

TRAINING OF
THEATRE EMPLOYEES
for
BALABAN & KATZ
SERVICE



BALABAN & KATZ CORP.
Chicago Illinois



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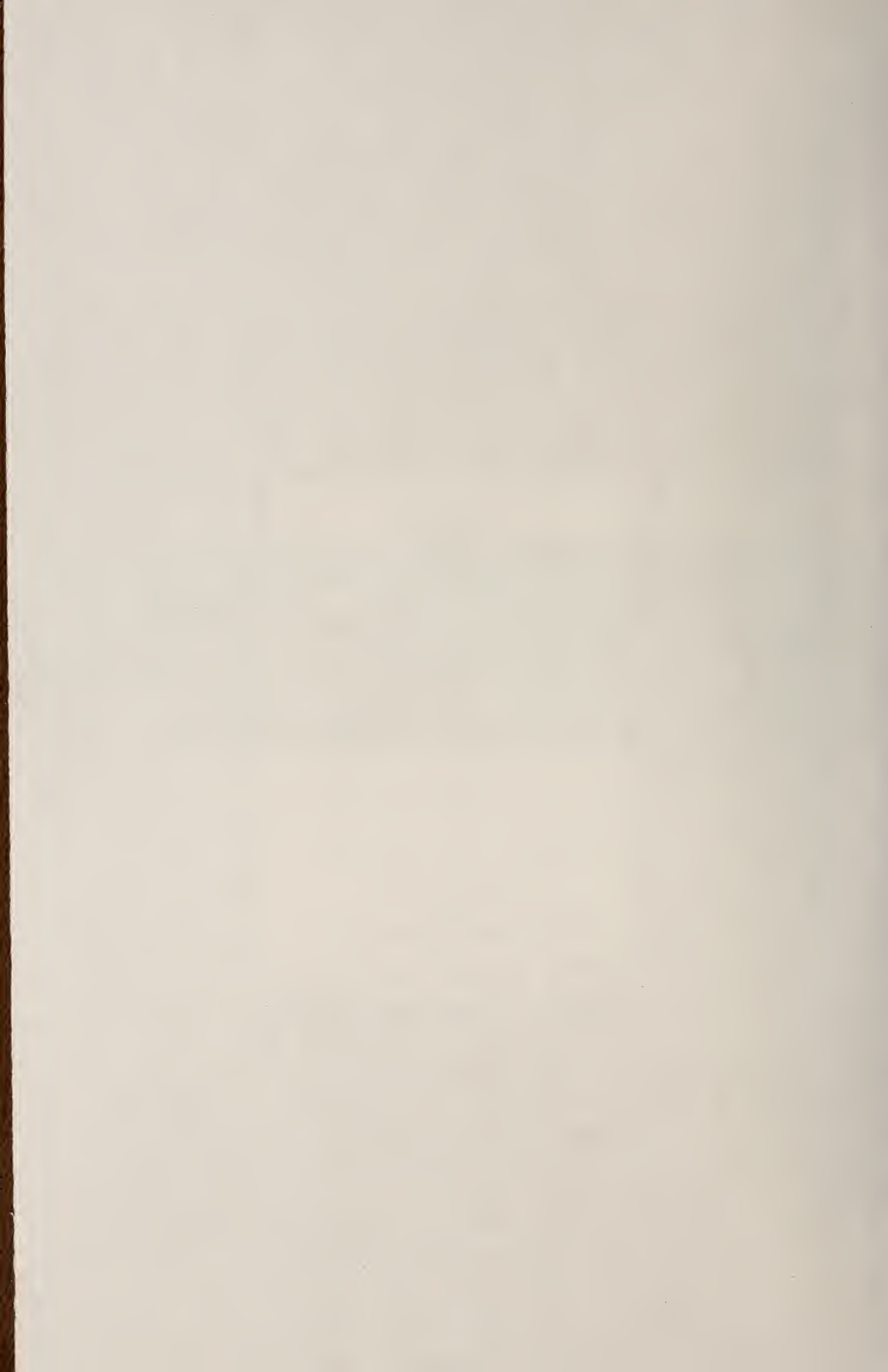
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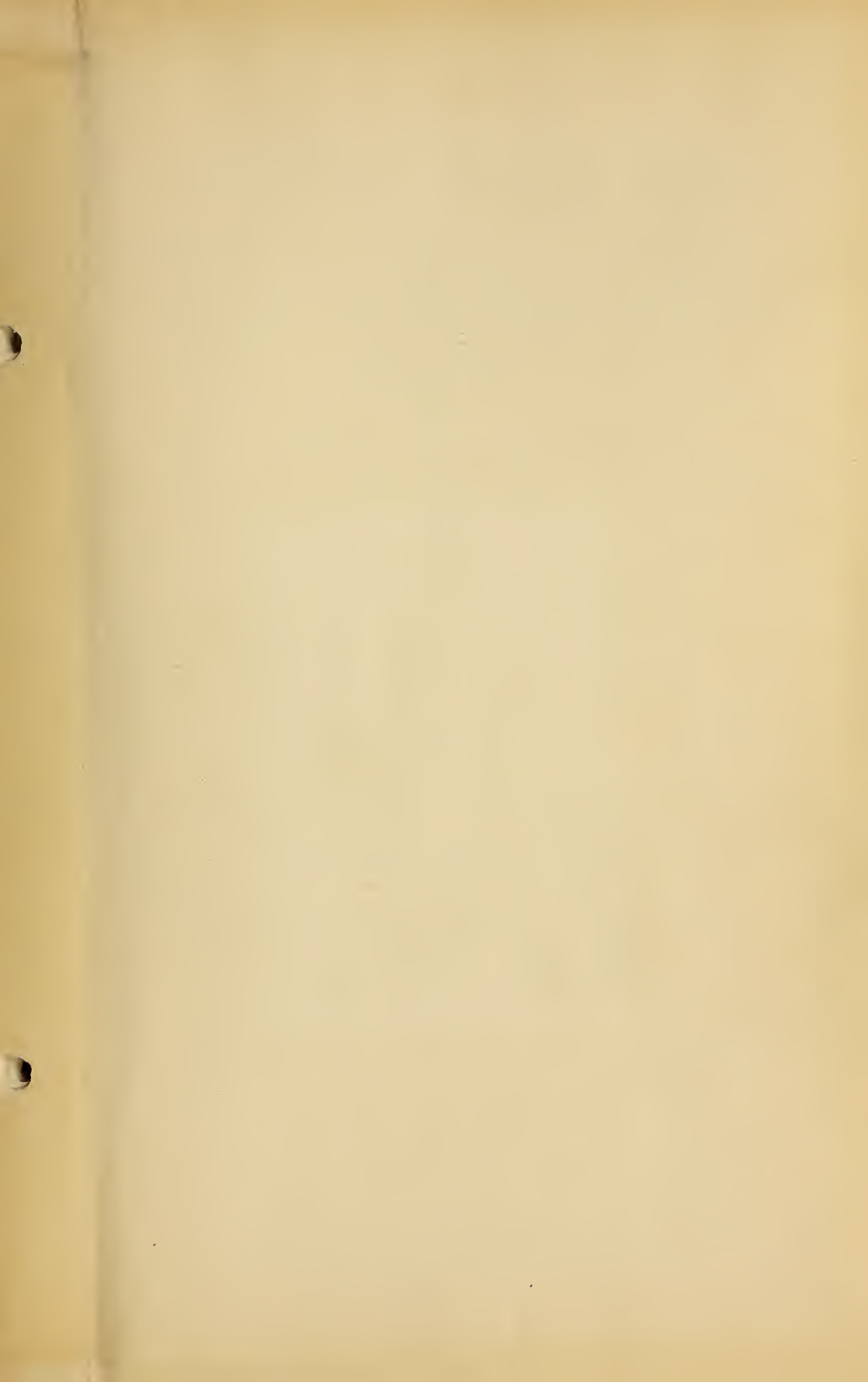


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*Training of
Theatre Employees
for
Balaban & Katz
Service*

Volume No. 42

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Balaban & Katz Corp.

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Foreword

“TRAINING of Theatre Employees for Balaban & Katz Service”
has finally been completed; the culmination of years of effort by many different men. This Manual provides a definite, specialized and complete plan for developing and standardizing the type of Service which we know will build Good Will and sell our entertainment.

We have watched the compilation of this book of instruction with the greatest interest. In its scope and in its possibilities of the standardization of Service in our small theatres, as well as our larger theatres, there is no limit to its usefulness. The principles of good management are fundamental and adaptable to the small as well as the large theatre. Many of these principles are embodied in this Manual.

The careful and tenacious use of this Manual in the training of our employees is constructive and will continually raise the standard of Service above that which our patrons expect.

We believe that this Manual will be accepted by our managers with enthusiasm for we know that if properly used it will provide our theatres with an adequate and highly trained personnel, and place our service departments on the highest attainable plane.

We know that by your careful adherence to the methods laid down in this manual you will be benefitted and will soon appreciate the fact that the habit of attention to detail will be a means of building your success.

Barney Balaban
Sam Katz

May 1st 1926

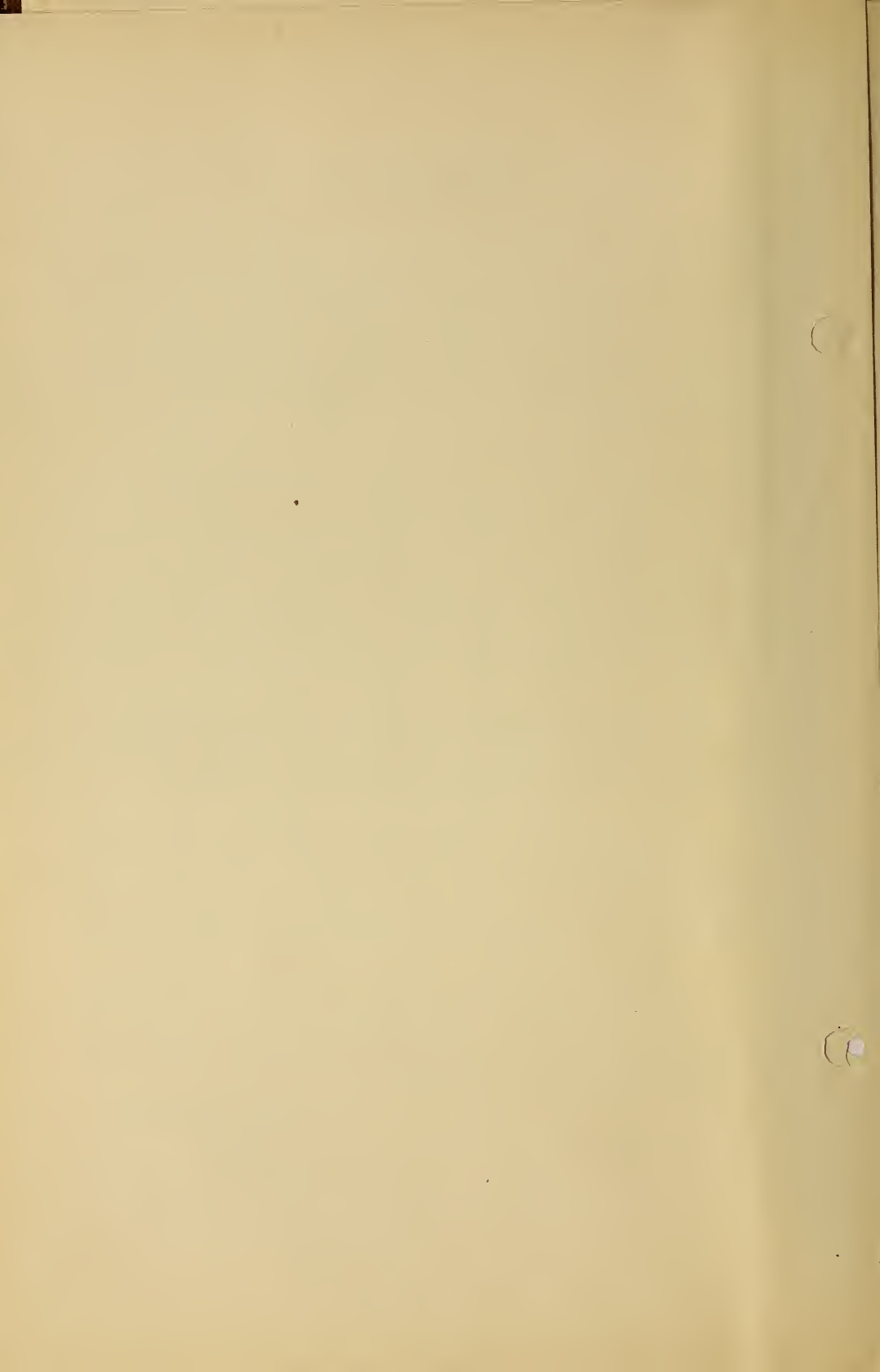


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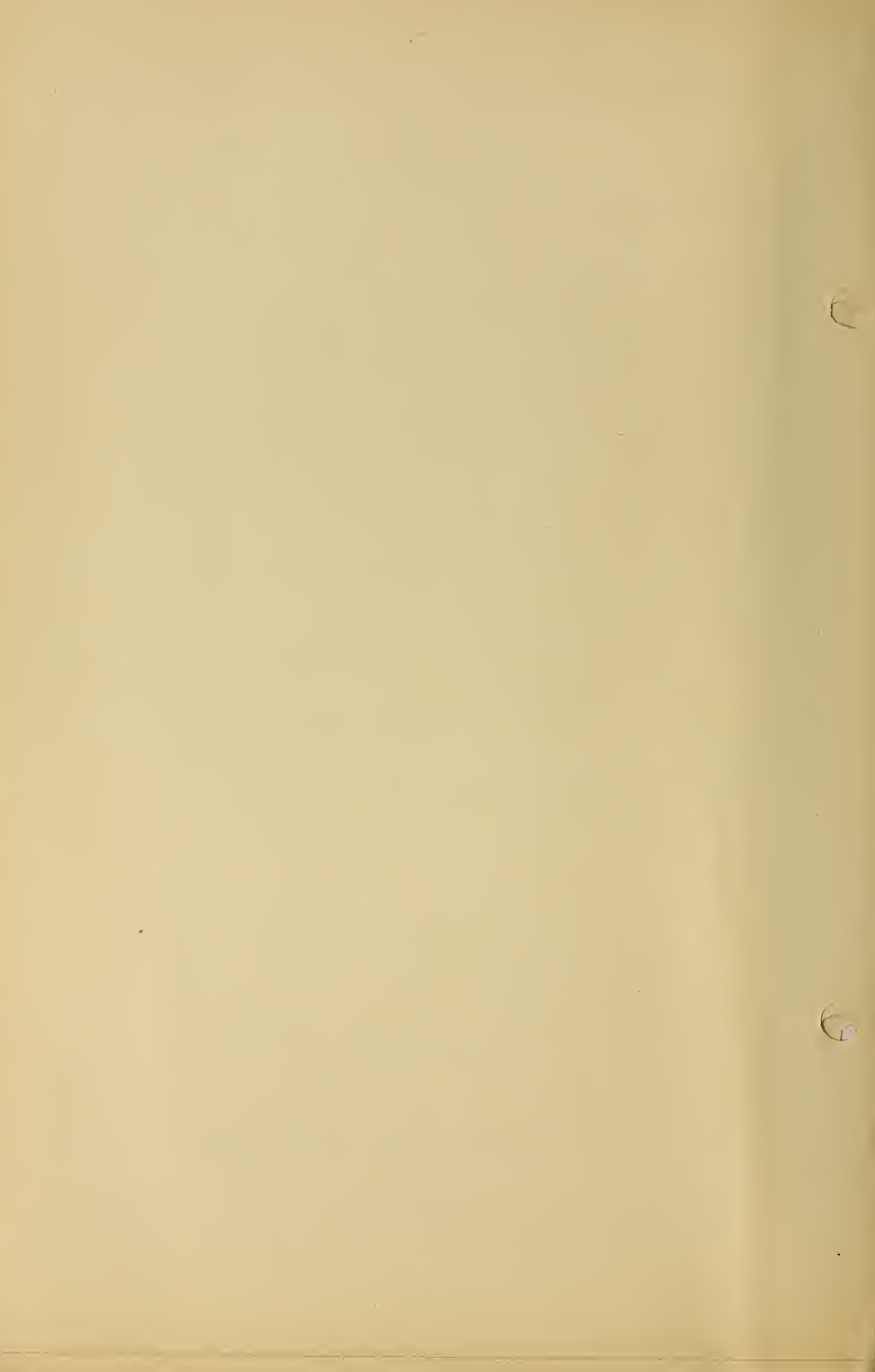
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PART I

SECTION I

The Balaban & Katz Corporation

IN identifying yourself with the Balaban & Katz organization you are becoming associated with an institution which is recognized as a leader in its particular field of endeavor. We have committed ourselves to the task of furnishing the best that there is to be had in entertainment, by presenting the finest moving pictures, the most elaborate stage specialties, and the choicest music, at prices which can be afforded by a very large group of present day society. Entertainment of this nature can be fully enjoyed by our patrons if, in addition to the entertainment, we provide unusually comfortable and luxurious surroundings.

