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USC School
of Cinematic Arts

Center for Moving Image Analysis

Lobster 

MAKING MONEY WITH MOVIES

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A Handbook for 16mm.
Circuit Exhibitors

●

Price

Twenty-five Cents

●

Eastin 16mm. Pictures Co.
Davenport, Iowa

Eastin Pictures, Inc.
Colorado Springs, Colorado



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First Edition, March 1940

Second Edition, November 1940

Printed in  School
of Cinematic Arts
UNITED STATES OF AMERICA
Hugh M. Hefner Moving Image Archive

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MAKING MONEY WITH MOVIES

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A Business Opportunity for You

This booklet tells of a *business opportunity* for *you*. We say *business* simply because the roadshowing of 16mm. sound motion pictures has become an interesting, full time, well paying occupation for many enterprising persons. We know, too, judging by the success hundreds of others have had, that the *opportunity* is really there. The profits of this business are open to *you* if you go into the matter in an energetic, businesslike way.

As a movie exhibitor you will be making money for yourself, and will also be doing something very worthwhile—bringing good, clean entertainment to people who would probably be without it if it weren't for you.

Exhibitors of 16mm. movies, often called roadshowmen, usually run circuits of outdoor shows in the summer and of indoor shows during the colder months. In this way their year is divided into two seasons, and they all agree that it pays best to manage their circuits one way in the summertime and quite a bit differently during the winter. For this reason we have divided this book into two parts. The first part is mostly about summer movie circuits, and the second deals mainly with plans for running winter circuits. Of course, many things mentioned in both parts will apply equally well to both seasons.

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PART ONE

The Outdoor Season

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In the old days, the band concert was the standard attraction of small towns during the summer months. On "concert night" peo-

ple would flock in from miles around to enjoy the music, and the merchants would keep their stores open until late hours to take care of the extra trade. In fact, the concerts were usually paid for by the local business men with the idea of bringing in more trade.

Small Towns Need Summer Movies

Nowadays local bands are pretty well out of the picture. The phonograph and radio have made the public turn to different kinds of entertainment. This has left most of the small towns without any real drawing card, and here is where the movie roadshowman comes in.

Due to the perfecting of 16mm. talking picture equipment, it is now possible to show sound movies in towns of from 200 to 1000 people where there is no regular theater.

Starting an Outdoor Circuit

The best way to bring movies to the small towns during the summer months is to organize a movie circuit, often called a roadshow.

Usually, the exhibitor arranges to put on shows in six different towns each week, each town having its own "movie night." Naturally you ask, "How can I make it pay?" We have had a lot of experience in this field and have been dealing with successful roadshowmen for years, and so we believe that we can answer that question.

The outdoor movie season is from the middle of May to the middle of September in most parts of the country. This means that your circuit will last for sixteen or eighteen weeks, with that many shows in each of your six towns.

The first move is to take a road map and make a list of all the towns with populations of from 200 to 1000 which are within reasonable distance by good roads from your home or headquarters. By "reasonable distance" we mean about fifty miles in most parts of the country, and perhaps more in states where the towns are farther apart. If any of the towns on your list have theaters, cross them off. Next, pick out the six towns that look best to you and get to work.

Go to each town and size up the situation. If it has a booster club, chamber of commerce, or a civic club of any kind, find out who the officers are and call on them. Ask them what kind of attraction they are using to draw customers into town during the summer months and explain to them that you have an idea which is being used with great success in all parts of the country. Tell them that you want to put on a free, open-air talking picture show in their town one evening each week. Make it clear that you will use popular, wholesome pictures which will draw bigger and bigger crowds as the weeks go by. *Point out that hundreds of people will come to town to see these free shows and that the merchants are sure to get a lot of extra trade as a result.* As a matter of fact, our exhibitors report crowds of 2500 every now and then. After you have explained the matter carefully, try to get the organization to sponsor your show by paying you so much per week. Make sure that it is understood that you are to be paid in the afternoon before each show.

If there is no booster club or other organization that you can deal with, you will have to call on the merchants one by one and get each one, or most of them, to agree to pay you a certain amount weekly for putting on the show. The ones who give you their backing will be your sponsors, and will be given advertising time on your program.

These shows are free to the public and should be given at some good location in a park or vacant lot near the business section. Of course, it is up to your sponsors to provide a suitable place for you to put on the show, and this part of the arrangements should not cause you any trouble or expense. If seats are already in place at the chosen spot, or if your backers can be persuaded to put up enough temporary seats for at least part of the crowd, so much the better.

Making Your Collections

Experienced exhibitors usually like to have their shows sponsored by the chamber of com-

merce or some other such organization; because they can then be reasonably sure of good support, and can make their weekly collections in one lump sum. No doubt you will also find it best to use this plan wherever you can, but in most cases you will probably be dealing with your sponsors as individuals. This means that you will have to make your collections by calling on each one of them every week. Make your rounds at a regular time, in the afternoon before the show. Be careful and businesslike in handling the money you take in. Keep your accounts straight; give receipts to those who pay in cash, and to the others if they want them.

In all cases where you are dealing with the merchants direct, you will find that about one-fourth of your backers will drop out before your season is completed. Experienced roadshowmen report that a few of their backers often break their agreements after a few weeks, and that others quit for one reason or another as time goes on, but that a substantial majority can be depended upon to stick through the whole season. In order to protect yourself against the loss of some of your backers, you will have to line up several extras to begin with. Then, when some of them quit, you will not be seriously handicapped.

When any of your sponsors drop out, do not give them up for good, but call on them again after two or three weeks. You have nothing to lose, and they may have had a change of heart.

What Your Sponsors Will Pay

The amount of money you can get your sponsors to pay will depend upon several things. Certain parts of the country pay better than others; and of course general business conditions are bound to have some effect on your profits. In spite of these things, it is possible to figure out about how much you can expect to take in.

We have talked to a number of experienced roadshowmen, and find that they agree pretty well in what they tell us. They all say that

certain nights of the week are quite a bit better than others for outdoor shows, and that their sponsors pay accordingly. They give us the following figures for their total income from sponsors on the different nights:

	<i>Fair</i>	<i>Average</i>	<i>Good</i>
Monday	\$ 7.50	\$10.00	\$12.50
Tuesday	12.50	15.00	17.50
Wednesday	15.00	17.50	20.00
Thursday	12.50	15.00	17.50
Friday	10.00	12.50	15.00
Saturday	15.00	17.50	20.00
<hr/>			
TOTALS	\$72.50	\$87.50	\$102.50

You will notice that Wednesday and Saturday are considered the best nights. Give these to the two towns which are paying the most money and work hard to line up a lot of good sponsors. Incomes of \$30.00 or more for these nights are fairly common. Of course, most of the towns will want Wednesday or Saturday shows, as these are the two main shopping nights in country communities. Still, there are only two of these nights every week, and you can't afford to give them to any town for anything less than your top prices. If a town can pay only \$10.00 a week and demands a Saturday show, you will just have to explain to them that it can't be done. Offer them Monday night, and if they won't take that, then Friday will probably be about as far as you can go.

Tuesday and Thursday are the next best nights, and should also be given to towns which look good to you. Friday is next best, and can often be made to pay pretty well. Monday night is the poorest of all, but still it usually brings in enough to make a nice addition to your weekly total.

Now and then some town will want Monday or Friday shows for some particular reason of their own, and in those cases you can get really good revenues from these nights. When lucky breaks of this kind come your way, do not be slow in taking advantage of them.

Remember that the above figures are con-

servative estimates, and that they include only the money received from sponsors. Even so, they show that you should take in at least \$72.50 on six shows a week, and this is enough to give you a handsome profit. In fact, you can make money even if your total income falls as low as \$65.00 a week.

At first thought, it may seem to you that you should receive the same amount of money every week from all of your sponsors. Off-hand, this may look like the fairest way to operate, but it really is not. Certain kinds of businesses, such as taverns, ice cream parlors, grocery stores, recreation parlors, etc., are sure to reap a harvest of profits right on the nights of your shows. Others, like live stock truckers, filling stations, produce buyers, and grain elevators, will also get quite a bit of direct benefit from advertising with you. On the other hand, barbers, insurance agents, etc., will find that the movies do not help their business so much.

For these reasons, the roadshowman should get more money from those who will profit the most from the crowds he brings to town. He may get \$2.00 from each of the taverns, \$1.50 from ice cream parlors, \$1.50 from recreation parlors, \$1.50 from live stock buyers, \$1.25 from grocery stores, \$1.00 to \$1.50 from produce buyers and grain elevators, \$1.00 from filling stations, 50 or 75 cents from insurance agents, 25 or 50 cents from barbers, etc. These amounts and proportions are just suggestions. In many towns you can get more, and then too, a good grocery store will sometimes be willing to pay you better than a tavern, etc. In general, *the lines which are most profitable in each particular town will pay you the best there, and of course no two towns will be exactly alike.*

One thing to remember is that the more sponsors you get in any one town, the smaller the amount you can afford to take from each, and, of course, the lower the amounts are, the easier it is to get a lot of sponsors and to make your collections from them. So you see, it will

pay you to use your best judgment in working up your deals in each town. Don't let your amounts get too low, but keep in mind that it usually doesn't pay in the long run to drive too hard a bargain with your sponsors.

