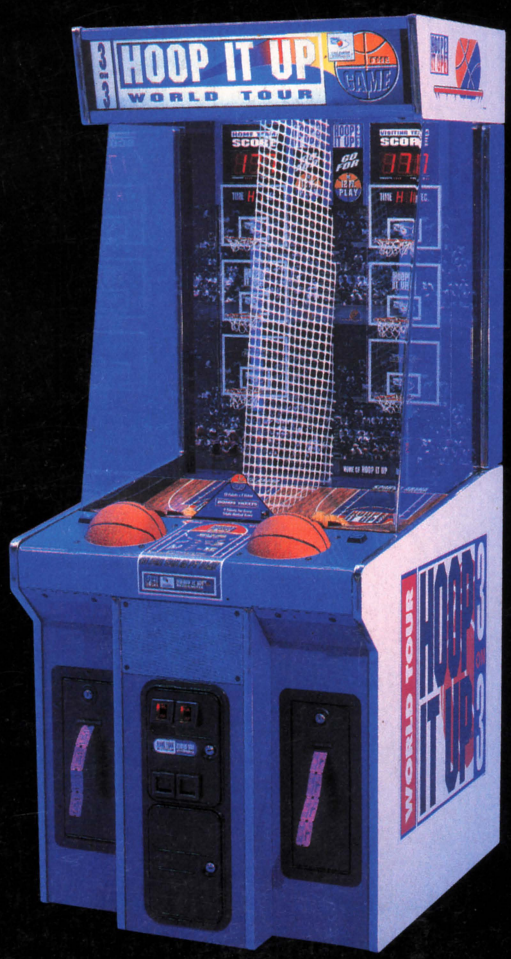

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