We are sometimes prone to accept the present day standards of service in this field as a matter of course. We believe it will be to your interest if you have somewhat of a background concerning the beginnings and fundamental ideas of service which have met with favor in the eyes of the theatre-going public.

Although this industry has developed as a whole within a span encompassing a man's active business career, it has succeeded in reaching a position which ranks fifth in point of receipts in the industries of the country. The executive personnel of this present corporation entered the field only eighteen years ago, and by untiring energy and constant attention to the most minute details, have become recognized leaders in this field. Our type of business particularly lends itself to the service of younger men. LENGTH OF SERVICE ALONE HAS VERY LITTLE MEANING. SENIORITY IS NOT A GREAT ASSET. YOU ARE UNHAMPERED BY TRADITIONS WHICH, ALTHOUGH THEY HAVE GROWN OLD, MAY NOT MEET WITH PRESENT DAY CONDITIONS. DUE TO THESE FACTS,

THOSE WHO FIND THEMSELVES IN THE MOST OBSCURE POSITIONS MAY BY DILIGENT ATTENTION TO THE DUTIES REQUIRED OF THEM, LIFT THEMSELVES TO POSITIONS OF GREATER TRUST AND RESPONSIBILITY, NOT ONLY IN THEIR PRESENT ENVIRONMENT, BUT IN OTHER SIMILAR ACTIVITIES IN OTHER SECTIONS OF THE COUNTRY. There is little risk in this organization of anyone remaining in an obscure position, carrying on routine duties, if he will qualify himself for greater responsibilities.



SECTION II

“Spirit of Balaban & Katz Service”

ONE of our great Captains of Industry has been quoted as saying, “Service is the personality of all business enterprises.” By this he means that various businesses are distinguished one from the other, by the degree of service which they render to mankind.

The underlying spirit of Service is to fulfill the need and desires of any person or group of persons. The spirit in which the service is rendered is a most important factor in the degree in which that service is appreciated.

Our particular line of endeavor has flourished because we have fulfilled the desire of the general public for clean, wholesome entertainment. The spirit and means that we have employed have caused the growth of our organization to be very consistent and permanent. We want you to appreciate that all business and professional enterprises are based primarily upon service rendered to others. The successful physician and lawyer must understand human nature to be able to satisfy their clientele under all conditions. So it is with our organization, built upon ideals and standards which we know are sound, and which experience has taught us, are pointed in the right direction.

Our contact with the human element prepares us for business of any kind, and you will probably search a long time to find so great an opportunity to study human nature from such an intimate association.

The same means which you will use to sell a patron a seat in one of our theatres, you may use later in life in selling a commodity of greater intrinsic value. Therefore, time spent in our Service Department can prepare you for a great business career, or at least

be the means of arousing in you a clear and concise understanding of what the public demands.

Our organization, having adopted at its very inception, the motto of—"He profits most who serves best," has clearly demonstrated its truth.

We have set a standard, which has of recent years, become a demand by the theatre-going public. As you progress through your training course, keep clearly in mind that we are proud of our service reputation, and will guard it jealously. We will expect you to uphold it when your training is complete and you are placed in uniform and marched upon the floor in one of our theatres. To the patron entering our doors you are a veteran in Balaban & Katz Service.

If you are clever and adaptable, and have learned our principles of Service, you can from the moment of being posted for duty, do your share in maintaining our type of service.

Finally, let us impress upon you, that by rendering true Balaban & Katz Service, you will form the service-habit which will be an investment which will bring dividends to you in future years far in excess of your pay-check today.



SECTION III

To the Instructor

THE purpose of this training manual is to provide a guide for those entrusted with the instruction of our employees in the Service Departments of the institution of Balaban & Katz, so that the service throughout our organization may be uniform and of high standard.

This manual contains the business principles which have been responsible for the high position in the business world of this institution. Sound business principles built upon high ideals and inspiration are the secrets of our success.

This training manual serves two distinct purposes. First, it contains instruction for the development of good character, pride of organization, and enthusiasm. Second, it contains the detailed instruction for the performance of duty embodying business principles consisting of general and special instructions and information.

The measure of success attained in training an employee for our organization depends primarily upon the ability of the instructor to inspire and to raise all employees entrusted to his instruction above the commonplace plane of the ordinary workman. The vital point to be understood here is that the details of performance do not become Balaban & Katz Service unless fired by the inspiration, high ideals, and pride which permeates this institution.

UNDER NO CIRCUMSTANCES IS THE SUBSTANCE CONTAINED HEREIN TO BE MERELY READ BY OR READ TO EMPLOYEES OR POSTED FOR THE PURPOSE OF ABSORPTION, with the exception of extracts which are high spots in the inspirational section and which should serve as a reminder to the employee of his preliminary training, or the posting of general and special instructions which govern the performance of employees in the immediate location where posted.

The training of employees is entrusted to you because of our confidence that you have absorbed the spirit of our organization as laid down in this manual and that you are capable of transmitting it in such a manner that it flows straight from your heart in a convincing style.

On the following pages instructions are printed for the purpose of pointing out the proper divisions of the entire manual into periods and days of instruction which experience has taught us is a good plan to follow in order to preclude the danger of our overloading the minds of those receiving instruction. While great importance is attached to the inspirational section of the manual, it must not be forgotten that the section consisting of general and special instructions must also be given in an inspirational manner. The instructor must at all times incorporate the inspirational spirit with the instructions concerning the detailed duties.

In conclusion, let us emphasize that this manual is entrusted to you, because you are capable of inspiring each individual with the great opportunities that lie before him in participating in our work for self-betterment and the attaining of something which will be of greatest value throughout the period of his life. Upon this foundation alone can we expect to build the right type of employee.



Schedule of Training Course for Ushers

INASMUCH as your Usher Service constitutes a major portion of your Service employees, the following Schedule of Instructions is built to fit their needs:

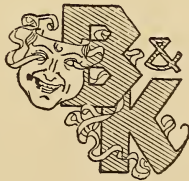
Emergency Training

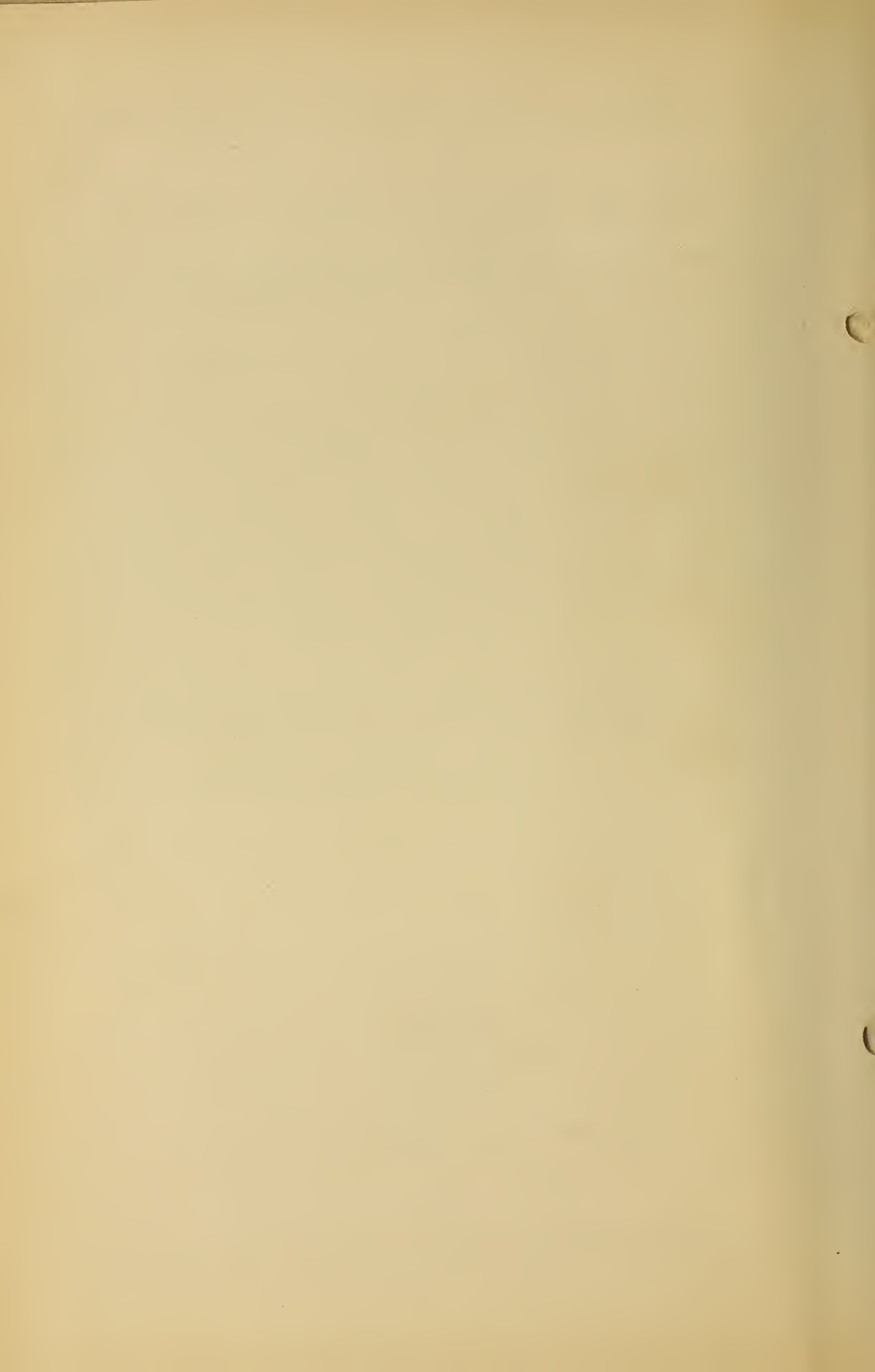
We believe that this training is so important to these employees who are on the "firing line" in our organization that you cannot safely depart from it except under real emergencies. When such pressure of business arises, you will use the following shortened schedule in training employees for immediate service. This shortened training does not supplant that given in the complete schedule. As soon as conditions permit, you will carry through the complete schedule of training for all of these employees.

Emergency Training Schedule

1. Follow the regular schedule training provided in the first period of training.
2. Give a complete explanation of the instructions for the group being trained.
3. By a forceful presentation of the spirit of service engendered in our organization, endeavor to bring to these men the weight of the responsibilities which is being placed upon them. Much can be accomplished by the sincerity with which these subjects are presented by the instructor.

For other employees in your Service Department, these schedules may be easily changed and adapted to their specific activities in your Service Department.





Routine To Be Followed in Training Ushers

Working Conditions

1. Explain carefully the schedule of working hours, emphasizing—
 - a. Saturday, Sunday and Holiday Schedules.
 - b. Seven day a week position. (No promises to be made for time off.)
 - c. That: no variations will be made from regular schedule to fit special personal conditions, schedules are subject to change, and ending time is only approximate within one half hour.
 - d. Fire Drill—To be held at least once each month.
 - e. Weekly instructional meeting—not over 45 minutes.

2. Explain Salary—
 - a. When pay period starts and ends.
 - b. When checks are received.
NOTE: *Checks will not be O. K'd for cashing at box office except under unusual circumstances.*

3. Explain training period and pay for same—
 - a. Those who leave before training is complete—No pay.
 - b. Those who leave by discharge due to insubordination, indifference or lack of adaptability, before training is complete—No pay.
 - c. Those who complete training, but are not accepted—Paid.
 - d. Those who complete training and are accepted—Paid, but only after one complete week of service.
NOTE: *Emphasize the fact that we get no productive work from Ushers during training.*
 - e. We expect at least three days' notice before leaving the Service.
At this point, ask if the above conditions are satisfactory. If not, have those men dissatisfied leave.

First Period of Training

(Three to Four Hours)

You, in winning your appointment as a candidate for the Service Department in one of our Theatres, have placed yourself

in a position to accept a great deal of responsibility. You are expected to render Service to our patrons which will be in keeping with the high standards for which our organization has become so well and favorably known. Your duties are composed of a large number of small details. As a result of our long experience in dealing with the theatre-going public, we have gathered the following practices which will guide you in your work.

1. Where swagger sticks are used. Get swagger sticks and instruct proper manner of holding same. Position of an Usher.
 - a. Simulate stepping forward to open doors.
 - b. Drill in the phrases—

“Kindly pass down the aisle, please, the next Usher will show you seats.”

“Kindly remain in the rear of the aisle, please, until the next Usher can seat you.”

“Kindly pass down the aisle to the right (or left), please, the next Usher will show you seats.”

Explain when these phrases should be used.
 - c. Drill them in making these announcements as they simulate opening the doors.
2. Get flashlights, and drill in proper way to hold them in trailing and directing.
 - a. Explain in detail, working on the inside of the aisle, and the announcement “Seats are this way, please.”
 - b. Caution against unnecessary use of lights.
 - c. Explain how lights are charged to each Usher, and cost of each, if lost.
3. Explain directing and hand signalling.
 - a. Practice applicants in sending and receiving signals.
 - b. Directing—Emphasizing:
 - Tone of voice.
 - Enunciation.
 - Carriage and action.Impressing upon them the importance of:
 - Refinement.
 - Manliness.
 - Optimistic attitude.

c. Signalling—Emphasize:

- Quietness.
- Dignity.
- Refinement.
- Never use light.
- Never smack thighs.
- Never snap your fingers.
- Never cough or clear throat.
- Do not create disturbance.

This completes the First Period of Training. If handled properly, subject can be covered thoroughly. Remember one minute of actual practice in going through movements and making announcements, is worth five minutes of explaining how it is done.

Second Period of Training

(Three to Four Hours)

1. Tour of House, pointing out:
 - a. General lay out and boundary streets.
 - b. South.
 - c. North.
 - d. West.
 - e. East.
 - f. Stairways, pointing out:
 1. Main stairway.
 2. Other stairways in general use.
 3. Emergency stairways.
2. Basement, pointing out:
 - a. Stairways.
 - b. Drinking fountains.
 - c. Telephones.
 - d. Emergency room—if any.
 - e. Ladies' room—if any.
 - f. Men's room—if any.
 - g. Passageways, leading back stage.