It is a rather surprising fact that many exhibitors have had very good success in towns of only 200 or 300 people. Often the merchants in these places are public spirited and aggressive, even though there are not many of them. We know of one hamlet with 250 people and only seven business men. These merchants paid \$2.00 apiece each week for the show, and this made this tiny dot on the map a \$14.00 town for the exhibitor who was smart enough to go after the business there. And, of course, most roadshowmen would consider \$14.00 a fair return for a Monday or Friday show, even in a bigger place.

Contracts With Sponsors

Some roadshowmen like to have written contracts or agreements with their sponsors, and some tell us that this is not necessary. Probably you will have your own opinion, but if you want written agreements, here is a form that is being used:

AGREEMENT

We, the undersigned merchants of _____, hereby agree to co-sponsor a series of Merchants' Free outdoor talking picture shows, to be given each _____ night for _____ consecutive weeks, starting on _____. At each show we are to receive free advertising in the form of _____.

Each of the undersigned merchants agrees to pay weekly the amount entered opposite his signature, payment to be made during the afternoon before the show.

The undersigned exhibitor agrees to furnish projector, sound system, and screen, and to operate the same. All pictures used will be furnished by the exhibitor, and each program will consist of a complete feature picture with accompanying short subjects. These pictures will be of the very latest releases available in 16mm. non-inflammable film of the kind approved by the Underwriters' Laboratories, Inc., for use without a metal projection booth.

Considering the investment and advance expenses of the exhibitor, it is mutually agreed that

this agreement cannot be cancelled in whole or in part without the consent of the merchants and the exhibitor.

(Signed)
EXHIBITOR

MERCHANTS

----- \$-----
----- \$-----
----- \$-----

Place-----
Date-----

Exhibitors sometimes like to put one of the following paragraphs in their agreements:

It is mutually agreed that in the event of rain, the show will be given indoors if a hall is made available without cost to the exhibitor. If collection has been made and rain prevents showing, and no hall is available, the money collected will be applied on the next week's show.

It is mutually agreed that if collection has been made and rain makes it necessary to stop the show before half of the program has been shown, the money collected will be applied on next week's show. If more than half of the program is shown, the money collected will be retained by the exhibitor.

Sunday Shows at Country Clubs

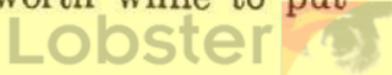
By giving Sunday evening shows at country clubs, the roadshowman can take in a tidy sum without going to any expense or trouble. This is a golden opportunity that should not be neglected. Sunday can be a payday for you, just like every other day of the week. The country clubs are glad to pay from \$12.50 to \$25.00 for a show, either for their members alone or to attract the public. You can show outdoors, or in some building provided by the club; in either case there will be very few preparations to make. You can use the same projector and show the same program as on your regular circuit during the week, and will therefore have no projector or film rental to worry about. Everything you take in will be clear. Collecting your money will be a simple matter. By all means get in touch with the clubs in your territory and line up one of them as your Sunday sponsor.

Other Attractive Plans

Where it is impossible to line up enough local sponsors to make it worth while to put

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on your shows, perhaps you can use one of these ideas.

1. Plan your show in the usual way, and advertise it well. Let the people know that it will be *free to all*. Then put up a group of bench seats at your location. These can be borrowed or rented cheaply somewhere, or can be made of 2 by 12 inch planks rented from a local lumber yard. To put up plank seats without using nails, lay planks on edge, six feet apart, and drive stakes to hold them in place; then lay other planks crosswise on top of them to serve as seats. You may also use large tile as uprights, with 2 by 12 planks across them for seats. Put up enough seats for 500 people, and sell them as reserved seats at five cents apiece. This will give you \$25.00. Then hold a drawing and give away a cash seat award of \$5.00 to the person holding the winning reserved seat stub. The American people will welcome a chance to pay five cents for a seat, if there is a chance to win \$5.00. Road-showmen who have used this idea say that after the third week their reserved seat section is always a sell out.

2. Run your show on a paid admission plan. To do this you will need canvas side-walls of the kind sometimes used around athletic fields, fair exhibits, etc. These can be rented from a tent and awning company. For seats, use rented benches or make temporary seats from materials rented from the local lumber yard. Charge 10 cents admission to children and 15 or 20 cents to adults.

3. Exhibitors in one midwestern section have worked out a novel plan that should work just as well in other parts of the country. The idea is to get the chamber of commerce or commercial club of some large town or city to sponsor free outdoor shows in nearby small towns. The merchants who belong to the sponsoring club are given free advertising on the programs, and often some of them are at the shows in person to be introduced and make a few remarks to the crowd. This plan is a winner for towns which are trying to attract out-of-town trade, and beats the old-fashioned

"booster trips" in every way. Where sponsored shows of this type are paid for by an organization, the exhibitor should get about \$15.00 per night. Often, however, he can actually get more than this by dealing with the merchants direct and getting each one to pay a certain amount. There is one thing about this plan that should not be overlooked by the exhibitor. In running a circuit of this kind, you will have to depend entirely upon your city sponsors, and will not be able to get any extra help or support from the merchants in the small towns where you are giving your shows. This is only natural, because you will really be working for the city merchants, who are competitors of the local business men. Therefore, do not even consider using this plan in any community where you expect to get any cooperation from local merchants now or in the future.

4. In campaign years the plan explained above can be used under the sponsorship of the Democratic or Republican county central committees. In this case, the advertising would be political, and one or two of the county candidates would be present to speak briefly at each show.

Ways of Making Extra Money

There are several ways of making extra money out of your shows, and these should not be overlooked.

Many exhibitors are making good money by selling advertising time on their programs to business men in nearby cities who want to get more trade from the small towns the exhibitors are covering. In doing this you must be careful never to accept city advertising from direct competitors of the local merchants who are sponsoring your shows.

In the larger cities there are sure to be a number of wholesale houses which distribute bakery goods, beverages, candy, food products, ice cream, meats, potato chips, etc., to the stores in your show towns. Get these wholesalers to advertise with you. You can also go after advertising from city retailers of things

which are not sold by small town dealers, such as awnings, furnaces, furs, furniture, jewelry, musical instruments, office supplies, sporting goods and typewriters. Other possible advertisers, not likely to be in competition with local merchants, are live stock dealers, truckers, roofers, rug cleaners, tailors, tire retreaders, upholsterers, cleaners and dyers, poultry hatcheries, insurance agencies, photographers, junk dealers, funeral directors, and florists.

You should sell the ads to these companies at the beginning of the season. Explain to them that you can present their sales message to audiences of several hundred people in six different small towns every week. Ask them to pay you monthly and have them furnish the slides, microphone announcements or advertising films that they want you to use. If they want to make changes in their ad, they can do so when you make your monthly collection.

Charges for ads of this kind should depend mainly on the amount of time they take up on your program.

If you are giving shows in six towns a week on your circuit, your lowest weekly charge should be \$2.50 for an ordinary advertisement, such as one slide, a short film or a short announcement. For a season of eighteen weeks your income from one advertiser would be \$45.00. Five good advertisers would pay you \$225.00 during the season.

Do not overlook political advertising in campaign years. This is very easy to get, as all candidates and parties are anxious to do as much as their opponents. Be sure to collect in advance, as it is usually a terrible job to get any money out of a defeated candidate after election day.

Another money making idea is to sell candy, popcorn or soft drinks during the show. This will work out best if you have a dependable boy to help you. It should not be done if any of the local merchants are selling the same things nearby.

Exhibitors who have record players often find that these are in demand for use at dances,

skating rinks, parties, etc. These outfits produce a good quality of music from ordinary phonograph records and have enough volume to serve a big crowd. Do not lend your equipment to inexperienced users, but operate it yourself and make a reasonable charge.

Equipment Needed for a Circuit

To operate a movie circuit, the following things are necessary or desirable:

1. An automobile.
2. A 16mm. sound projector and speaker.
3. A portable screen.
4. Advertising equipment.
5. A projector table.
6. A record player.
7. Advertising placards.
8. A weekly program of pictures to show.

To help you make your plans and estimate the cost of running your circuit, we will discuss these things in detail in the following paragraphs.

1. Automobile

For transportation, an automobile of some kind is necessary. However, we can perhaps take it for granted that you already have a car or can get an inexpensive one.