NOTE: *Explain that no employees are permitted to go back stage without permission. Also, no patron to be permitted to go back stage without permission from the management. Therefore, inquire if they have permission before giving directions.*

- h. Superintendent's office.
 - i. Manager's office.
 - j. Fire extinguishers.
3. Main floor, point out:
- a. Aisles.
 - b. Lobby and foyer.
 - c. Drinking fountain.
 - d. Fire extinguishers.
 - e. Lost and found department, and check room.
- At this point explain method of checking aisles; the operation of signal boards, if any, and the general scheme or plan of handling people.

4. Loge floor—pointing out:
- a. Drinking fountains.
 - b. Fire extinguishers.
 - c. Ladies' room.
 - d. Location of signal board.
 - e. General plan of handling people on floor.
 - f. Public telephones—if any.
 - g. Men's rest room.
 - h. Emergency exits.

At this point explain in detail, the proper way to handle house telephones; care in removing receiver from hook, answering "Loge floor, Mr. So and So speaking," and proper way to ring numbers. Insist that they copy down and learn how to call the following stations:

Main floor.
Manager's office.
Lost and found.
Locker room.
Balcony.
Loge floor.

5. Balcony, pointing out:
- a. Drinking fountain.
 - b. Telephones.
 - c. Ladies' and men's rest rooms.
 - d. Ramps and tunnels.

6. Balcony auditorium:
 - a. Designated divisions of same.
 - b. Fire extinguishers.
 - c. General plan of handling people.
 - d. Location of kinobooth.
 - e. Janitors' closets.
 - f. Emergency exits.

Return to

Instruction Room.

7. General subjects:
 - a. Information concerning the house.
 - b. Executive members of the organization.
 - c. When program changes.
 - d. Time schedules; proper understanding of same.
 - e. Answering of general questions about program.
 - f. Price of tickets, and hours of change.
 - g. Granting of passes.
 - h. Entertaining ones' friends in the theatre.
 - i. Handling lost and found articles.
 - j. Sickness—emergency.
 - k. Accidents—how they should be handled.
 - l. Conduct in the theatre.
 1. Smoking in theatre.
 2. Conduct on entering and leaving.
 3. Wearing of parts of uniforms.
 - m. Locker room conduct.
 - n. Familiarity with patrons and on the floor.
8. Iron clad rules—*Violation means dismissal.*

Explain in detail and emphasize.

 - a. Flirtatious conduct:
 1. By eyes.
 2. By conversation.
 3. By actions.
 - b. Accepting of tips—proper way to refuse a tip.
 - c. Wilful damaging of Balaban & Katz property.

- d. Violations of positions of trust, such as:
 - a. Duty on any door that might be used as entrance to the theatre.
 - b. Lost and found department and check room.
 - c. In charge of supplies.
 - d. Duty on stage door.
 - e. Money responsibility.
9. Foot drill, see Infantry Drill Regulations, U. S. Army.
 - a. Facings.
 - b. Marching—Forward—Right-Left—Column right or left.
 - c. Right dress.
 - d. Proper speed and cadence in walking up and down aisles in making checks (Drill in same). Cadence of eighty steps per minute.

This completes the second period of training.

Third Period of Training

(Three to Four Hours)

If possible, arrange for actual instructions on floor, during period when house is not open to the public.

1. Main floor:
 - A. Place men outside of aisles.
 - a. Register various signals for interpretation.
 - b. Method of keeping center aisles filled.
 - c. Receive director's signals.
 - d. Calling patrons from lounges.
 - e. Use of swagger stick.
 - f. Explain necessity of keeping foyers free from waiting patrons.
 - B. Place men inside of aisles.
 - a. Simulate making check of sections—*Speed* in seating patrons.
 - b. Use of flashlight.
 - c. Details in handling floor.
 - d. Never cross between seats from aisle to aisle.
2. Loge floor:
 - a. Simulate making check of loges.
 - b. Filling of loges.
 - c. Plan of filling floor.

3. Balcony:

- a. Simulate making check of sections.
- b. Filling of sections.
- c. Plan of filling whole balcony.

NOTE: When filling for initial time do not insist on patrons taking specific seats.

4. Explain—and drive home:

- a. General instructions.
- b. Specific instructions.

5. Fitting of uniforms.

6. Final sizing up, selection, and questioning while in uniform.

7. Final talk of about ten minutes BY ONE OF MANAGEMENT.



SECTION IV

Personal Qualifications

Appearance

Those with whom you come in contact get their first impression of Balaban & Katz and of you through your appearance. You must be faultless in your appearance at all times. Your personal appearance must be in harmony and in keeping with the physical surroundings and atmosphere of our theatre. Before going on duty, take an inventory of yourself; ask yourself "Are my hands and face clean; are my shoes clean and shined; is my linen clean; is my uniform adjusted properly; is my hair cut properly?" Look your best at all times, under all circumstances.

Refinement

Refinement is made up of a multitude of little things. It is possible for every person to acquire habits of correct speech, action and manner. They are the important features which have caused our service to achieve a standard of excellence that others are attempting to follow. Refinement is the direct outgrowth of wholesome contacts, associations and habits of thought. Uncultured habits and mannerisms of speech require less thought and care on your part. Therefore, it is very much to your credit to overcome such habits and you will discover that it is necessary for you to guard yourself continually, and to exert every effort in doing so. Slang phrases and expressions are to be especially guarded against as they are not only unrefined, but indicate a distinct lack of ability on your part to express yourself clearly and concisely in correct English.

Personality

A pleasing personality cannot be built on any foundation other than an upright character. We must at all times remember that

our patrons visit us during their playtime. A radiant personality dominating our organization will add to their pleasure while the lack of this element may disturb them to the extent that they cannot fully enjoy the entertainment which we have provided for them.

Optimism

We urge you to cultivate a spirit of optimism in your work, in your contact with your fellow employees, and in your attitude toward our patrons. When properly developed you will find that this attitude will assist in making your work more pleasing to yourself and of greater value to our organization.



SECTION V

Organization Qualifications

AN organization is the moulding together of men and materials for the accomplishment of a common purpose. Of these two elements by far the greatest emphasis must be placed upon the "men." In our organization we stress five important elements—Responsibility, Reliability, Punctuality, Co-operation, and Loyalty.

Responsibility

Whenever two or more persons are associated in any organization, we must recognize the fact that there will be clearly defined duties and responsibilities. In large measure, your ability to accept and discharge responsibilities which are assigned to you will measure your growth and progress in this organization. We want you to develop a feeling that this is your organization, that you are an important part of it, that you carry on your shoulders part of the responsibility for the success or failure of our Service Department and ideals. When you succeed in making this feeling of ownership a part of you, and you let it govern and control your daily actions and conduct, then you will be proving to us your ability to handle responsibilities, and preparing yourself for such promotion and consideration as your capabilities warrant.

Reliability

Business today is made up of men, young and old, upon whom it can depend at all times, regardless of situation and circumstances. Men who are capable of constantly performing their duties and daily routine in such a manner as to build up in their superiors the confidence that they can be relied upon to do what is asked of them, and fully share at all times in the promotion of our business, which is one of service as well as entertainment.

Punctuality

Punctuality is a quality which is very closely associated with others mentioned in this group. At times responsibility and reliability are entirely dependent upon the element of time. Punctuality is a habit which, like other habits, grows stronger with continued use. It is based primarily upon the "will to do." In working for others we must at all times remember that their activities are joined with our own in such a manner that the whole organization operates as a unit. Our patrons are not at all sympathetic with anything which brings about delay in their entertainment. With them no excuse is acceptable for any service which is not rendered promptly at an appointed time.

Co-operation

Co-operation is the basis of all true success. There is little which an individual can accomplish by himself. In meeting the responsibilities of our respective tasks we can expect to achieve success only in the measure in which we train ourselves to co-operate with others in all stations in our organization.

Loyalty

Loyalty is a primary and cardinal virtue. There is always hope for the person who has the quality of unquestioned loyalty even though other qualities may be less apparent. To be supremely loyal, a person must be loyal to others, to his organization and to himself. Nothing will so quickly bring substantial recognition from those higher up, or speak louder for eventual promotion than the priceless quality of loyalty.

Conclusion

With your sincere efforts to cultivate and put into effect these most important essentials to good organization, we fully appreciate that the results will be mutually beneficial. First, as an organization we will be able to maintain or rise above our present standard of accomplishment; and second, you will develop within yourself an appreciation of what is essential and necessary for your future success.

SECTION VI

Service Qualifications

SINCE service is one of the most important factors in our organization, we have given a great deal of thought, consideration, and study to the essential foundation which you must possess in order to become a worthy member of our Service Department. Our guiding idea in this connection is—"Character is the foundation of all service." Character, as applied to our particular line of endeavor, may be said to be the outward expression of a man's heart, mind, and soul. Good character is the harvest of conscientious effort on your part to do your particular share in this enterprise as if you were its sole proprietor. In the effort to bring out the qualities of character, to capitalize them, and to exploit them in such a manner as to bring credit to you and to our organization, we are bringing to your attention several qualities which we insist that you cultivate during the entire time you are in our service.

Courtesy

Courtesy is the distinguishing mark of a gentleman. We all agree that a gentleman needs no label to distinguish him from the masses. That is necessarily true when a man is courteous. Your whole environment, training and habits are reflected directly in the degree of courtesy that you make use of in your daily contacts. Therefore, if at any time you find yourself committing any act or giving vent to any expression which is not in accord with our standard of courtly good manners, you reflect discredit upon yourself, upon this organization and upon your home. Courtesy in an organization is the expression of these elements as interpreted by everyone of those connected with it.

Tolerance

Tolerance is an indication of broadmindedness and human understanding. It is the ability to maintain your self-control and poise in the face of exceedingly trying circumstances. It is not the line of least resistance in handling situations which extremely annoy you. The easiest thing for a man to do is to lose his temper. The most difficult thing to do in an emergency is to maintain effective control. Many of the problems which we are called upon to solve from day to day are difficult. Therefore, it is essential that we cultivate the habit of tolerance. Tolerance is not an inherited quality, but one which results from practice. Temper and thoughtlessness are the greatest handicaps to the development of this quality. It must be diligently sought after and constantly striven for.

Enthusiasm

Enthusiasm has been defined as a love of action along any particular line. Enthusiasm is the outward expression of your whole-hearted support in carrying out our ideals of service, and builds up within you a very wholesome and keen desire to be of service to every patron who enters our doors. The desire to serve may be expressed by you, in your actions and in the degree of alertness which you are able to attain in meeting every desire of those with whom you come in contact. Your work becomes more pleasant, and consequently becomes easier, if you develop the means of projecting into the minds of our patrons the fact of your great desire to render them even the slightest service. The development of this quality necessitates the elimination from your personal make-up of all false pride. You can never demonstrate a really hearty desire to be of service so long as you have a feeling that you are "too good" to meet any circumstances that might arise. Enthusiasm arises from contentment, and the satisfaction of knowing that you are not only filling the requirements of your present position, but are in training for greater fields for your activities.

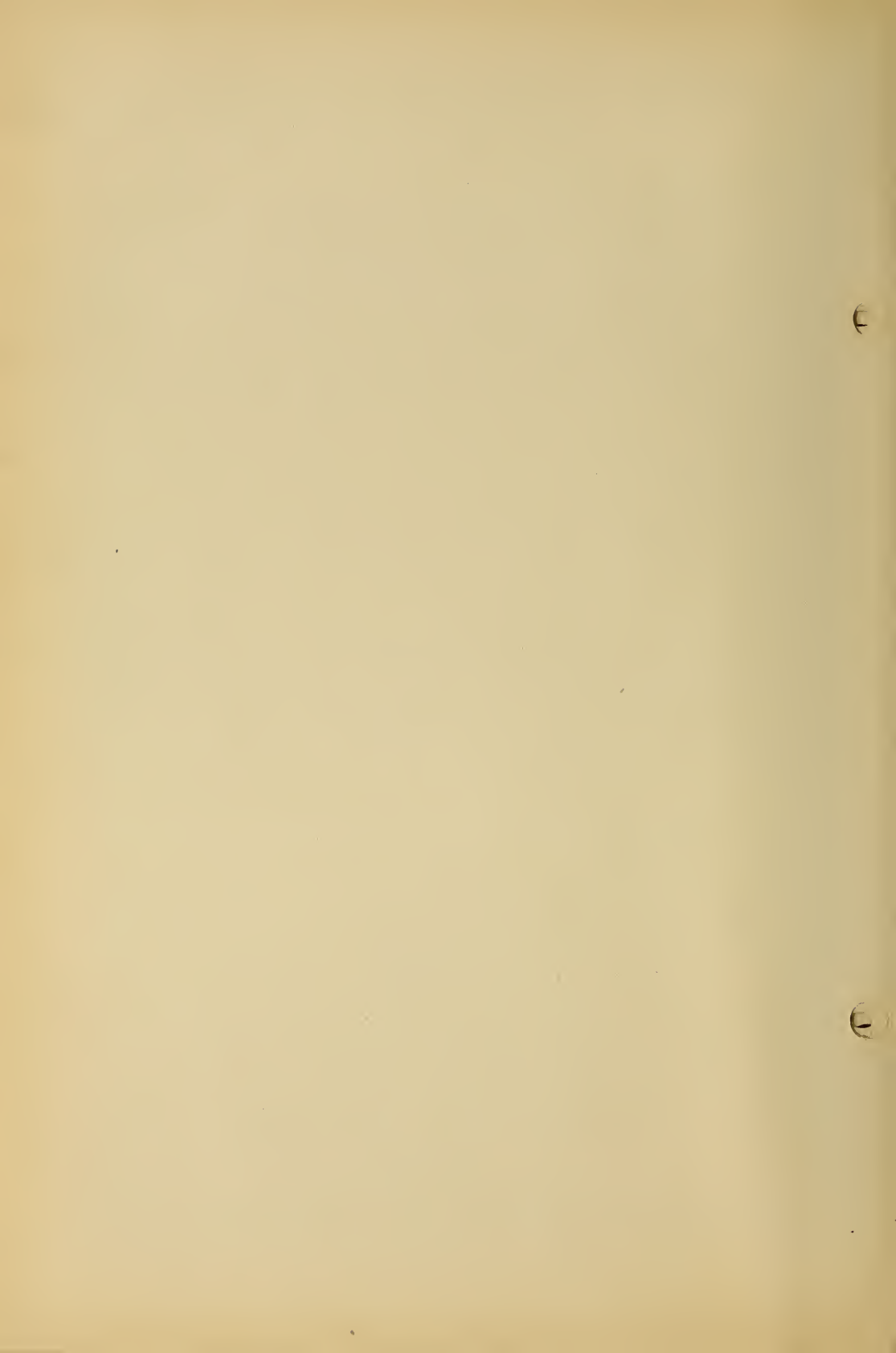
Efficiency

Efficiency is necessary in any business endeavor, and especially so in this organization, which is generally classified as one of high pressure. Lost motion and non-essentials must be eliminated. It is highly important for you to make every movement, every effort, be of some consequence in carrying out your work. This is an age of efficiency, and the business of this country today is spending large sums of money in the study and the devising of efficient means of operation.

Conclusion

In conclusion, let us impress upon you that when you look at a successful business man, you see one who has learned well the lessons of service; one who is quick to judge and who is capable of analyzing a situation with a view to rendering the best service to all concerned. Service is the distinguishing feature of all worthy business and enterprise, and we have dwelt upon the foregoing qualities for the purpose of developing you young men into progressive, alert, business men of tomorrow.





PART II

Department of Service

Ushers

SECTION VII

Ushers will be governed by the following instructions and information covering their specific duties. Members of this department will be under the direct supervision of the chief usher and his staff, including assistant chief usher, floor captains and directors, and should at all times follow strictly instructions given by them.

In seating patrons, you will be guided by the practice in vogue at the theatre to which you are assigned. Your primary function as an usher is to seat patrons properly. In our theatres we expect you to perform this service with a courtesy and style in excess of that found in other organizations. Many of our older ushers measure the quality of their service by the number of "thank yous" which their patrons express just as they are being seated.

Instructions and Information Covering

Contact with Theatre Patrons

1. When referring to patrons, use the terms, "Gentleman," "Lady," or "Child,"—never "Young Lady," "Girl," or "Elderly Gentleman," or "Elderly Lady."

2. Never summon a patron whose attention is directed away from you by calling to him or coughing, and under no circumstances snap your fingers. Step up to him and say—"I beg your pardon, sir"

3. Assist patrons in every way possible. Anticipate any service you can render, such as helping elderly people on with their wraps, picking up articles that patrons may have dropped, etc. Be especially courteous to ladies with small children. Be ever ready to offer assistance to those who are obviously in search of the check room, lost and found department, or other parts of the theatre.

4. Never give a patron an order, but transmit your desires to them in the form of a request. Ask him to do this or that politely. When he has complied with your request, be sure to say, "Thank you, sir." All of your work can be done by directing, requesting, or suggesting. Remember, courtesy is the dominant note

of Balaban & Katz service. Be polite always. Say, "Yes, sir," and "Yes, Ma'am," "No, sir," and "No, Ma'am," "Thank you, sir," and "Thank you, Ma'am," when answering patrons. This practice is always good form under any circumstances and is an indication of good breeding. You have been chosen for this task because you are a gentleman.

5. If asked your opinion of the show, answer, "The comments are very favorable, sir, I am sure you will enjoy it."

6. You must keep your hands off patrons. Strangers resent familiarity, so do not touch them. If you brush against anyone accidentally or bump into them unavoidably, be gentlemanly, and say, "Pardon me, please," or "I beg your pardon, sir."

7. Should a patron ask you the time of day, and you are not equipped with a watch, you will say, "Just a moment, sir, and I will get the time for you."

8. When a patron asks a question which you cannot answer, or makes a request which you cannot grant, refer him to the floor director, who will in turn consult with one of the management if necessary.

9. When you are requested by a patron to show children to the washroom, you will reply, "I am sorry, Ma'am, but I cannot leave my post. I will see that your seats are held for you."

10. When referring anyone to members of our organization, always use the term indicating their position in the organization, such as "Usher," "Director," "Captain," "Manager," or "Assistant Manager." Never—"Gentleman," "Young Man" or "Boy."

11. You are warned not to carry on conversation with patrons, particularly girls. Brief, courteous, business-like answers should serve. Any flirtatious conduct on your part, or suggestion thereof, will cause immediate dismissal.

12. In replying to a specific question by a patron, be very sure to hesitate long enough to look directly at the particular person, and reply in a direct manner to the question asked.

13. Friends, acquaintances, former ushers, or other employees are to be treated just as other patrons when they attend a performance at the theatre. Entering into lengthy conversations with them while on duty in any part of the theatre will not be tolerated.

14. If you make the mistake of letting some patrons into the theatre for seats ahead of others who have been waiting longer, and the latter complain, you should say, "I am very sorry, sir, (or ma'am) it was my mistake. I will give you the next available seat in this aisle."

15. Directors are usually in a position that calls for the use of a general directing phrase, but individuals or passing groups must never be replied to by repetition of a general directing phrase. They must be answered explicitly and directly. That is, patrons having been directed, stop and inquire of the usher outside of an aisle if there are any seats in that aisle. The reply should never be, "Seats are in Aisle Seven, please," but should be, "I am sorry, sir, this aisle is filled at present, you will find seats in Aisle Seven."

16. Do not disturb patrons who are obviously roaming about the foyer or lobby promenades for the purpose of inspecting the decorations, or enjoying the spaciousness and comfort of our theatres. We have purposely provided many attractions there for their entertainment and have invited and encouraged them to make these inspections. Occasionally there are periods of maximum business which make it necessary for us to limit the freedom of patrons in inspecting our theatres.

17. Patrons upon entering or leaving the darkened auditorium will many times experience confusion, due to the necessity of accustoming the eyes to the quick change from darkness to light, or vice versa. Therefore, it is necessary for you to exert extreme care and judiciously use your flashlight to aid them until their eyes become accustomed to the new conditions.

18. Patrons at times will wish to go down the aisle and look for another party. Do everything you can to assist them. If some musical speciality should be in progress at the time, and the mission is not urgent, ask the patron, "Would you mind waiting until the musical number is concluded, sir?"

19. Whenever and wherever possible seat parties together. If you must break up a party, watch for the first opportunity to get them together, and ask them politely if they wish to join the rest of their party. This is a service seldom met with by patrons of the average theatre. It is a mark of distinctive service which will always add greatly to the pleasure of our patrons.

20. If a patron requests you to ask another patron to move so that his party may be seated together, you will answer, by saying, "I am sorry, sir, we have never made it a practice to request any patron to move—you are welcome to do so if you wish."

21. Be very careful at all times while in the auditorium to place yourself in such a position as not to obstruct the view of any patron of the stage or screen. Never cross from one aisle to another by passing through a row of seats.

22. Do not walk up and down aisles or across aisles or foyer unless it is necessary. Avoid all unnecessary passing in front of patrons already seated.

Movements of any kind are always distracting, therefore, minimize them as much as possible.

23. You become extremely conspicuous and many times annoying to patrons when you pass through a spotlight directed from the Kinobooth or front of the balcony to the stage, orchestra, pit or organ. You will avoid doing so except in case of necessity.

24. Do not "sh-sh" anyone. It is impolite. There are better ways to cover the situation. Speak to the disturber quietly and politely—say, "Pardon me, sir. Please be quiet during the performance. Thank you." If your requests are unheeded, call the chief usher, assistant chief usher, or floor captain. In the case of a persistent disturber, do not hesitate to call one of the management.

25. In any emergency or during an excessive exodus, you will direct patrons to the nearest exit in the following manner. "The nearest exit is to the left (or right), please."

26. If your attention is called to a disturbance or annoyance or trouble, such as shelling of peanuts or continual rustling of paper bags or parcels, approach the offender politely and say, "I am sorry, sir (or ma'am). You are annoying those around you. Thank you." You will assume that they will immediately comply with your suggestion. Do not wait for a reply.

27. When a child cries, or otherwise becomes annoying to other patrons in the theatre, approach the mother in a gentlemanly way and say very courteously, "I am sorry, ma'am, but the little one is annoying many in this vicinity. Would you mind trying to keep him (or her) quiet?" If the child cries a second time or continues to cry, approach the mother again and say, "I am very sorry, ma'am, but the little one is still causing annoyance." Should the child continue to cry and cause disturbance, then approach the mother the third time and very gently suggest that she take the child into the foyer—"I am very sorry, ma'am, but I must ask you to take the little one into the foyer until he (or she) becomes quiet." This is a very delicate situation, and must be handled with the utmost tact, diplomacy and consideration.

28. There are many situations which arise more or less frequently in a theatre which will call upon your best judgment to handle properly.

First: "Petting Couples." When this is observed, be very careful to take no steps whatsoever until the conduct of that couple becomes obnoxious to those in the immediate vicinity or goes beyond the bounds of propriety. Should there be any question in your mind, you should communicate with one of the management

immediately. If their conduct is unquestionably out of place in one of our theatres, do not hesitate. Step up to the gentleman in the party and inform him very frankly and positively—"It will be necessary for me to call one of the managers unless you change your attitude immediately." If the party does not comply with your request, call one of the managers without further delay.

Second: Intoxicated Persons. We may group intoxicated persons under two headings, those who are boisterous and those who are vicious. In handling boisterous parties, you must be careful not to arouse their anger, and in a diplomatic way you may invite them to come out of the auditorium for some particular purpose, as for example, "If you will just come with me, there is a friend in the lobby who is asking for you." Where an intoxicated person is abusive and viciously intoxicated, it may be necessary to use force. In that case do not attempt to handle the situation by yourself unless the intoxicated person is in the act of injuring some of our patrons or employees. If it is possible, communicate with the manager and let him handle the situation. In any case, inform the manager as soon as possible.

Third: Cases of degenerates and morons. You should never attempt to handle these cases without first calling the management, unless the circumstances demand immediate attention.

Fourth: During special celebrations, including the various patriotic and legal holidays, do not be too tenacious in carrying out instructions concerning the conduct of groups of persons visiting our theatres on such occasions.

29. Do not step backward, sideways, or forward, without first looking in the direction in which you are to move. This is to prevent stepping on or bumping into patrons, which may create a situation that cannot but be embarrassing to both you and the patron, and which cannot be overcome by the most profuse apologies.

30. If a patron reports the loss of an article to you, make every reasonable effort to find it. If unable to so do, refer him immediately to the Lost and Found Department for information and registration. If the lost article is of great value to the patron, do not hesitate to call the manager to handle the situation. Whenever you find an article which has been lost or mislaid in or about the theatre, turn it in to the Lost and Found Department immediately. Never say to a patron that the article they refer to has been found and turned in to the Lost and Found Department, but just refer them to the Lost and Found Department. Information concerning articles found will be guarded carefully, and will be considered strictly confidential. In this connection the showing or displaying of articles found will not be tolerated.

31. If a patron falls, stumbles, or apparently injures himself anywhere in the theatre, you will—

- a. Go immediately to the assistance of the patron.
- b. Render him (or her) whatever assistance is possible.
- c. Immediately call or send word to the manager.
- d. Secure information for the accident report you make to the manager.

Name, address, and telephone number of the injured party. Names, addresses, and telephone numbers of other persons accompanying the injured party. If the injured party is unaccompanied, obtain names, addresses and telephone numbers of at least two witnesses who are not members of the theatre staff. Immediately make an examination of the location where the accident occurred and determine the exact physical condition of carpet, steps, railing, or other equipment of the theatre at that spot. Also, include the names of theatre employees who could be used as witnesses in the case. Make no statement to the injured person, members of the party, or others concerning the policy of the firm in handling accidents. Do not express to anyone other than the manager your own personal opinion of the responsibility for the accident.

In cases, which in your opinion, the situation is serious, communicate with the manager at once.

Instructions and Information Covering Personal Conduct and Duties

32. As has been pointed out to you, your primary duty is one of service to our patrons. You must not watch the performance or permit the music to distract your attention from this most important duty. We suggest that you attend a complete performance as early in the week as possible, in order that you may not be tempted to watch a performance during the balance of the week while on duty.

33. When assigned to a post, inspect it and report immediately any irregularities to the floor captain.

34. Exercise care in the use of your flashlight. When taking patrons to seats, carry the flashlight in a perpendicular position with the light directed to the floor. Also use the flash on all steps and turns in all parts of the theatre. Do not get the light too high. Be careful that the light does not flash in the eyes of patrons already seated. Always be equipped with a flashlight unless otherwise instructed by the Chief Usher. Do not use your flashlight for the purpose of signalling or attracting attention, or make any other unnecessary use of it.

35. Do not open any door violently or abruptly. Open all doors carefully, so that they may not bump or injure a patron who may be standing immediately outside that door or preparing to open it.

36. In carrying out your routine duties as usher, be very careful not to make unnecessary noise, as noise of any kind is extremely disturbing.

37. Never run up and down an aisle. Walk rapidly, but walk—don't run. All aisle doors must be kept closed, except—

1. At opening of the house before the start of the initial performance.
2. During a period of continuous exit.
3. In any case of emergency.
4. At the completion of the last film of the final performance.

38. Do not open any doors to the auditorium or any exterior doors of the building for the purpose of improving the ventilation, except with the permission of the management. If a patron requests that a door be opened, this request should be transmitted to the management for action.

39. Do not make a check of your aisle or section during musical numbers, unless it becomes absolutely necessary for proper house operation.

40. Keep the aisles clean of rubbish. Collect scraps of paper, chewing gum wrappers, candy boxes, newspapers, etc. and place them in a designated spot where they will be collected periodically by the porter.

41. Always speak in a modulated tone. This applies particularly when speaking to anyone inside the auditorium.

42. ALL ODORS OF SMOKE OR UNPLEASANT ODORS ARE TO BE REPORTED AT ONCE TO THE MANAGEMENT. In case of smoke odors, you are not to attempt to judge the seriousness of the situation but must report it without delay.

43. You are not allowed to run errands for anyone except members of the management, without the permission of the Chief Usher. Should such a request be made of you, transmit it to the Chief Usher, who will arrange to send someone on the errand. Never leave your post without first notifying your floor captain.

44. You must not go back-stage unless instructed to do so by the management.

45. At no time during the period that the theatre is open to the public, shall you enter the orchestra pit for any purpose whatsoever, unless to perform an assigned duty or by permission of the management.

*Instructions and Information Covering
Contact with Other Theatre Employees*

46. When on duty at doors, you should open them for employees as well as for patrons.

47. When about to enter an aisle always approach the usher on duty from the front, not from the rear.

48. Tapping on doors, slapping thighs, rattling buttons, clearing the throat, or using other than the prescribed means of attracting the attention of other employees will not be tolerated. Confine yourself to the transmission of signals as prescribed by the management.

49. When it is necessary for you to hold conversation with another employee, avoid disturbing people about you by stepping out of the range of hearing of others, speak in whispers, and be as brief as possible. All communication between employees must be in line of duty.

SECTION VIII

Elevator Operators

Elevator operators are under the supervision of, and responsible to the Chief Usher.

They will be guided by the instructions and information governing ushers whenever these apply. In addition, special instructions will be given by the management.



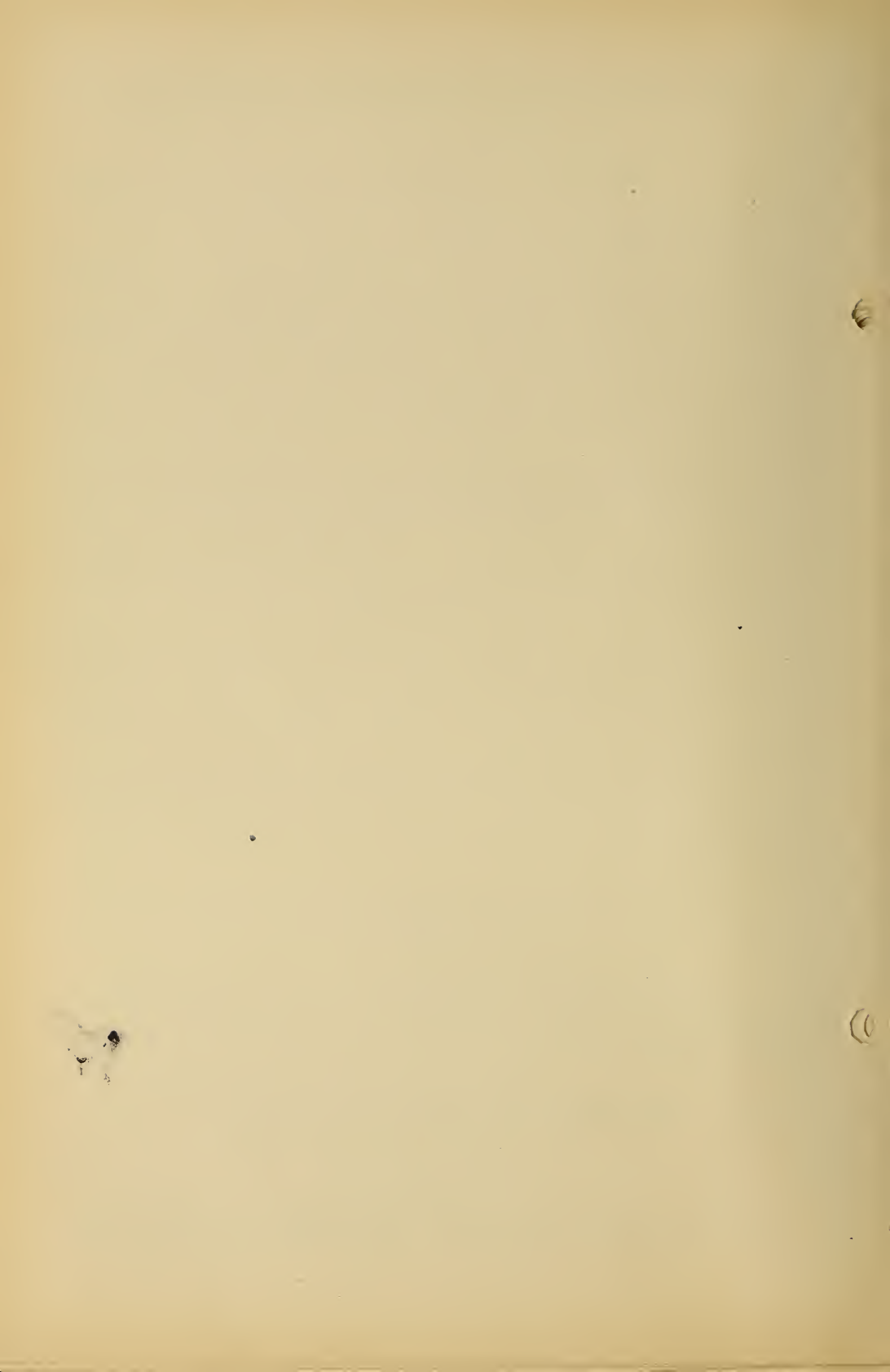
SECTION IX

Messengers and Service Boys

YOU are directly responsible to the Chief Usher with regard to your conduct and the performance of your duties. In case of doubt in your mind, you may obtain your instructions from him.