In figuring your costs, be sure to put in enough to cover the expense of running your car.

2. Sound Projector and Speaker

We have on hand a number of 16mm. talking picture projectors, complete with speakers, and we rent these out to roadshow exhibitors for \$5.00 a week. These are all portable machines of standard makes, manufactured under Western Electric and RCA sound patents and approved as standard by the Underwriters' Laboratories, Inc. They are in good working order and are inspected at the factory before being rented. Anyone who has had any mechanical or electrical experience at all will find them simple to operate, and even beginners will be able to handle them easily after reading the directions carefully and practicing a little. They are entirely safe, as no inflamma-

ble materials, high voltage currents or anything of that sort are used.

By paying \$7.50 a week you can rent a projector on a rental-purchase plan, so that after a certain length of time it will belong to you. See our big catalog for the details of our rental and rental-purchase agreements.

These outfits are contained in two handy cases and weigh a total of about 90 pounds. One man can easily carry both cases at once if necessary.

With a high quality projector of this kind, using a standard 2-inch lens and a 750 watt lamp, you can throw a brilliant 9 by 12 foot picture onto your screen from a distance of 65 feet. (Using a 1000 watt lamp at a distance of 100 feet, you can project a 15 by 20 foot picture.)

The speaker that comes with the projector has enough sound volume to take care of an outdoor crowd of more than 2000 people. The speaker naturally has to be put up in front near the screen and raised above the audience. A 100-foot cable is furnished to connect it with the projector. Very likely your projector and speaker will be only 65 feet apart, and therefore there will be enough cable so that you will not have to run it through the main part of the crowd unless you want to do so.

Standard projector and speaker outfits, like ones we usually have on hand, operate on 110 volt 60 cycle alternating current. This kind of current is now used nearly everywhere, and very likely your territory has it. If it happens that you have to use some other kind of current, we will be glad to have you write to us about it. Probably we can rent you a special outfit, or tell you where you can get one at a reasonable figure.

Our rental equipment is fully insured against damage or loss caused by fire, theft, or mishaps during transportation. This gives you valuable protection. Also, under the terms that are explained in detail in our big catalog, we make rental reductions in case of projector breakdowns, and lend projectors to be used while repairs are being made.

3. Portable Screen

We recommend that you use a 750 watt lamp and a standard 2-inch projection lens, which will throw a 9 by 12 foot picture on the screen from a distance of about 65 feet. Your projector will then be back of the main part of the crowd, but you will still be close enough to have control of your audience.

We do not recommend the beaded or silver type of screen for outdoor use. These are fine for the people who are seated directly in front of them but very poor for those who are off to one side.

You can use any kind of screen that has a flat white surface. A readymade cloth screen 9 by 12 feet in size can be bought for about \$15.00. This screen is made of a good grade of sateen, has grommets and loops on the sides and corners, and comes in a zipper topped carrying bag.

You can make a very good screen from white window shading materials that any department store will be glad to order for you. This type of screen can be fixed so that a wooden pole or light metal pipe can be run through the top and bottom edges, to make mounting and stretching easy.

Some exhibitors simply use a white cloth screen, made of either sheeting or light sailcloth. These will do if you have to cut down on costs, but do not give you as brilliant a picture as one of the other types. Cloth screens should have strong eyelets in the corners and edges for mounting and stretching. Ordinarily, they should be somewhat larger than the picture you intend to project. For a 9 by 12 foot picture, a 10 by 13 screen would be about right.

No matter what kind of screen you use, make sure that you have a good way of mounting it. In some places you will be able to stretch it on the side of a building, but most of the time you will probably have to put up a frame of some kind to hold it. A good permanent frame for a 9 by 12 screen can be made out of two by fours. It should have two uprights about 14 feet high and 12 feet apart, and should have a 12 or 14 foot crosspiece at the

(Continued on page 29)

What about pictures to show?

Glad you mentioned it.
We thought someone
might, so we put in
these colored pages
showing just a few
of our good ones.

Swell, aren't they? Famous
stars—stories millions
love—titles that will
pack them in.

Yes, just what you need.
Productions that won't
let you down—fine,
clean fun—thrilling
action—comedy and
music—drama.

Yet, our prices are **RIGHT**.
Why pay more and get less?

Do you want to see our big, complete catalog?

It's yours for the asking.

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The most unusual, most original and most fascinating comedy ever produced. Clarence Budington Kelland wrote the story for the Saturday Evening Post.

HAROLD LLOYD

in

THE CAT'S PAW

with Una Merkle, Nat Pendleton

Length—108 Minutes. Release No. 5228

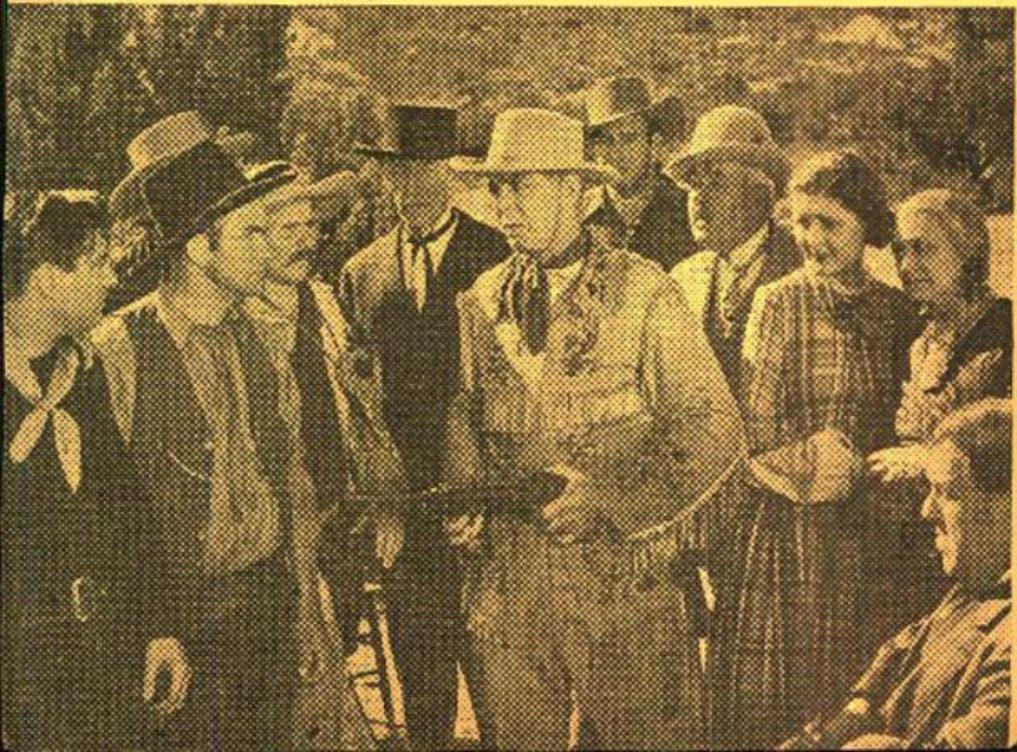


CAVALCADE OF THE WEST

with Hoot Gibson, Rex Lease, and Marion Shilling.

Length—64 Minutes. Release No. 5169

A girl's love and a man's courage triumph in a grim conflict between a heroic Pony Express rider and his unknown, long-lost brother.





The strangest story that ever roared out of the golden west. Harold Bell Wright's thrilling romance brought to the screen at last.

THE MINE WITH THE IRON DOOR

with Richard Arlen and Cecelia Parker

Length—69 Minutes. Release No. 5208

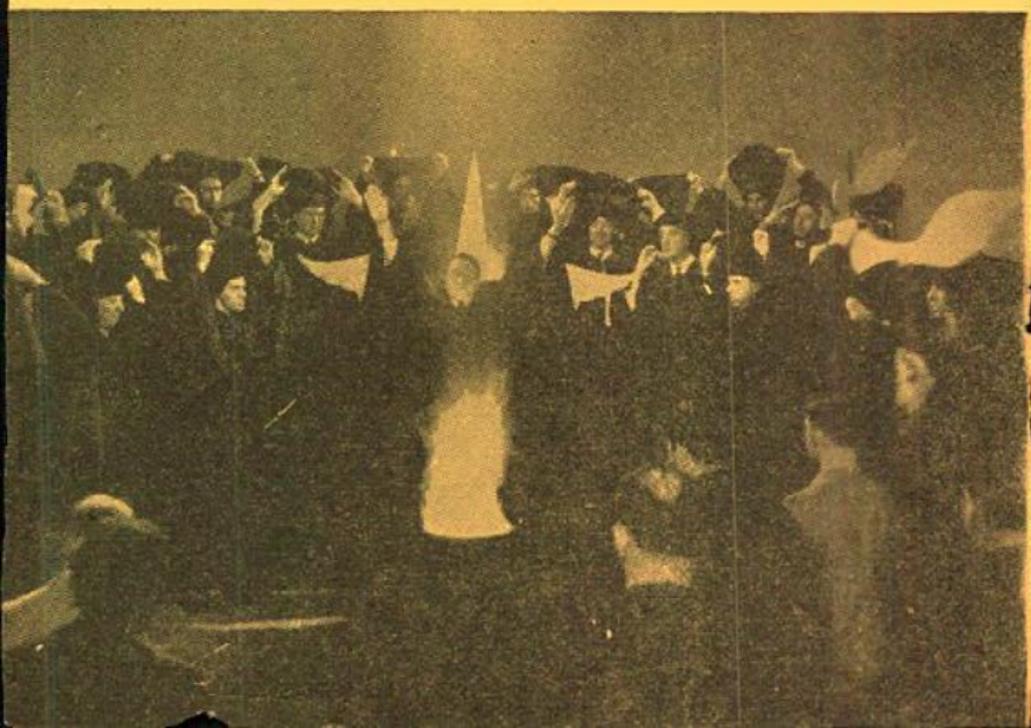


NATION AFLAME

by Thomas Dixon, author of "The Birth of a Nation."