*Instructions and Information Covering
Contact with Theatre Patrons*

1. When a patron enters the theatre carrying a parcel, approach him politely and say, "May I check your parcel, sir?" Should there be any hesitancy on the part of the patron, quickly remind him, "There is no charge, sir."
2. Parcel checks must not be left in the lobby or in any other place accessible to the general public, nor should they be carried to the locker room. Return all unused checks to the checkroom before going off duty.
3. In the performance of checking service, first relieve the patron of the parcel, then give him the claim check.
4. Your conduct toward patrons and other employees will be governed by instructions as issued to ushers.
5. All articles checked must be taken as quickly as possible to the check room. Never check two separate parcels on one check. Either tie loose parcels together before placing them in the check room, or obtain one of the service department shopping bags.
6. When checking parcels for patrons, be sure that the number on the claim check given to the patron is the same as the number on the one attached to the parcel.
7. Due to the limited size of our check room we are unable to check raincoats, wet umbrellas, or overshoes. Should you at any time be requested to check any of these articles, your reply should be, "I am sorry, sir, we have no facilities for checking raincoats."
8. In case of any misunderstanding in claiming parcels checked, do not attempt to settle the matter yourself. Call one of the management.



Lost and Found and Checking Department

1. The Lost and Found Department has within its power the rendering of supreme service, and the making of many friends for the institution. In rendering this service, it is necessary to make it impressive that we feel the responsibility of doing all in our power to aid patrons in retrieving their lost articles and giving efficient service to those who check articles.

2. You must keep your department in an orderly condition at all times and be thorough and up to date in your work.

3. Do not allow loitering in or about your department.

4. No one is to handle the property of this department but the designated usher in charge.

5. You are responsible for the checking of parcels, the handling of lost and found claims, and the handling of the lighting controls according to schedule, providing the board for same is in your department.

6. Where your department is so situated that it may control entrance or exit, it is your responsibility to see that no unauthorized person enters the theatre through your post, and that a regular list is kept, according to instructions, of all persons passed into the theatre through your post, and by whose authority.

7. No unauthorized personal telephone calls will be allowed at your station, either incoming or outgoing.

8. Never leave your post unless properly relieved by the management.

9. Patrons upon leaving the theatre, who have had every assistance in searching for their lost article, but were unable to find same, will be directed to your department for filing a claim card. See that complete information is entered upon this claim card.

Where the patron has no permanent address where he can be notified when the article is found, ask him to make a return call for inquiry.

10. In cases where the article claimed has already been turned in before the owner leaves the theatre and he appears to claim same, return the article to him upon proper identification, but see that he signs for same on the proper card which is to be filed in the proper file.

11. When a claim is made over the telephone, secure the same information, and follow the same procedure as when a loss is reported in person.

12. In cases where claim is presented by a letter, make out a claim card, then file letter in letter file and follow same procedure as outlined for making claim in person.

13. All lost articles that are turned over to your department by the finder must be properly labeled with complete information as to where, date and hour, and by whom found, and placed in a box designated for that day, in a secure and safe manner. Where possible, articles should be placed in envelope for safe-keeping.

14. Each day, the articles which have been deposited in the day box in the Lost and Found Department which have remained unclaimed there for one week, shall be transferred to the storage room provided for same, and properly filed, to remain there for a period of two weeks.

15. At the expiration of two weeks from the finding date, these articles are to be returned to the Lost and Found Department and a list of all persons who have articles coming to them, presented to the management, who will authorize the disposition of the articles.

The finder shall then be notified.

Finder must claim the article immediately upon receiving this notification.

Articles not claimed by the finder after proper notification has been received, shall be disposed of by the management.

16. A complete record of the final disposition of articles, and the signatures therefor shall be turned over to the management.

17. The finder, whether he be an employee or patron, shall sign the regulation receipt upon receiving the article.

18. At the end of each day, or the beginning of the following day, make every effort to compare claim cards with articles turned in, and notify the claimant in each case, if the article is found, or of the result of your search, in a manner prescribed by special letters issued for this department.

19. Where the owner desires the articles held, or in the absence of other instructions, articles will be placed in the regulation envelope for mailing, by registered mail or insured parcel-post, and turned over to the manager's office for final checking by the Lost and Found supervisor, who will seal the envelope, mail same according to instructions and enter proper mailing information on the attached claim card which card will be filed in the "disposed of" file.

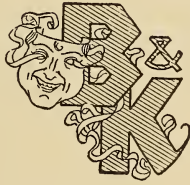
20. A patron will sometimes present an article which is one of a pair for your assistance in identifying its lost mate. These should be handled with extreme care, and returned to the owner after every effort has been made to locate its mate.

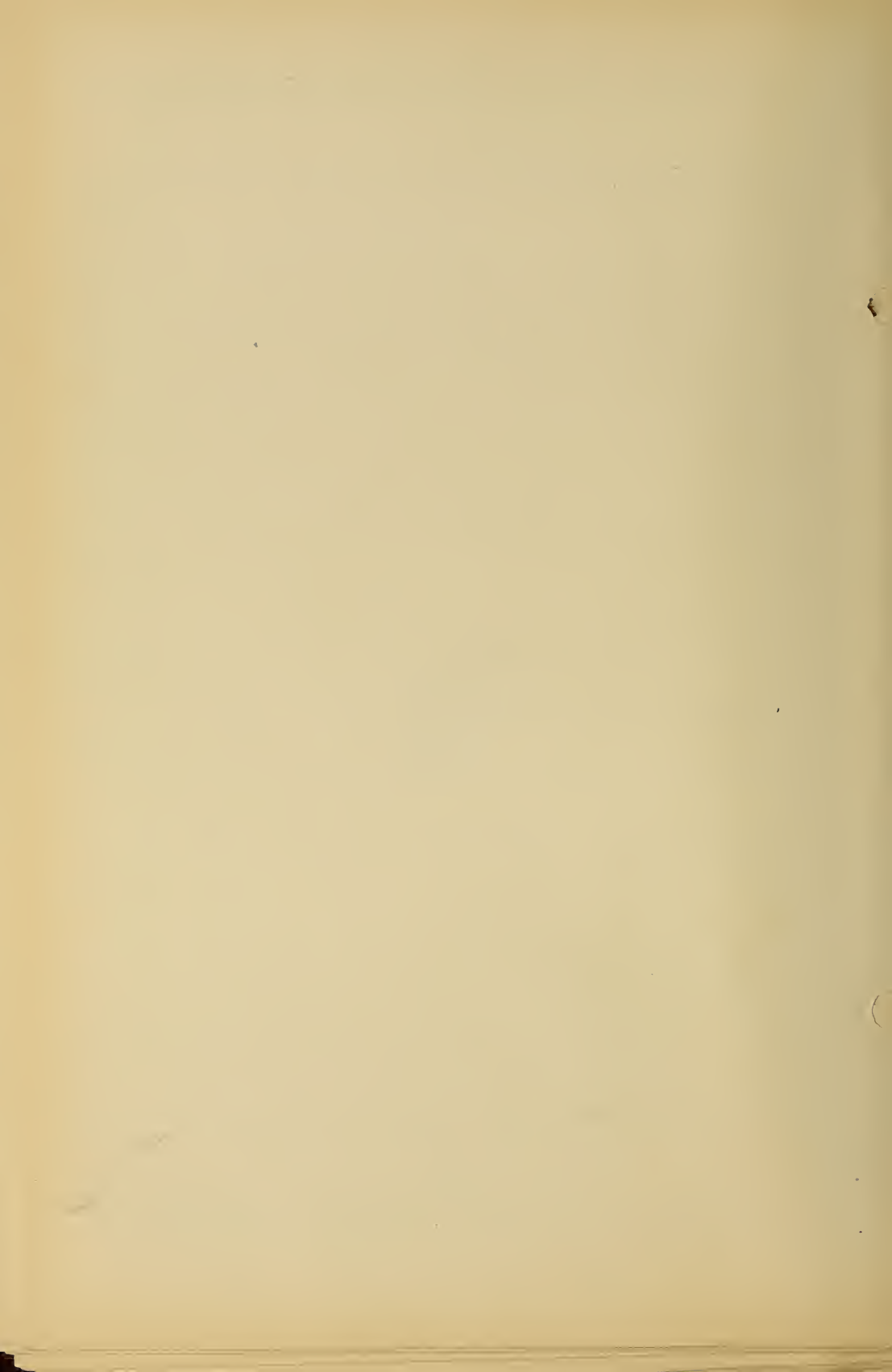
21. Handle all jewelry, money, and other articles of value according to special instructions issued by the management.

22. You are responsible for the safekeeping of all property entrusted to your department.

23. The slightest dishonesty in handling of any property will meet with instant dismissal and be subject to legal prosecution.

24. Found articles, in keeping of the Lost and Found Department, must not be loaned out, except on the authority of the management.





SECTION X

Doormen and Ticket Takers

DOORMEN and Ticket Takers will be governed by the following instructions and information covering their specific duties. Members of this department will be under the direct supervision of the treasurer or members of the management, and should at all times follow strictly instructions given them.

*Instructions and Information Covering
Contact with Theatre Patrons*

1. You are charged with the care and comfort of our patrons while they are outside the entrance. Your manner and attitude may be the means of holding many prospective patrons who may be undecided whether to wait for admission to your theatre or to go to another theatre where the wait may be shorter or possibly eliminated entirely. Many patrons will be influenced to enter your theatre by such minute details as a pleasing smile, an inviting nod, a gracious manner or a pleasant and expectant announcement concerning the wait. Cheerful service willingly given cannot be overvalued.

Dignity and refinement in your manner will never let your work approach the attitude of "circus barker."

2. Assist patrons in every way possible. Be on the alert to pick up articles or parcels dropped by patrons who are engaged in handling their money. Look after the comfort of crippled or aged persons and small children.

3. Endeavor to be constantly informed as to the correct waiting time for seats. Should you at any time desire this information, obtain it from the treasurer or one of the management.

4. The proper answer to such questions as "When does the next feature picture start?" is, if possible, "The next feature picture is scheduled to start at 3:30, sir," or in case of a question such as, "Where can I see Miss Smith?" the proper reply would be "You may inquire at the stage door, sir." Absolute, positive information is many times misunderstood, and, therefore, that form of reply should be avoided.

5. All persons inquiring of the doorman for the Lost and Found Department or for the Check Room should be directed promptly by the customary route.

6. Aged or crippled persons may be passed through the lobby and into the foyer in order to sit down and await the rest of their party. Experience has proved that it is advisable to admit one member of their party with them to act as guardian and prevent their becoming confused, lost, or separated from the rest of their party. The entire party should not be passed through except in their regular turn.

7. If at any time the patrons should ask if it is a good show this week, you should say, "The comments are good sir, I am sure you will enjoy it."

8. During seasons of the year when the weather is extremely cold or inclement, make every effort possible to add to the comfort of our prospective patrons. The greatest opportunity you have to do this is just before the initial opening of the house for the day, to permit those gathered about the box office to step into the lobby to wait until the box office is open. Where you think it advisable suggest to the management that the side curtains of the marquee be lowered in order to give added protection to those persons standing in ticket lines.

9. Do not argue with any patron. If they object to any regulation you are enforcing, answer "I am sorry, sir, I am just carrying out my instructions. Do you wish to take it up with the manager?"

10. Try to look at the persons to whom you are speaking, and answer their questions promptly, correctly, politely, but briefly.

11. Never touch patrons or use any force in forming lines or admitting them to the theatre. A request will be heeded more often than a command. Courtesy is conducive to co-operation, and a careful use of "Thank you, sir" will be of great benefit in assisting you in forming lines either to the box office or in the case of ticket holders awaiting admission to the theatre.

12. Do not permit any patron to enter the theatre carrying pets, such as dogs, cats, birds, etc. Should a discussion arise, an opportunity affords itself to explain to the patron that an animal of any kind in a darkened auditorium might unexpectedly cause a good deal of commotion. Inform such patrons that we have no facilities for checking animals, birds, or other pets.

13. Under certain conditions we might be held responsible for the conduct or actions of intoxicated persons while on the premises of our theatre. Therefore, you must be careful not to admit intoxicated persons into the theatre, even though they might have in their possession an admission ticket. Be diplomatic and call one of the management so that a refund can be made.

14. Outside doormen, at the beginning of the last performance, should announce this fact to purchasers of tickets in the following manner—"The last performance has just started, sir," or "The last performance has been going on

fifteen minutes." To all those persons purchasing tickets after the start of the last musical speciality, the announcement should be, "You will see the feature picture and comedy only, sir."

15. In the absence of a footman, outside doorman should perform his duties in extending the usual courtesies and attention to patrons arriving and leaving in automobiles.

16. Many persons leave the ticket window before receiving their change, and later submit a claim of shortage to the management. These claims may be minimized by a very alert attitude on the part of the doorman in answering the signal of the cashier to call back the last person who was at the box office. In stepping up to a patron who has left change at the window, your approach should be as follows: "Pardon me, sir, the cashier would like to speak to you." Do not say, "Pardon me, sir, you left change at the box office."

17. At the hours of price change, you will be guided by the following instructions:

When One Doorman Is on Duty

(A) When the number of people approaching the window is not excessive, three minutes before the time of changing prices, stop selling at one ticket window and direct all patrons arriving to the end of the line purchasing tickets at the other window. At the appointed hour, change the price sign in the window recently closed, and step to the end of the ticket line which has formed in front of the other window. All patrons arriving after that time should be directed to purchase tickets at the first window which has changed prices. When you have moved up with the patrons and reached the window, change the price sign in that window and continue selling tickets at the new price.

(B) When the number of people approaching the window is excessive, stop selling tickets promptly at the appointed hour of change, change both price signs and resume selling at the new price.

When Two Doormen Are on Duty

(A) When the number of people approaching the window is not excessive, each doorman at the appointed hour will take his post at the end of the line formed at each window and move forward with the patrons to the window. When he has reached the window, price signs will be changed and tickets from then on will be sold at the advanced price.

(B) When the number of people approaching the window is excessive, cashiers are instructed to discontinue selling at the appointed hour of change, until the price signs can be changed, when selling will be resumed at the advanced price.

18. At the hour when the prices of tickets change, the ticket taker must be liberal in his interpretation of the length of time that those tickets sold at the reduced schedule should be acceptable for admission into the theatre. The exact length of this period can only be determined as a result of experience and practice. Where we have filled the house completely shortly prior to the change of prices, all those tickets sold at reduced prices should be acceptable for admission for the first available seats in the theatre.

19. Notify patrons who enter smoking that the fire prevention ordinance prohibits smoking within a theatre. This should be done in the following way—"Pardon me, sir, but the fire prevention ordinance prohibits smoking in the theatre."

20. Never take a ticket indifferently. We expect those who are charged with the duty of receiving tickets to "accept" tickets rather than merely to take them. This is one of the refinements of service to our patrons which is very much appreciated, although seemingly quite minute. Whenever possible, say "Thank you," when receiving a ticket or a pass. Whenever you are accepting tickets rapidly, the spoken "Thank you" may be omitted, but the attitude of "Thank you" may be expressed merely by a nod, and let your glance when accepting tickets from patrons, include the patron as well as merely the ticket.

21. You must not pass into the theatre any persons other than those who present a pass, a ticket, or other authorized admission.

22. All persons twelve years of age or over, upon entering the theatre must present an adult ticket. All children under twelve and over two years of age must present a child's ticket.

A broad interpretation of the foregoing rule is to be practiced at all times. Never question closely the age of a child as given by the child or the child's guardian or parents, if a child's admission ticket is presented. If this should be necessary be governed by the following phrase—"Pardon me, sir, a child's admission ticket is required for all children over two years of age," or "Pardon me, sir, an adult admission ticket is required for all children twelve years of age and over."

23. Monthly passes are to be punched in the space designated for that purpose. In the event of seeming abuse of the pass privilege, make a mental note of the

pass number and name thereon. Write it down as soon thereafter as possible, and report it to the management. Do not enter into discussion with the guest.

In case of dispute over pass or ticket call one of the management immediately.

24. All policemen and firemen when entering the theatre in line of duty are to be admitted without tickets. This does not include any persons who might be accompanying them. All policemen or firemen not entering the theatre in the line of duty, who wish to enjoy the entertainment are to be referred to the management for an authorized pass.

25. Destroy all tickets immediately upon presentation, or in case of rush, as soon as possible. Tear them in two and deposit the fragments in the ticket chopper.

26. In case a patron wishes to leave the theatre soon after entering to do an errand or keep an appointment, and desires to return within a reasonable length of time the same day, ask him or her, to wait a moment until the next ticket is presented at the door, punch it at least three times, and give it to the patron as a return check.

27. It is a tremendous influence in building up goodwill if you are able to recognize our regular weekly patrons.

Instructions and Information Covering Personal Conduct and Duties

28. You have been placed in an extremely trustworthy position, due to the fact that your past record and reputation, having been carefully investigated, have given us confidence and faith in your integrity.

29. You are the guardian of the entrance to our theatre and box office. Therefore, be alert and active in the performance of your duties.

30. The duties which are assigned to you as doorman are of such a character that you are prone to become officious unless you train yourself definitely to overcome this tendency.

31. A bright, cheerful and pleasant expression is very necessary, and you will, therefore, endeavor to maintain a courtly bearing while on duty. Never lean on ticket chopper, against walls, or box office.

32. Be refined and immaculate in personal appearance. Doormen must at all times be very neat and clean. Patrons get their first impression of our institution through the appearance of the employees.

33. Know the program, especially the starting times of the feature and the specialities, so that you may talk intelligently and answer questions promptly and correctly.

34. Do not hold lengthy conversations with anyone. Politely inform any insistent gossip or visitor that you are not allowed to hold conversations. Never contract business of a personal nature while on duty. Visiting or laughing presents a poor appearance and lowers your attentive standard.

35. Your ticket chopper should be located at the entrance door so that it will not in any way even partially interfere with the entrance of patrons.

36. During inclement or cold weather you can assist very materially in eliminating the draft coming through your entrance doors by blocking the direct passage of air from your front doors to the inner doors. Do not have the ticket takers' door directly in line with the front door which is open.

37. Due to your position, you should be constantly on the alert to take notice of suspicious characters who might be loitering in the vicinity of our box office. If the situation merits, report it to the manager immediately.

38. Doormen should never be guilty of flirtatious conduct, in or about the theatre, and should never stare at or watch ladies entering or passing the theatre.

39. You are responsible for the condition of all equipment in the immediate vicinity of your position. In all cases where conditions are not in accord with our standard, you will report these conditions immediately to the treasurer.

40. Every Monday when finally relieved from duty you will obtain from the Chief Usher a suggestion card which you will fill out in accordance with instructions, and turn it in to the manager's office before going home. The greatest value of your suggestion card will be the accurate and verbatim transmission of comments overheard by you of patrons leaving the theatre.

Instructions and Information Covering Contact with Other Theatre Employees

41. Keep your ticket choppers oiled and in good condition. Report all mechanical irregularities to the treasurer at once. Do not overload your box. Always run the tickets through regularly. Do not create noise or attract attention by pounding the box or whirling the wheel rapidly.

42. Keep the current program posted in your box for ready reference.

43. Do not talk to cashiers except in line of duty. Never return used or unused tickets to the cashier.

44. Where an error has been made and two tickets are issued in place of one, report this fact to the management and not to the cashier.

45. Allow no employees to congregate on your post, or in close proximity to the front of the theatre.

SECTION XI

Footmen

*Instructions and Information Covering
Contact with Theatre Patrons*

1. We realize that, due to the class of work you do and to the custom of tipping, you are proffered gratuities more frequently than other classes of employees; therefore, your attention is specifically called to the rules governing tipping.

- a. Tipping is strictly forbidden. If a gratuity is offered you, refuse it firmly but politely with "No, thank you, sir, Balaban & Katz service."
- b. Occasionally a persistent tipper will make every effort to force upon you a gratuity. In such a case your reply should be, "No, thank you, sir. I will lose my position if I accept it."
- c. You will experience occasions when some patrons are so persistent in forcing upon you a gratuity that they will throw money upon the ground as they leave in their cars. In this case you will call one of the management immediately and turn the tip over to him. Should the circumstances permit, you will pick up the money and do everything in your power to see that it is returned to the proper person.

2. When a cab or automobile draws up at your theatre entrance, bow politely, salute by touching the visor of your cap and then open the door. The idea of this is to extend a feeling of welcome.

3. Do not touch patrons in assisting them out of or into automobiles except where assistance is plainly desired, such as in the case of incapacitated persons, elderly persons or ladies carrying small children, and then only after saying, "May I assist you, ma'am?"

4. Open and close vehicle doors promptly and carefully. Avoid breaking windows or catching patrons' fingers or clothes in the door. Any damage caused by rough or careless handling of vehicle doors will be charged against you.

5. Allow no vehicle to be parked before an entrance or exit or within the prescribed limits of fire plugs, street corners or near fire escapes. Have complete

knowledge of police regulations affecting parking in the vicinity of your theatre. You will receive this information from the management.

6. When patrons desire information regarding parking, direct them to the footman who is in charge of parking. Should there be no footman in charge of parking, advise them of existing police regulations regarding parking.

7. Inform patrons who intend parking cars of our free checking service and suggest to them to check robes, parcels, or other such property with us for safe-keeping.

8. Do what you can to assist patrons who are having trouble with their automobiles, but do not devote too much time to them.

9. Should you have occasion to assist a patron to park his car, always be patient and courteous and exercise care to avoid a collision.

10. In case of traffic congestion, do all in your power to prevent collisions, guard against all accidents by giving proper signals to drivers.

11. Do not enter or drive vehicles for patrons. By such action you make the firm of Balaban & Katz liable for any damage that might be done during the period that you are at the wheel.

12. Learn to recognize the patrons as they return week after week. Many times our patrons are accompanied by friends and acquaintances and they appreciate our recognition.

13. When answering patrons as to how long they will have to wait for seats, be sure to give as exact a reply as possible. If in doubt, ask the outside doorman.

14. Do not argue with a patron. If they object to any regulation you are enforcing, tell them, "I am very sorry, sir, I am carrying out instructions given me by the management. I shall be glad to call one of the managers if you wish to speak to him."

15. Always look directly at the person to whom you are talking. It makes your statements more easily understood and lends an element of refinement to your service.

16. If at any time a patron should ask you, "Is it a good show this week?" the proper answer will be, "The comments are favorable, sir, I am sure you will enjoy it."

17. All persons inquiring of the footman for the Lost and Found Department, the Check Room, or other departments, will be directed by the customary route.

18. Do not run errands for patrons unless the necessity is extremely urgent. Rather, inform them that you are instructed not to leave your post.

*Instructions and Information Covering
Personal Conduct and Duties*

19. Be alert to the duties assigned to you, constantly observing the street in the direction of the approach of vehicles. Make your actions and your bearing reflect that alertness. When standing, stand erect with your feet together and your hands at your sides or behind your back. When moving about, do so in a business-like way.

20. Chewing of gum, candy, or tobacco, or the carrying of any foreign substance in the mouth while on duty is absolutely forbidden.

21. Special uniforms will be provided for inclement weather. During such conditions be sure that you are equipped with an umbrella to protect patrons arriving or leaving in automobiles.

22. Wet raincoats and boots must not be put away before being cleaned, and umbrellas should not be stored in your locker, but should be left open until dry.

23. Footmen must wear clean white gloves at all times in pleasant weather. Soiled or wet gloves should be changed as often as is necessary. On extremely cold days, warm leather gloves will be furnished by the management.

24. Do not leave your post except by permission of the head of your department. Do not ask relief or leave when business is at capacity. This applies especially during the time of large exodus or arrivals.

25. You are prohibited from watching the show at any time while in uniform.

26. Know the program, especially the beginning of the feature and specialties, so that you can talk intelligently and answer questions promptly and correctly.

27. Your duties are such that if you do not exercise care you will become officious. This is an attitude which is extremely objectionable and will counteract to a large extent other service which has been rendered graciously.

28. Do not hold lengthy conversations with any one while on duty. Politely inform any persistent gossip or visitor that it is contrary to your instructions. This is very important. Further, contract no personal business while on duty.

29. We do not tolerate any employees guilty of flirtatious conduct. This includes the practice expressed in the slangily-put phrase "looking them over."

30. When patrons request cabs, which makes it necessary to leave your post to fulfill their wants, special instructions will be issued by the house management.

*Instructions and Information Covering
Contact with Other Theatre Employees*

31. Do not talk to other employees except in line of duty. Visiting and laughing presents a poor appearance and detracts from your attention to duty.
32. In transmitting messages to employees, be careful to do so in an undertone so that patrons will not hear.
33. Allow no employees to congregate on your post. In case of persistent offenders, report them to the management.

SECTION XII

Cashiers

You have been selected for a position of trust in our organization. Your record has been carefully checked up and found satisfactory, whereupon we have had you bonded by our commercial bonding company. Your acts and conduct with regard to handling funds from now on become a matter of record and can either reflect to your credit or permanently to your discredit. It is a part of our duty to you and to the bonding company to report any of your acts to the bonding company while you are in our employ.

*Instructions and Information Covering
Contact with Theatre Patrons*

1. You have an opportunity to add refinement to your work by the "acceptance" of money offered for tickets rather than the mere taking of money. Whenever it is practicable you will accompany the acceptance of money or the return of change with the tickets by a "Thank you." When selling very rapidly, this "Thank you" may not be expressed in words, but the attitude may be carried to our patrons by a glance or a slight nod of the head.
2. Always be polite, and courteous. Use the term "How many, please," to patrons stepping up to your box office.
3. Children over two years and under twelve years of age are required to have a child's admission ticket. Never question too closely the age of the child as given by the child or by the child's guardian or parent.

4. Refunds on tickets are handled as follows:
 - a. Tickets of the current day's sale may be refunded upon presentation to you without the approval of the management. Refunds made on such tickets are to be made to patrons and not to employees. Employees are to request patrons to get their own refunds at the box office.
 - b. Tickets sold on previous days are not to be accepted for refund without the approval of one of management or treasurer. All money paid out for such refunds should be collected by the treasurer from the petty cash fund before you check out your funds upon the completion of the day's work.
 - c. Refunds will always be made upon the presentation of the regulation refund slip fully and completely filled out and signed by one of the management, or the treasurer.
 - d. Tickets of the current day's sale which are in the possession of patrons may be accepted in partial payment for tickets at the advanced rate.
5. Do not sell tickets to intoxicated people. In the event of such a condition, politely tell the visitor, "Pardon me a moment please," and then call the doorman.
6. Should a patron start to leave your window without taking his change, you should call him back with "Your change, sir." If this does not attract him, it may be necessary to resort to a tap on the window or upon the counter, which will attract either his attention or the attention of the doorman. There is generally little question about the silver left. In cases where large bills have been presented in payment for tickets and the patron leaves the window without receiving the currency portion of his change, make every effort to have him recalled and then ask, "What did you give me, sir?" before offering further change to him. Should you feel positive that currency has been left in your possession which rightfully belongs to some patron, place that currency immediately in an envelope, noting the time of day, and, if possible, some distinguishing feature or characteristic about the person who you believe left it, giving kind and number of tickets purchased and the amount and kind of change that the patron might have received.
7. Checks, coins with holes in them or having other permanent disfigurement, mutilated currency, foreign moneys, I. O. U.'s, travelers' checks, or other commercial paper of any nature should not be accepted for change or in lieu of money for admission tickets without the approval of one of the managers or treasurer.
8. Do not cash checks or petty cash vouchers unless O.K.'d by one of the managers or the treasurer.

9. In making change from bills of large denomination, be very sure to leave the bill presented to your window on your counter until change has been made and verified by the patron. In presenting currency as change to a patron, make every effort to count that currency and present it to the patron in such a way as to aid him in rapid verification of it so as to cause the least possible delay at the box office.

10. Never inform patrons as to length of wait. In such cases, refer them to the doorman in the following manner—"Would you kindly ask one of the doormen? He is better informed than I am."

Instructions and Information Covering Personal Conduct and Duties

11. You are employed upon the basis of seven days a week. We have set the precedent of permitting you a day off a week in the past dependent upon business conditions, and you are cautioned that it is entirely within our right to expect you to work without extra pay seven days a week when business demands it. Should your scheduled day off fall on a holiday, we expect that you report for work on that day.

12. Daily work schedules are prepared by the management and are subject to change without notice. You are expected to report in uniform ready for work twenty minutes before the scheduled opening of the house. In any case of absence regardless of what the cause may be, you are expected to notify the management in sufficient time so that he can make arrangements to cover your position.

13. Your duties as cashier are more than the mere taking of money and giving in return of tickets and change. In addition to performing your mechanical duties in a business-like manner, we expect that you will radiate and reflect a spirit of pleasure and welcome to our patrons. You are charged with the responsibility of transmitting to our patrons the refinement and graciousness of that fine feminine element which is present nowhere else in our organization. Accuracy and speed in the performance of your duties are essential, but these elements are not necessarily accompanied by a worried expression and a pessimistic attitude. Remember that during the time when you are busiest you have the greatest opportunity to make a lasting impression of our service upon the greatest number of patrons. Whenever trying and difficult situations occur at the ticket window, you are expected to meet them with an attitude of refinement and sympathetic tolerance which is at all times above reproach. Make the purchase of tickets at your window an additional pleasure to each of our patrons.

14. Check your bank before opening and report immediately any irregularity to the treasurer.

15. Report immediately any trouble or any irregularity in the operation of the coin changer or ticket machines to the treasurer or one of the managers.

16. When your box office is closed temporarily, drop your curtains. Should you temporarily leave the box office, drop your curtains, remove the change trays of the change machine and place all moneys out of the sight or reach of any unauthorized person. Turn off the motor which operates your ticket machine.

17. When closing the box office for the day, be sure that the tickets are dropped in the magazine and that the magazines are locked in the machine, that motors are turned off, that any surplus packages of tickets are either locked in the cabinet provided or returned to the office, that a careful search is made of the floor for moneys that may have dropped during business hours and that all papers containing figures of any kind have been destroyed.