Length—77 Minutes. Release No. 5051

It rips open a diabolical plot to enslave America. Hooded hordes smear a page of history with blood—but are defeated by a beautiful woman!





Joe plays amateur detective in a hotelful of gangsters and gun molls. He emerges quite a hero, but that's a laugh, too.

JOE E. BROWN

in

WIDE OPEN FACES

with Lyda Roberti, Alison Skipworth,
Jane Wyman, Alan Baxter

Length—68 Minutes. Release No. 5306



CARY GRANT

in

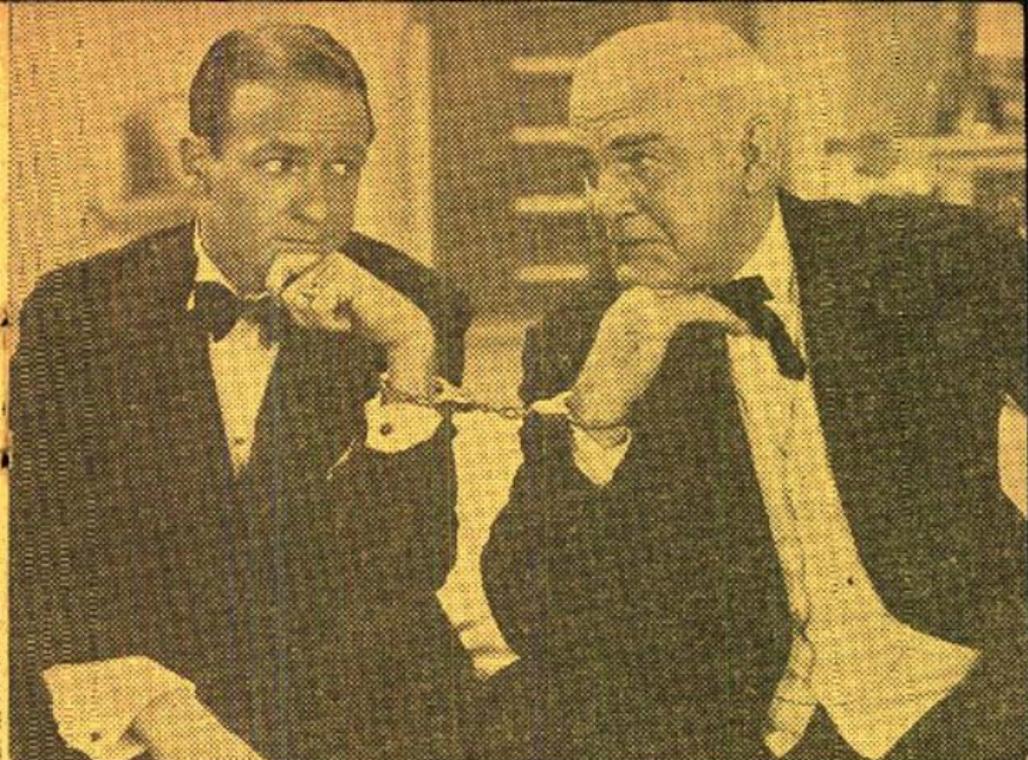
ROMANCE AND RICHES

with Mary Brian

Length—71 Minutes. Release No. 5227

An appealing romantic comedy that we can recommend without reservation. From E. Phillips Oppenheim's best seller, "The Strange Quest of Ernest Bliss."





A laundryman tries to clean up in high finance, but gets washed up by the dirty dealers after a wild weekend of mixed identities.

THREE OF A KIND

with Evalyn Knapp, Chick Chandler,
Patricia Farr, Richard Carle

Length—78 Minutes. Release No. 5148



YOUNG EAGLES

Officially endorsed by the
Boy Scouts of America

Length—88 Minutes. Release No. 5179

The rousing adventure of two Eagle Scouts in the Central American jungles, braving fearful dangers, finding buried treasure. Surpasses anything of its kind ever filmed.





A young official at America's famous gateway mixes love and duty, and succeeds at both by outwitting a desperate gang of alien criminals.

ELLIS ISLAND

with Peggy Shannon, Donald Cook, Bradley Page, Joyce Compton, Johnny Arthur, and Jack LaRue

Length—70 Minutes. Release No. 5011



THE HEADLEYS AT HOME

with Evelyn Venable, Grant Mitchell, Betty Roadman, Vince Barnett and Benny Rubin

Length—66 Minutes. Release No. 5182

A down-to-earth dramatization of the great American family. It is the story of the loves and laughs of your new neighbors, the Headleys.





A two-fisted saga of the West, starring the famous radio singer, Gene Austin, as a fast-riding, sweet-voiced cowboy hero.

GENE AUSTIN

in

SONGS AND SADDLES

Length—68 Minutes. Release No. 5205



JAMES DUNN

in

SHADOWS OVER SHANGHAI

with Robert Barrat, Ralph Morgan and Linda Gray

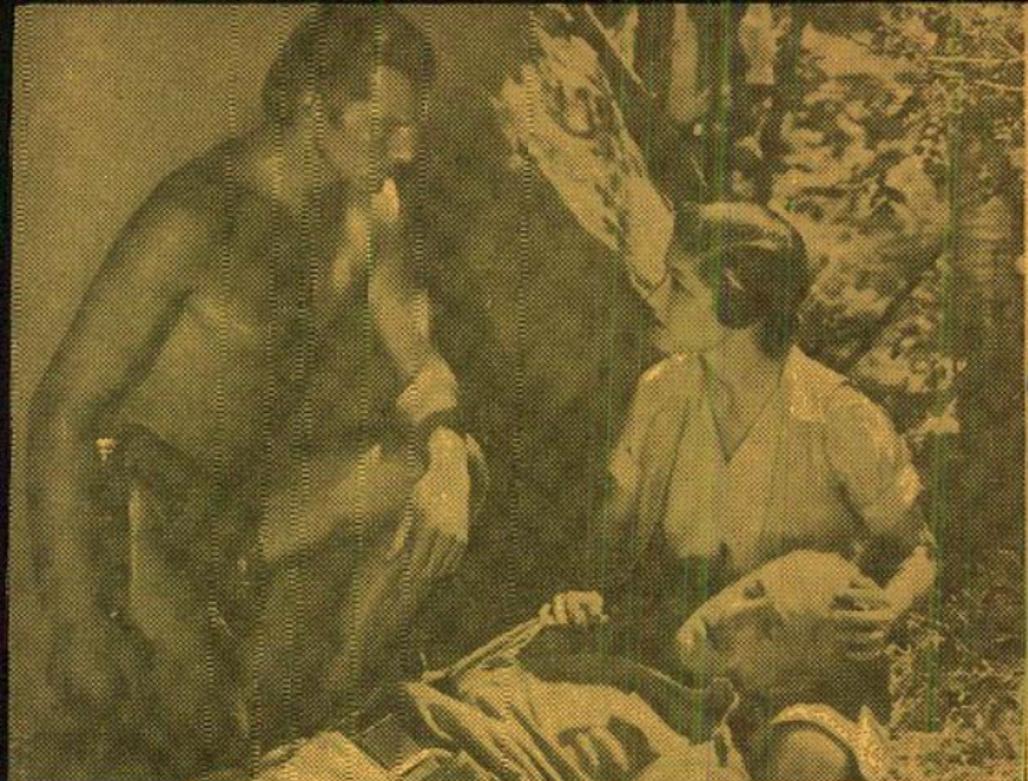
Length—68 Minutes. Release No. 5197

Snatched from today's headlines! Jammed with fast-moving action and sinister plots. Life in a war torn country where death stalks at every turn.