18. Extreme care, neatness and accuracy must be exercised in making out your daily report. Carbon copies must receive the same careful attention. Any irregularity occurring between ticket numbers and machine numbers must be brought to the attention of the treasurer for adjustment without delay.

19. Reports of your day's receipts in which you have made errors should not be destroyed, but must accompany your correct report which is turned in to the treasurer with your day's receipts.

20. You are not expected to go to extremes in your method of hairdress, or to excess in the use of rouge and cosmetics or the wearing of flashy jewelry of any kind. We prefer that you have a neat, trim, and refined appearance. In the box office you will wear a blouse with accessories furnished by the management. This uniform is cared for by the management, but we rely upon you to call to the attention of the treasurer any necessary repairs or alterations.

21. Chewing of gum, or eating of candy, or other food in the box office is not expected, nor will it be tolerated.

22. You are expected to keep the box office reasonably neat and orderly at all times.

23. You are expected to note and report immediately the presence and actions of any person who becomes unduly interested in the box office at your theatre. In case of a real emergency when someone may attempt to "hold up" the box office, we do not expect you to make any personal sacrifice in the protection of money in your care. There is little you can do in such emergencies which would materially benefit the firm.

24. All moneys received at the box office become the property of the organization. This includes change which is left at the box office by patrons buying tickets. You will find a space provided on your daily report for accounting for "overages." Wherever possible, these overages will be explained as provided in a previous paragraph.

*Instructions and Information Covering
Contact with Other Employees*

25. The day's receipts are absolutely confidential and are not to be divulged to any persons other than one of the managers or the treasurer. Under no circumstances are you to transmit over the phone to any one the day's figures.

26. Never open the door to the box office to admit any one except the manager, assistant managers or treasurer, and then only after seeing them and positively identifying them.

27. Do not permit repairmen or mechanics to enter your box office at any time except when they are in the company of one of the managers or the treasurer.

28. In no case are you to keep the door of the box office open any longer than is absolutely necessary. Do not engage in conversation with the box office door open.



SECTION XIII

Matrons and Nurses

YOU are directly responsible to the management, and will from time to time receive special instructions. You are responsible for the condition of the ladies' parlors, and the conduct and work of the maids during the opening hours of the theatre.

You should keep the necessary first aid supplies on hand at all times, and should answer all emergency calls without delay.

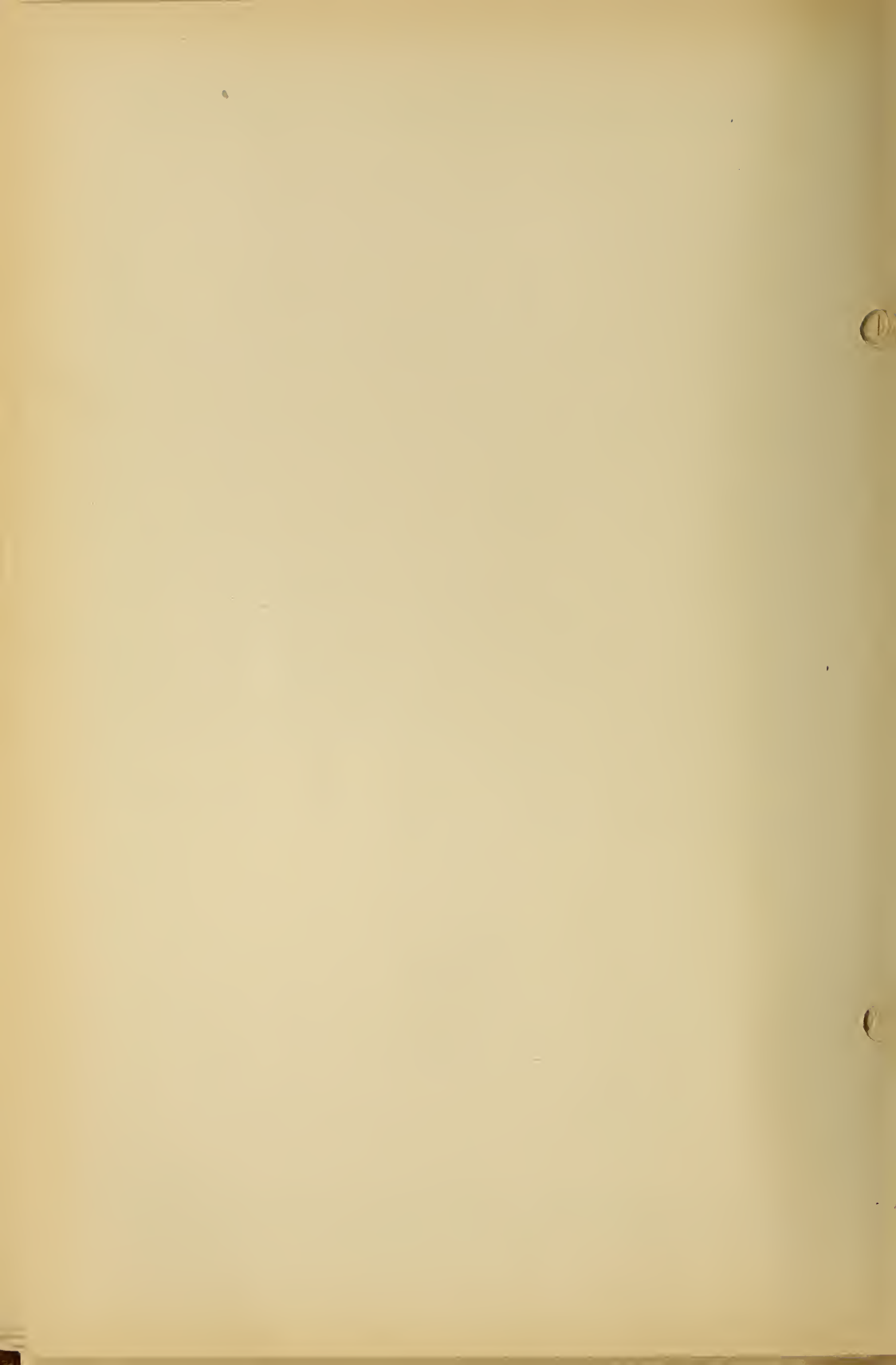
Should you detect patrons smoking in the ladies' parlor, approach them and say, "Pardon me, ma'am, the management requests that you refrain from smoking in the theatre, thank you."

In theatres where there are playrooms for children, special rules will be issued by the management of that theatre.

You will be held responsible for general conditions of the female employees' dressing rooms, and the conduct of all who use them. As the maids are directly responsible to you, we in turn hold you responsible for their personal appearance and the condition of their uniforms and equipment.

You should be prepared to answer emergency calls whether from patrons or employees.





SECTION XIV

Maids

MAIDS are directly responsible to the matron or nurse, and will report to her for instructions. Working schedules are arranged by the management. In the absence of a matron or nurse, maids will report direct to one of the management.

1. While cleaning, dusting, or arranging equipment, create just as little disturbance as possible, and under no circumstances request patrons to move in order that you may carry on your work.

2. Prompt attention must be given to patrons in cases of necessity.

3. Should you detect patrons smoking in the ladies' parlor, approach them and say, "Pardon me, ma'am, the management requests that you refrain from smoking in the theatre. Thank you."

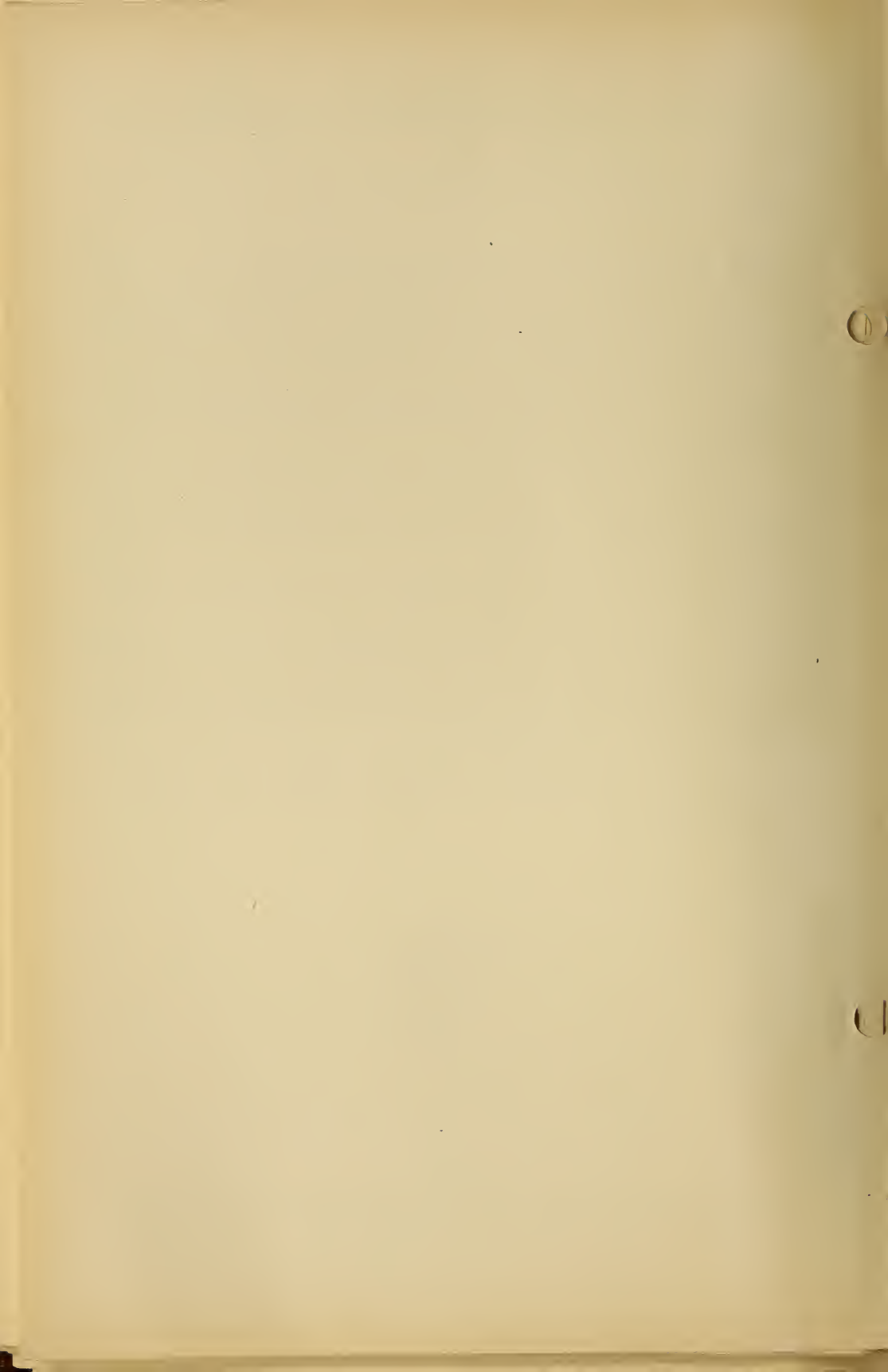
4. Wash basins, drains, or faucets which are out of order must be reported immediately to the matron or superintendent.

5. In your rounds of the theatre, attention must be given to the drinking fountains; remove all gum, matches, and other refuse.

6. All equipment for maintaining toilet rooms and cosmetic rooms should be kept out of sight, except when you are using it. Never hang cleaning cloths under wash basins or on plumbing fixtures.

7. In maintaining washrooms in a clean and wholesome condition, under no circumstances use towel baskets, or permit towel baskets to be used as receptacles for refuse of any kind.





SECTION XV

Policemen and Firemen

REGARDLESS of what your status is with reference to the municipal government, you, as an employee of our organization, are to be governed and controlled by the management at the theatre to which you are assigned. In all matters not directly conflicting with your responsibility to your department, the following instructions and information will be your guide, covering your conduct and general deportment while on duty at the theatre.

1. You are not expected to give information to persons concerning the schedule, performance, or operation of the theatre, but should politely refer those patrons to the proper person from whom they may obtain the desired information.

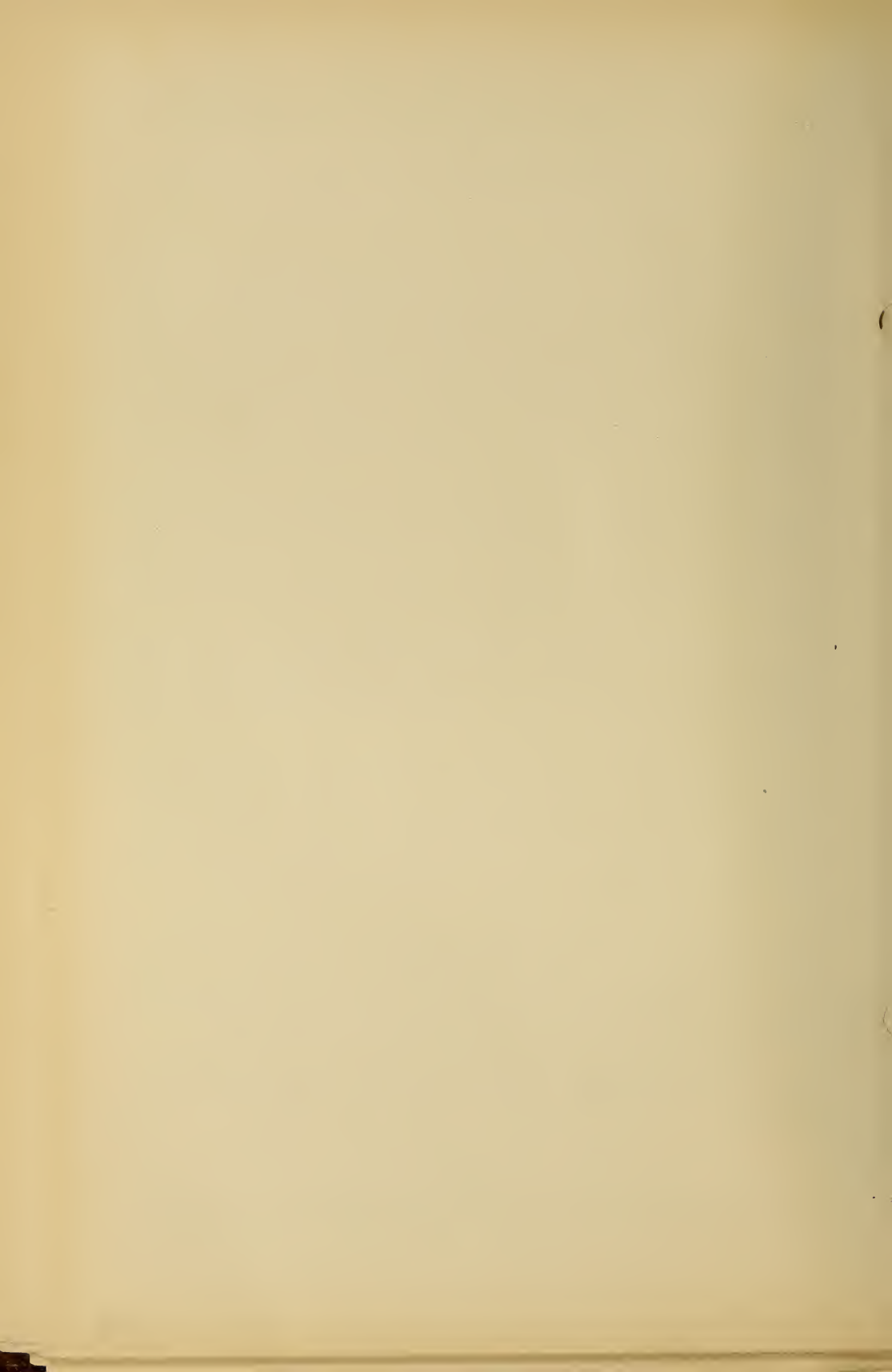
2. While on duty be constantly alert to render assistance to patrons of the theatre, in cases of minor emergencies, such as accidents or sickness.