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Adventure beyond your wildest dreams in this weird, exciting tale of mystic intrigue among a race hidden in the fastness of the jungle.

TARZAN AND THE GREEN GODDESS

by Edgar Rice Burroughs
with Herman Brix

Length—74 Minutes. Release No. 5193



THE LONG SHOT

with Gordon Jones, Marsha Hunt,
C. Henry Gordon, George Meeker

Length—71 Minutes. Release No. 5203

They're off! To the music of thundering hoofs and pounding hearts, Dan Cupid and the Long Shot win in a photo finish!





Hair-raising adventure, breathtaking escapes! See the perilous trek into unexplored jungles. Thrill to Tarzan's death battle with a ferocious lion.

THE NEW ADVENTURES OF TARZAN

by Edgar Rice Burroughs
with Herman Brix

Length—77 Minutes. Release No. 5206

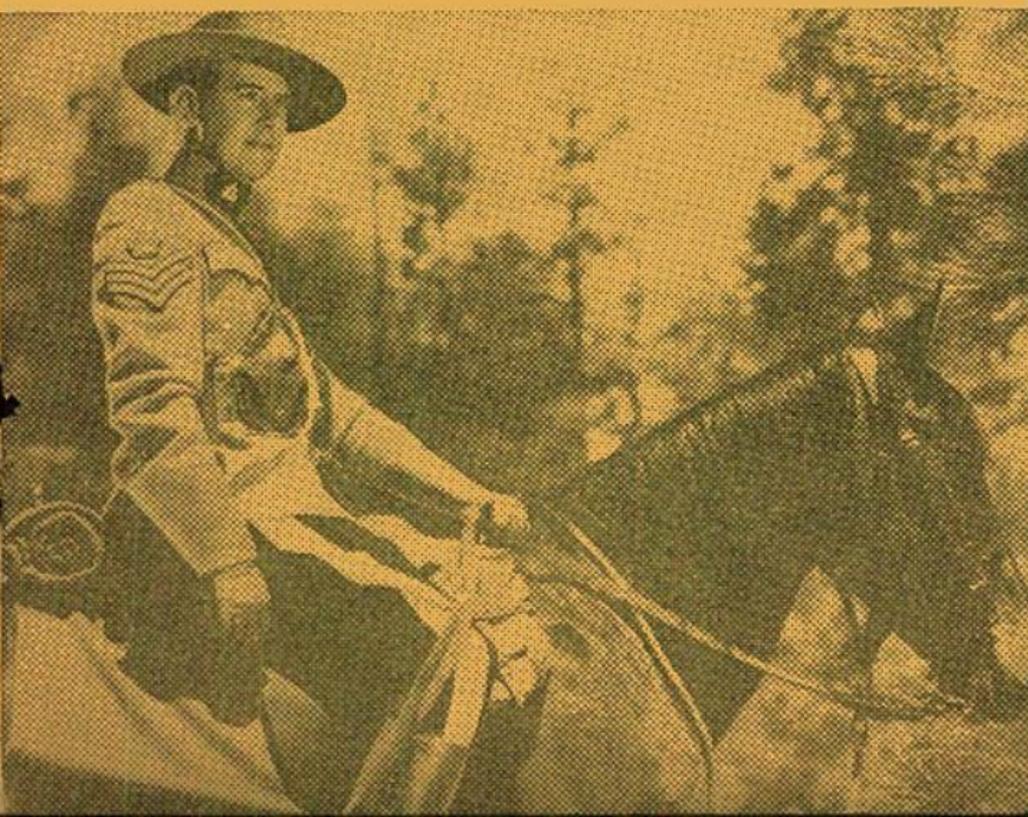


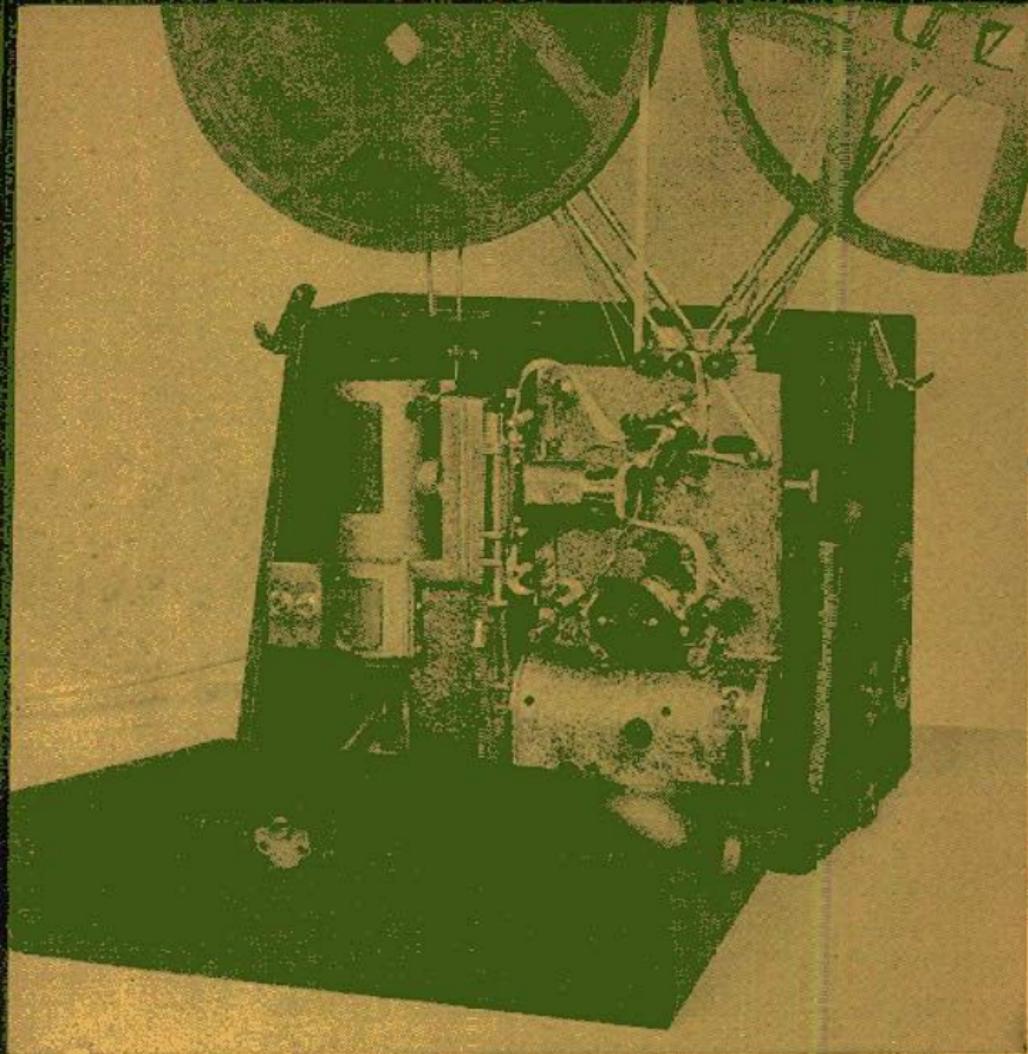
RENFREW ON THE GREAT WHITE TRAIL

with James Newill, Terry Walker
and Silver King, the Wonder Dog

Length—60 Minutes. Release No. 5239

Ride the thrill trail with Renfrew to stirring adventures in the snow country. Hear him sing "Mounted Men," "You're Beautiful," and "Je' Taime."





Victor Model 41 Sound Projector

Sound Projector and Speaker Outfits

+ + +

Straight Rental Plan—\$5.00 a Week

Slightly used Victor sound projector and speaker outfits are supplied to exhibitors on a contract rental basis at \$5.00 a week.

The minimum contract period is four weeks, and the rental is payable weekly, in advance. In all cases, we require that an Eastin program of not less than seven reels be used for at least one day during each week the equipment is rented.

We provide all normal repairs and adjustments needed on rented machines, without added cost or transportation expense to the user. In case of projector breakdown or failure resulting from causes of normal use, we will immediately send out another projector in exchange for the disabled one, and will charge no projector or film rental for the time lost on account of the breakdown.

All rental equipment is fully insured against fire, theft, and transportation hazards.

Rental-Purchase Plan—\$7.50 a Week

We can furnish Victor Model 40 and Model 41 sound projector and speaker outfits to exhibitors who want to secure equipment on a rental-purchase basis. Both new and slightly used machines are usually available, and we will gladly quote prices upon request.

Under the rental-purchase plan the user pays a rental charge of \$7.50 a week, and for the first thirteen consecutive weeks the full amount is applied on the purchase price of the equipment; thereafter, 80 per cent of each subsequent consecutive week's rental is likewise applied. However, all money thus credited on the purchase price is forfeited if the user does not make his consecutive weekly rental payments as specified in the rental-purchase contract.

The minimum contract period is four weeks, and we ask that an Eastin program of not less than seven reels be used for at least one day each week during the time the projector is rented. The renter must agree to use only Eastin films during the term of his rental-purchase agreement with us.

In the case of used machines, we require that the rental-purchase payments be made weekly, in advance. When we supply a new machine, however, we ask that the first four weekly rental-purchase payments be made at the time the contract is signed, and that the remaining payments be made weekly, in advance.

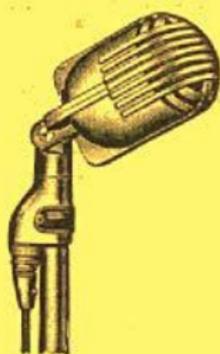
All machines, whether new or slightly used, are covered by a one year guarantee against defects resulting from normal use. Therefore, there will be no charge for normal repairs or adjustments necessary during the guarantee period. In event of projector failure or breakdown, if we are immediately notified by wire we will make every effort to send out a loan projector at once, for the renter to use while his machine is being repaired. The disabled machine must be expressed back to us within 24 hours after the breakdown.

Under the rental-purchase plan, all transportation charges involved in servicing, repairing, or loaning projectors and other equipment must be paid by the renter. Also, we do not allow any rental rebates to cover time lost on account of projector failure or non-use. However, in cases where we are duly notified by wire of projector breakdowns which involve the loss of one full day or more, and make it necessary to return the projector to us for adjustment or repair, we will make a pro-rata deduction from the rental charges on the Eastin film which was being used at the time.

Users must make all replacements of parts which deteriorate during normal usage, such as lamps, exciter bulbs, photocells, amplifier tubes, etc.

All rental-purchase equipment is fully insured against fire, theft, transportation damage, and similar hazards.

Microphones

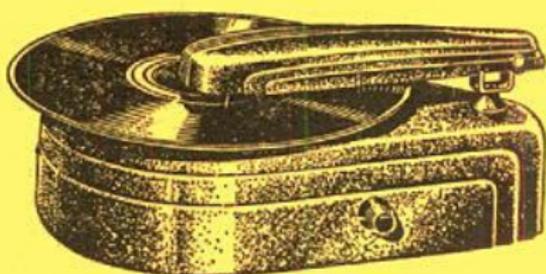


You can instantly covert your sound projector and speaker outfit into a public address system simply by using a microphone of the right type. It is then easy to make announcements or read advertisements to crowds of any size.

We can supply new microphones of standard design, priced at \$17.50. These are not toys; they are professional type instruments, good for years of service.

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Record Players

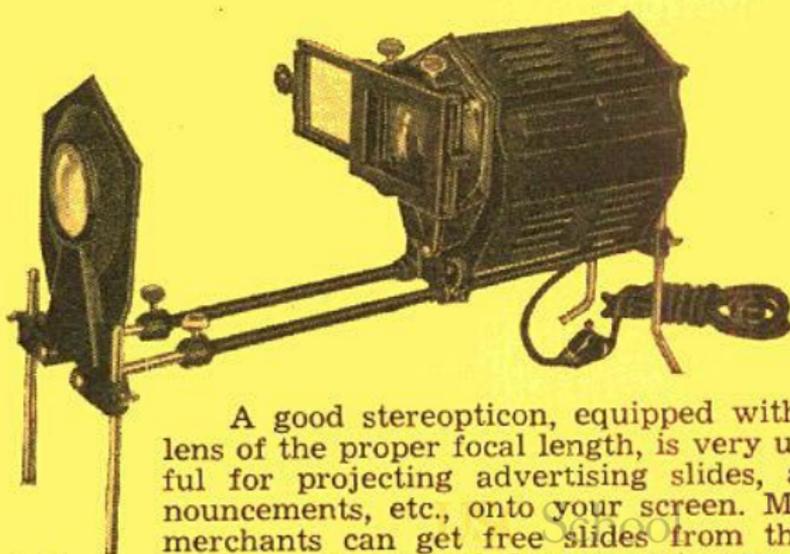


Record players, also called "turntables" and "phono-pickups," make it possible for you to play ordinary disc records through the speaker of your sound projector outfit. We can supply good ones, of the right kind for use with your projector, very reasonably priced at about \$10.00.

Experienced exhibitors say that this small investment will add immeasurably to the entertainment value of your more expensive equipment.

+ + +

Golde Stereopticons



A good stereopticon, equipped with a lens of the proper focal length, is very useful for projecting advertising slides, announcements, etc., onto your screen. Most merchants can get free slides from their wholesalers, and many of them prefer this type of advertising.

We can supply new Golde stereopticons, priced at \$25.00, less projection bulb. Bulbs, \$2.20 each.

top. Brace it well, and put pulleys on the crosspiece so that the screen can be pulled up from the ground.

4. Advertising Equipment

The local business men who sponsor your show will have to be given free advertising on your program, and no doubt you will also want to sell advertising to non-competitive companies in nearby towns. This material can be presented to your audiences in several different ways, such as by microphone announcements, slides, films and mimeographed leaflets. In the following paragraphs we will go into detail about all these methods.

Microphone

Most roadshowmen simply get a microphone that can be plugged into their projector. They can then make all kinds of announcements without further expense and on very short notice if necessary.

If you decide to use a microphone, be sure to get one that is the right kind to use with your projector. A good new one will cost you from \$17.50 to \$25.00, but it is often possible to pick up a good used one for less.

Give your sponsors and other advertisers blanks and ask them to write up the ad they want you to read to the audience. Tell them not to use more than forty words, because short announcements carry the most punch. If they want to change the wording of their announcement every week or every month, so much the better. Fresh material is always more interesting to the audience.

Read the ads as carefully and distinctly as you can. Split them up into several short groups and give them at different times, before the show, between the short subjects, during reel changes, etc.

Stereopticon

Some exhibitors prefer to handle their advertising by flashing stereopticon slides on the screen. In order to do this they have to have a stereopticon because slides cannot be used in a 16mm. sound projector. A new stereopticon suitable for this purpose will cost approximately \$25.00. Sec-

ond-hand ones are often available.

Merchants often favor this method because it is easy for most of them to get free slides from the companies they deal with. You can also make up special slides for them on the typewriter by using the gelatin or cellulose mats that are easy to get. It is also possible to make a fairly good slide by simply typing through carbon paper onto cellophane and then mounting this between glass slides.

Advertising Films If your advertisers prefer it, you can always get short advertising films for them. These can be shown with your regular projector either before your regular show or between the short subjects and the feature picture.

Mimeographed Handbills Several exhibitors are using mimeographed handbills instead of microphone or slide advertising. Advertising space in these is given to the sponsors and also sold to out-of-town companies. The printing job can be done quite cheaply with an ordinary stencil duplicator of any kind. If you want to include a program of the show and announcements of coming attractions, it will make the sheet more interesting.

5. Projector Table

You will need a sturdy table or stand for your projector. We suggest that you build yourself a light weight, portable one. Fix it so that the projector platform is about four feet off the ground. If it is any lower it will be hard to keep members of the audience from getting into the projector light beam.

6. Record Player

A phonograph record player which can be plugged into your projector is a very fine thing to have, though not absolutely necessary. You can get a good one for about \$10.00. Most exhibitors use one of these to put on a musical program before and after their movies. This entertains those who are waiting for the show, and helps to draw and hold the crowd. Record players can also be used to furnish music for dancing, etc. If you give shows at resorts or

country clubs, you will find them especially helpful.

7. Advertising Placards

It is usually not a good idea to spend much money advertising your show. Your sponsors will spread the news around, and the public will soon know that free shows are to be given in their town on a certain evening each week. That evening will become "movie night" in their minds, and not much publicity will be needed. They will keep coming and bringing others with them as long as you give them good shows.

Just the same, it is important for you to get off to a good start by giving your sponsors good shows and good crowds right from the first, and for this reason you should find some inexpensive way of announcing your shows in advance. We suggest that you have a supply of 14 by 22 inch window cards printed, worded in such a way that they can be used in all your towns. The following form is often used:

F R E E TALKING MOVIES HERE IN ----- Every ----- Evening SPONSORED BY -----

Notice the blank spaces. In the first one write in the name of the town and in the next one the day of the week. In the bottom space you can put "This Store", "Local Merchants", "Booster Club" or whatever is proper.

See that each one of your sponsors has a card to display in his window and post a few others in public places, such as the postoffice, bank, etc.

We can supply you with 14 by 22 inch placards, printed to order in black on a handsome multicolored background, for from \$5.50 to \$7.50 a hundred.

Your local printer can also make up cards for you, and will probably charge you \$4.00 or \$5.00 for enough for your whole circuit. If you want to spend a little more, you can have the names of the towns, etc., put in by the printer in red letters. This makes a flashy job.

8. Eastin Films

After all, a good program of clean, lively, entertaining pictures is the only thing that will make your shows draw big crowds week after week. The Eastin film library is one of the largest in America, and has scores of fine feature pictures for you to choose from.

Take a look at the colored pages in the middle of this book, and see for yourself what Eastin films have to offer in the way of good entertainment. Write for Eastin's big, complete catalog which lists over a thousand different pictures including the latest releases of features of many types—melodramas, comedies, mysteries, westerns, musicals, etc. There are also all kinds of short subjects such as thrilling serials, sport highlights, animated cartoons, novelties, comedies, etc.

The quality of Eastin films does not end with the subject matter. We realize that even GONE WITH THE WIND would be poor entertainment if the picture were blurry, the sound scratchy and the show interrupted by frequent breaks in the film. For this reason, Eastin films are cleaned regularly, and are expertly inspected for defects of all kinds every time they are shipped to an exhibitor. This extra service costs you no more but is of real value to you.

A complete program, with one feature and two or three reels of short subjects, will run about an hour and a half and can be rented from the Eastin library for \$15.00 or \$20.00 a week. This makes a total daily rental of only

\$2.85 to \$3.57 for both film and projector.

Ordinarily you will be showing eight or nine reel programs. These will come to you assembled on two large reels, all ready to show. You will need only one brief intermission for change of reels. The reels come packed in a handy fiber shipping case, each complete program and case weighing only from twelve to fifteen pounds.

Making a Good Impression

In small towns, like the ones in which you will be working, strangers are usually watched and talked about a great deal. Your success may depend on what they have to say about you.

Your personal appearance, manner and conduct will be noticed. You will not be expected to wear expensive or fancy clothes, but it will pay to keep yourself clean and neat. Be courteous and considerate, even to troublesome small boys and meddlesome adults.

Careful attention to details will also make a good impression on your sponsors and audiences. Keep your equipment in good order. Be sure that your projector is always working properly, and clean the lenses whenever they need it. Keep your screen clean. Wash your car often.

Do not let every sprinkle stop your show. Stick to your schedule as long as there is any kind of a crowd present. Cover your speaker with an oil cloth, hold a big umbrella over the projector, and go ahead with the program. Some exhibitors tell us that they have shown in heavy rains, with the crowd watching from cars and sheltered places.

Make it a point to patronize your sponsors, not just once in a while, but every time you reasonably can. It may be a little inconvenient, but it will cost you nothing, and will probably do more than any other one thing to build up good will. If you collect \$1.50 from a grocer, and then turn right around and buy a nice order of groceries from him, he is bound to feel pleased. Gasoline, groceries and meats, dry goods, hardware, and many other necessi-

ties can be bought from small town merchants at very fair prices.

You should plan to get into town about midafternoon on the day of the show. This will give you plenty of time to see your sponsors and make your weekly collections, and to get your equipment set up at least a full hour before show time. Take pride in being an expert projectionist. Be careful to set your projector on the proper level, and as soon as it is dark enough make sure that the beam is centered on the screen and sharply focused. Also adjust the sound volume as well as you can, so that only small changes will be needed after the show starts. Have everything ready so that all you have to do is throw the switch when it is time to begin.

Remember, keep yourself and your equipment presentable, treat your small town acquaintances as friends and equals, call on your sponsors regularly and live up to all the arrangements you make with them, and always be ready to put on your shows promptly at the scheduled time.

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PART TWO

The Indoor Season

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So far in this book, we have discussed only outdoor shows to be given during the sixteen or eighteen week season from the middle of May until the middle of September. Winter circuits, operating during the rest of the year are different in many ways but offer good opportunities to exhibitors who want to show pictures the year around.

The equipment you will need for a winter circuit, and many of the problems you will meet, will be much the same as in the case of a summer outdoor circuit. We will use the rest of this book to tell you about winter circuits, but will in many cases refer to matters already discussed in the section on outdoor

circuits. Therefore, please read the first part of this book carefully, even if you are mainly interested in winter shows.

The Demand for Winter Shows

In the days of silent pictures, nearly every small town had motion picture shows at least two or three nights a week. But in 1929 and 1930, when talking pictures replaced silent films, thousands of small theaters closed for good. All these theaters used standard 35mm. film, and they were not able to afford 35mm. sound equipment. For that reason, you will seldom find a theater in a town of less than a thousand or fifteen hundred people today.

The fact that small towns do not have theaters is no sign that the people who live in them do not enjoy seeing movies. Those who are able to do so, often drive many miles to a larger town just to see a show; others would go if they could. As it is, most of the adults and nearly all of the children are being denied the entertainment they crave. It is easy to see that this setup is a natural for the road-showman.

Picking Your Towns

In laying out your winter schedule, you can choose your towns in about the same way as for a summer circuit, except for the important difference that there will have to be a suitable building in each town you pick.

You can show in town halls, schools, churches, dance halls, lodge halls, etc. In fact, any reasonably large hall with decent seating arrangements and a satisfactory heating system will serve your purpose.

Renting Suitable Halls

After you have picked the buildings you want to use, see the persons who have charge of renting them. Be sure to impress upon them that with 16mm. safety film there is *absolutely no danger of fire*. Also point out to them that your shows will please the public and help business, and that by renting you their building at a reasonable rate, they will be doing the

town a favor. Show them the big Eastin catalog, or the center section of this book, to prove that you are able to put on entertaining, high class shows. In some cases, it might be a good idea to suggest that the regular weekly rent you pay them can be used to help improve the building and make it more attractive to other possible users. Such halls are often in need of repairs, new seats or chairs, repainting, etc., but are neglected because there is no regular revenue from them. Be sure to emphasize that you will be a steady weekly renter, and that their income from you will continue a long time.

Hall rental in small towns is usually quite reasonable, but it will of course pay you to bargain carefully for the buildings you use. Most exhibitors are paying from \$2.50 to \$3.50 a night for their halls when heat is not needed, and possibly \$1.00 to \$1.50 more when it is necessary to have heat. Usually, \$3.50 (or up to \$5.00 with heat furnished) will be as much as you can afford to pay, except once in a while in the very best towns.

Some exhibitors prefer to rent on a percentage basis, giving the hall owner a certain part of the total door receipts. You can afford to pay 15 or 20 per cent under an arrangement of this kind, or even 25 per cent in an extra good town. If you want to play safe, perhaps you can arrange to pay 30, 40, or 50 per cent of whatever you take in at the door above \$10.00.

Do not expect the owners of the halls to furnish you any help. Get a couple of reliable boys to help you clean the hall, place the seats, set up your equipment, pass handbills, etc. They will be glad to do it for the privilege of seeing the show free.

Have a definite understanding with the owners that they are to furnish the heat and light. You can explain that your equipment uses only about fifteen cents worth of electric current for each show.

Here is another good plan that can be used. When you use a hall that is owned by some organization, such as a lodge, a school, a church,

the American Legion, etc., ask them to sponsor your show for a share of the gross door receipts. Agree to furnish the equipment, film and advertising material, and ask them to provide the hall, heat, and light. Get the members of the organization to boost your show and sell tickets. If you can get cooperation this way, a deal of this kind will work out extremely well for you. You can afford to give your sponsors from 25 to 40 per cent of the total door receipts, or as much as 50 or 60 per cent of everything over the first \$10.00.

Correcting Sound Troubles

In some halls you may find it hard to get good results with your sound equipment. This is because the room is built in such a way that echoes interfere with the sound waves. If you go about it right it is usually a fairly simple matter to remedy trouble of this kind. First, check up on your speaker location. Never put it under or back of a stage arch, or back in a recess of any kind. Mount it as near to the screen as possible, and at about the same height as the top of the screen, pointing down toward the center of the audience. Then, if you still have difficulty hang curtains, drapes, gymnasium pads, or similar sound absorbing materials along the back walls, at the windows, etc. Often it takes only a few such hangings to bring truly remarkable results.

No Fire Hazard

Standard 35mm. theatrical film, such as is used in all city theaters, is highly inflammable, and therefore city ordinances and state laws require that all such films be used in a fire-proof steel or concrete booth. Naturally, such booths are quite expensive and the passage of these laws was another reason for the disappearance of the small town theater.

In 16mm., film manufacturers have very wisely standardized on safety film, which is non-inflammable. (Hold a match to it and it will burn slowly; take the match away and it will go out!) Therefore, 16mm. film can be shown without any risk, even in a roomful of children. The law requires no projection

booth or other special fire protection of any kind. That is one big thing that you won't have to worry about when you are looking for buildings.

Just the same, as a matter of common sense, it is well to keep in mind that fires are possible in any building, and that they are especially dangerous in places where large audiences are present. For this reason, city ordinances and state fire laws everywhere require that all public buildings have more than one good exit and that all the doors swing outward so that they can be opened easily even when a crowd is jammed against them. When you rent a building, make sure that it measures up to these laws. If it does not, point out the fact to the owner and he will probably realize that it is his duty to make necessary changes at once.

What Admission to Charge

Many of the most successful exhibitors in the country are charging a straight 10 cent admission—a dime for everyone, large or small, old or young. Whole families flock into their shows and feel that they are getting a bargain.

Some roadshowmen think that it is better to charge 10 cents to grade school children and 15 or 20 cents to young folks and adults, so you will have to decide what will work out best in your own territory.

Many exhibitors charge regular admissions of 10 cents for children and 25 cents for adults. Then they get the merchants of the town to give them some kind of support, such as a weekly cash payment, paid advertising on the program, merchandise to give away at drawings, free hall rent, or something equally helpful. In return for this, the merchants receive tickets that they can give to their customers with purchases. These tickets entitle adults to get into the show at some reduced rate, such as 15 cents.

Program Planning

The use of a serial picture is a sure-fire attendance builder that should not be overlooked on any well-established winter circuit.

Even the older folks will become interested in an action serial, and will be on hand every week so as not to miss a single chapter.

Plan your holiday season shows with special care. Always try to use appropriate feature pictures and short subjects near Hallowe'en, Thanksgiving, Christmas, New Year's, Lincoln's and Washington's birthdays, Easter, etc.

Advertising Your Shows

Do not pass up any chances to do a little advertising for yourself. Always announce next week's program, and make it sound very interesting. If it isn't too expensive, arrange to have your program announced over the local telephone line. Often if you put a small ad in the local weekly newspaper, the editor will also give your show a free write-up in the news columns. Perhaps you can arrange to give the paper some free advertising at your show, in return for free publicity in the paper. You can tell the people to subscribe to the paper, read the want ads, etc.; the editor can announce your shows and tell his readers how lucky they are to have good pictures brought right to their town.

For many of our recent releases we can supply you a fine assortment of advertising material, including "trailerettes" that add a real theatrical touch to your programs, one-sheet posters for bulletin boards, placards for store windows, and colorful handbills to give out at the hall and around town. Our prices on these items are very reasonable.

Promotion Schemes

Here are a few good crowd getting schemes that are being used with fine results in different places.

1. Sell the local merchants on the idea that a big crowd in town on movie night will help their business. Get them to put up some prizes, such as groceries, meats, ice cream, dry goods, hardware, gasoline, etc. Have a drawing at your show and give these things away. It will add to the interest if some of the prizes are on hand to be given out right away. Gro-

ceries can be made up into "big looking" baskets, etc. Such things as gasoline will have to be presented in the form of a card or note which can be exchanged for the goods later, at the giver's place of business. Of course, you must give the merchants a little free advertising during the distribution of the prizes.

2. Get as many merchants as possible to give a certain small amount every week. Use this money as a cash prize to be given away at your show. People will take a lot of interest in any prize of this sort, even if it is quite small.

3. If you have a 16mm. motion picture camera, or can borrow one, there are several clever ways you can use it to attract crowds to your show. Take pictures of local scenes, sport events, parades, business men and their stores, etc. Use these as a sort of local newsreel or as advertisements. If you wish, you can use your microphone to read appropriate comments, advertising matter, etc., while these are being shown. People will come a long way to see themselves and their friends "in the movies."

Selling Refreshments

You are overlooking a good bet if you do not sell refreshments of some kind to your audience. Popcorn stands are always popular in winter. Candy, gum, soft drinks, eskimo pies, etc., can also be sold either at a booth or by a boy passing through the crowd.

If you do not care to manage a refreshment booth yourself, perhaps you can get some person or club to run one as a concession, paying you part of the proceeds.

Paid Advertising

You can sell advertising on your show, just as in the case of outdoor shows in summer. If the local merchants are not helping you in any other way, try to get them to at least advertise with you.

Suggestions Worth Thinking About

School Programs Some exhibitors specialize in school matinees, giving one program a month in as many as forty different

schools. Probably you will not want to go into the matter as deeply as this, but you can still make some extra money by working a few morning and afternoon school shows into your regular schedule.

If you have enough schools lined up, you can book special programs made up of high class feature pictures, educational short subjects, etc. If you are showing in only a few schools, not in the same towns as your regular shows, you can give them your regular programs. Another good idea is to book two or three reels of educational subjects. Combine these with the short subjects from your regular show to make up a special school program.

Several different collection plans are being used for school shows. In some cases an admission charge of 5 cents is made to grade school children and 10 cents to high school students, and perhaps a percentage of the proceeds is given to the school. Sometimes the school pays the exhibitor a flat sum to come and put on the program for the pupils. In cases where no special programs have to be booked, even \$4.00 or \$5.00 is good pay for a morning or afternoon school show. Often you can clear much more than that, however.

Three Town Plan If you can't find six good towns for your circuit, it is sometimes better to pick the three best ones and give each of them two shows a week. Of course, this means that you will have to use two different programs each week, and will increase your film rental cost a little. However, other expenses should be less than when six towns are covered.

One Town Plan It is sometimes possible to make a good profit by showing only once or twice a week in your own home town. Many roadshowmen who are now covering several communities got their start that way.

USC School
+ + + of Cinematic Arts
Hugh M. Hefner Moving Image Archive

Now, Why Not Get Started?

+ + +

If you are an honest, reliable person we are anxious to help you get started in the movie business for yourself.

Please furnish us with three references from business firms or professional men such as doctors, lawyers, or ministers. We must have these in time to write and get replies before shipping you any equipment or films. This, as you will understand, is merely a common sense checkup to satisfy ourselves that we are dealing with responsible men to whom we can entrust valuable rental equipment.

Your actual cash investment can be kept down to a very reasonable figure.

The projector and speaker outfit may be rented from us for \$5.00 a week on a straight rental plan. If you care to pay \$7.50 a week, you can get this same equipment on a rental-purchase plan, so that it will eventually belong to you.

You can rent our finest nine reel programs for from \$15.00 to \$20.00 a week, plus round trip express charges of perhaps 75 cents on the average.

You will have to have a screen, but you can make a reasonably good one from sateen or light sailcloth for as little as \$5.00 or \$6.00.

You will need about a hundred announcement placards, and can get very attractive ones through us for from \$5.50 to \$7.50 a hundred.

If necessary you can get along without a microphone or stereopticon at first, simply making your advertising announcements as well as you can without mechanical aids. Later, when the profits begin to come in, you can get whatever you want along this line. The same applies to other equipment that we have mentioned.

Let us hear from you today. If you have any questions, we'll gladly answer them. If you are all set to go, we're more than ready to serve you.

HERE are a few unsolicited comments from our exhibitors, all taken word for word from letters in our 1940 files.

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AN ILLINOIS ROADSHOWMAN declares:

"I'm going out for money now and I'm going to get it with your product. I'm more than pleased with your service and product and am very grateful for your consideration from time to time."

THIS SOUTH DAKOTA EXHIBITOR knows how to please his sponsors:

"They also promised me the business every summer as long as I wish. I thank the quality of your product for building this reputation for me."

A VIRGINIA SCHOOL USER states:

"I am pleased to say that I have found both your service and your films unexcelled."

AN INDIANA ROADSHOWMAN says:

"You may be interested to learn that your good programs—plus new equipment and courteous treatment—have pleased the business men to such an extent that I am getting all of them for next season"

AN OLDTIMER FROM KANSAS passes judgment:

"Your films have been in excellent physical condition and this fact has made them popular in the run I am making, as the outfits running in the same towns before had plenty of breaks. An old time operator looked at the film . . . and commented upon it being in such ideal condition."

A MICHIGAN EXHIBITOR tosses us a bouquet:

"I wish to compliment you on the condition of your prints. They are the very best I have ever used."

A GEORGIA SCOUTMASTER has this to say:

"Your splendid service was appreciated by all of the scoutmasters in carrying on our program of camp projects to raise funds . . . The picture show money was the foundation on which two troops were able to come, and the other three found it extremely helpful."

WHAT AN ARKANSAS ROADSHOWMAN learned from experience:

"Your films are in splendid condition. I secure prints from two or three other exchanges, and their film in some cases seems to have been neglected very much, judging from the condition of it."

AN ENTHUSIASTIC ILLINOISAN says:

"Golly, this new projector is a honey! Sound is swell."

AN IOWA COLLEGE OFFICIAL sends thanks:

"We have just returned to you the final subject which was booked for this year The service has been very satisfactory Please accept our sincere thanks for your many courtesies."

A MISSOURI ROADSHOWMAN writes:

"We are very happy with the pictures you are sending us. If you continue to supply this type of pictures we can continue two circuits through the winter."