3. We expect you to conduct yourself in the most gentlemanly manner while on duty at our theatre, extending the customary courtesies to our patrons, such as opening doors, picking up parcels which may have been dropped, or rendering assistance to aged or infirm persons.

4. You are expected, while on duty, to conform to the spirit which dominates other employees of our organization in the matter of appearance. Your uniform should be kept in good condition at all times, completely buttoned, your shoes shined, the gloves which you wear should be kept clean, and your cap should be placed squarely on your head. We believe you will derive much benefit from procuring and reading a copy of our "Instructions to Doormen."

5. Policemen are assigned to each of our theatres primarily for the purpose of added protection to our box office receipts. Therefore, you should be constantly on the alert to detect any suspicious characters that might be observing our box office or our method of handling funds, and you should never permit money to be transferred from the box office to the safe without your accompanying it.

6. Firemen are assigned by the Bureau of Fire Prevention and Public Safety. You should be ever watchful for conditions which in case of a panic would become hazardous.



SECTION XVI

*General Instructions and Information for All
Employees in the Service Department*

YOU are employed on a daily hour basis in accordance with the current scheduled program, and are a member of one of the full or part time groups. The daily hourly schedule is based entirely on current programs of entertainment. A week is composed of seven working days, but in keeping with the policy of Balaban & Katz to make all work as agreeable as possible, and that your services may be given eagerly and sincerely, and in keeping with the rules and regulations as hereafter set forth, and above all to carry the spirit of Balaban & Katz service into every word you say and every act you perform while on duty, you are called to duty only when needed and relieved as soon as your daily tasks are performed.

*Instructions and Information Covering
Contact with Theatre Patrons*

1. Tipping is strictly forbidden. Do not suggest a tip and under no circumstances are you to accept one. This is an ironclad rule. If a gratuity is offered you, refuse it firmly but politely with, "No thank you, sir, Balaban & Katz service." In case of a persistent tipper, your reply should be, "No, thank you, sir, I will lose my position if I accept it." The acceptance of a tip warrants immediate dismissal.

2. Coupons from our official coupon books are to be accepted at their face value for the purchase of tickets only. The holders of these books are not to be given any privileges which are not extended to other patrons. However, we encourage the purchase of these books and desire to facilitate their use in every way possible. Do not fail to reflect our appreciation of the fact that patrons are using this method of utilizing our service.

3. Passes signed in red ink are issued to executives, newspaper representatives, movie critics and other specially privileged persons. These passes entitle the bearers to certain special attention and privileges during the hours when the theatre is open. These privileges include immediate entrance to the theatre, first available seats, and any other courtesies which you can reasonably extend.

*Instructions and Information Covering
Personal Conduct and Duties*

4. When reporting for duty or leaving the theatre, you will use the entrance or exits designated by the management.

5. Before going on duty, always read the bulletins posted on the bulletin board in your locker room.

6. Special attention must be given to personal cleanliness, the hair must always be properly cut and trimmed, the entire body must be clean, teeth properly cared for and breath always pure.

7. You are not expected to be on duty in untidy uniforms, or soiled linen. Shoes must be neatly cleaned and properly shined. Shoestrings must be neatly tied in a small knot or tucked in at the top of the shoe.

8. Clothing and equipment which is furnished you by the management is kept clean and in repair for your use. It is your duty to report in the manner prescribed by the management, any condition which requires attention, so that defects may be remedied without unnecessary delay. White gloves, when issued, must be worn at all times prescribed by the management.

9. Special attention must be given to the care of and the accountability of your uniform and equipment. You are held responsible for your own complete uniform and equipment. When uniforms are being worn and equipment used, they must be given proper care and consideration. When not in use they must be properly placed in lockers.

10. You have been instructed as to the proper wearing of your uniform. Your uniform serves to identify you to our patrons, and to add to the "atmosphere" of our theatres. If it is to accomplish these purposes, it must be dusted, free from spots, carefully adjusted, and at all times completely buttoned.

When off duty, refrain from wearing parts of your uniform in combination with civilian clothing. Such practice is slovenly and detracts from the theatre which you represent. Do not take part in pranks or games which may cause damage or unnecessary wear and tear to your uniform. Should you be guilty of such actions, it will be viewed as wilful neglect and damage to Balaban & Katz properties.

11. At all times while on duty you will stand erect, with your arms hanging naturally at your sides or clasped behind your back. Standing with arms folded across the chest gives a very cold and unapproachable appearance and is not an alert position.

12. When walking, do so in an upright, business-like manner, whether on or off duty. Do not stroll or saunter about.

13. You are continually being observed by patrons of our theatres, and, therefore, must refrain from yawning or stretching at any time while on duty.

14. You are not to carry lighted cigarettes or cigars from or into the theatre. Under no conditions will chewing of gum or tobacco, or eating candy or food be permitted while you are on duty. Never carry matches, toothpicks, or any foreign substances in your mouth at any time when in uniform.

15. Never sit down in chairs, seats, or lounges in any part of the theatre accessible to the public except the auditorium. This applies to all times, whether on or off duty, and whether in or out of uniform.

16. If you wish to watch the performance, you must change from your uniform to business clothes, and while in the theatre for that purpose, confine yourself strictly to observation of the entertainment. By observing the performance early in its run, you will remove the temptation to let your interest in the show detract from your attention to your duties.

17. Whenever you are enjoying one of our entertainments on a pass which has been granted you, we expect that your conduct will be above reproach. Remember that your pass grants you admission only. In all other respects you are afforded the same treatment as other theatre patrons. You will be passed into the theatre and auditorium and be seated in your regular turn. Do not ask for special attention or privileges. These will not be granted and to ask for them will reflect to your discredit.

18. Follow carefully the regulations covering the use of company telephones, as outlined in instructions issued by the management.

19. Do not visit the Lost and Found Department except on business and then make your visit as brief as possible.

20. The practice expressed by the slang phrase "looking them over" is not expected and will not be tolerated.

21. Be sure to fill out a suggestion card every Monday night. Do not give your opinion of the show. Give only expressions or comments which you have heard from the patrons. Do not ask the opinion of any patron.

22. Your conduct in club or assembly rooms of the theatre will be governed by the following regulations: on entering and leaving club rooms, you must be quiet and dignified, no noise or loud talking or laughing or playful conduct will be tolerated. Conduct yourself as a gentleman at all times while in the club room. You must be completely and properly clothed at all times. Refrain from noise and loud and boisterous laughter. Profane and indecent language will not be tolerated.

You may eat lunch in the club room, but care must be exercised in keeping grease, paper, and food off the floor. All remains of lunches and paper and string will be placed in receptacle for same. Gambling in any form will not be tolerated. All employees enjoying the privileges of the room must feel responsible in helping to keep the room clean and orderly. Any form of amusement that might cause discomfort or distract the patrons of the theatre will not be tolerated.

23. Instructions covering conduct and care of locker rooms and lockers:
 - a. All waste paper must be put in the receptacle provided.
 - b. Newspapers and periodicals will not be put on benches and chairs, but when not in use must be arranged in an orderly manner on the table.
 - c. Soiled linen will be put in container provided for it.
 - d. Lockers must be clean and neat always.
 - e. Hats, collars, and gloves will be placed on the shelf.
 - f. Shoes, with socks, will be placed on the floor of the locker.
 - g. Uniforms will be on hangers at all times.
 - h. Before leaving the building, be sure that your requisition for clean clothing and equipment has been entered on the prescribed form.
 - i. Toilet preparations or articles will be neatly arranged on the shelf. A small box may be used for them.
 - j. When ushers are polishing their shoes, they will give special attention to the edge of the soles.
 - k. Self government among yourselves in the club or locker room is not discouraged, but must conform in spirit with the instructions and regulations of the organization, as herein set forth.

24. When you have mastered the preceding instructions and have made the spirit of Balaban & Katz service the dominating influence in your work, you will be able to handle other situations with tact and courtesy although they may not be covered by specific instructions.

Instructions and Information Covering Contact with Other Employees

25. Whenever directly addressing other employees, you will use the appropriate title of "Mr.," "Mrs.," or "Miss." When on the floor all answers must carry the polite phrase of "No, sir," or "Yes, sir."

26. In transmitting business messages or instructions, either by sign or conversation, do so in a quiet manner so as to not be understood or overheard by patrons.

27. When off duty do not speak with other employees who are on duty; if the necessity arises be very brief and business-like. When on duty speak only to others in the performance of your duty and be as brief as possible.

28. Do not congregate, under any circumstances, with other employees on duty or off duty, in parts of the theatre accessible to the public. When permission to conduct business on the floor with other employees has been granted, this must be brief, otherwise must be postponed until both parties are relieved.

29. The spirit of correction is constructive. Acknowledge your gratitude to those who are sufficiently interested in you to make corrections, by a sincere, "Thank you, sir."

30. Refrain from idle gossip, small talk, criticism of other members of the organization, and the discussion of false rumors. Such practices belittle you in your own estimation as well as in the estimation of others.

31. Should you at any time become discontented with conditions or become obsessed with petty grievances, go to your superior, iron out your difficulties and regain your proper attitude toward the organization.





SECTION XVII

*Instructions and Information Governing
Projection Department*

KINOBOOTH operators are directly responsible to the Manager of the theatre to which they are assigned.

The Chief Operator is charged with the proper conduct of the personnel and the operation of all of the equipment in this department. The Chief Operator will be present during the rehearsal on Monday morning of each new show, and will remain on duty throughout the day, if necessary, to see that all operators are thoroughly familiar with the routine of the performance.

All projection equipment in cue rooms and rooms equipped for private exhibition of pictures is to be cared for by the Chief Operator.

1. Operators will comply with all fire ordinances covering the handling of films.
2. Check all reels to see that they are in proper order before putting them into the machine.
3. The speeding of the film is prohibited at all times. The pictures are cued at a speed of ninety feet per minute and this speed must be maintained if the music is to be effectively coordinated.
4. Films should not be rewound during the presentation of musical specialties or quiet parts of the program.
5. All slides are to be carefully examined in advance of their exhibition to insure proper presentation. If necessary, the slides should be cleaned with alcohol before exhibition.
6. Avoid the careless handling of the spotlight.
7. Spotlight doors should be kept closed when not in use.
8. The kinobooth and all equipment will be kept in proper order at all times.
9. Be sure to maintain the proper amount of supplies on hand. Failure to do this may seriously interfere with the presentation of the program.
10. Smoking in the booth will not be tolerated at any time.

11. Loud talking in the booth is forbidden.
12. Operators will report for duty thirty minutes before the scheduled starting time of the program.
13. The strictest co-operation between the kinobooth operators, the musical director, and the stage manager is expected at all times. In no other way can we hope to present a smoothly running program.



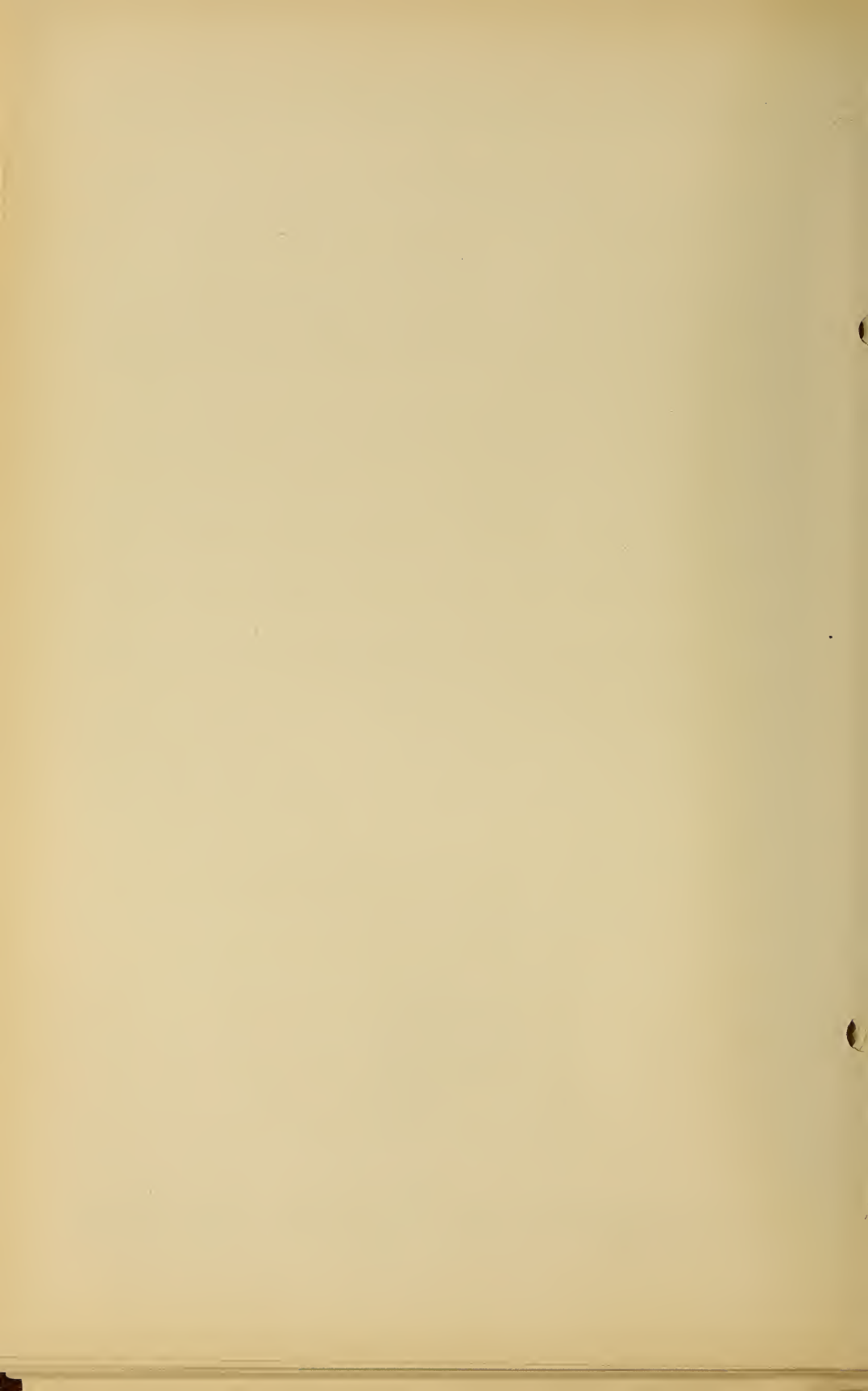
SECTION XVIII

*Instructions and Information Governing the
Orchestra*

MEMBERS of the orchestra are under the direct supervision of the Orchestra Contractor who is held responsible for the conduct of the personnel. In most cases the Conductor or Orchestra Manager is the Contractor.

1. All conversation in the orchestra pit is forbidden.
2. No musician is expected to be looking at the stage or screen at any time while the orchestra is playing.
3. Members of the orchestra are expected to refrain from all noise-making during the performance.
4. The chewing of gum, tobacco, or smoking while in the pit will not be tolerated.
5. No pencil other than a soft black lead pencil will be used for marking music.
6. A prompt response to the bell for rehearsals or performance is expected from each member of the orchestra.
7. When the tuning bell is struck, get the pitch immediately, precluding or improvising is absolutely forbidden.
8. Every member of the orchestra must be ready to play when the performance or rehearsal is called. All tuning or fixing of instruments must be done before this period. This applies especially to wood wind players, and to string players.
9. No one is to leave the orchestra pit or rehearsal room during a performance or rehearsal without obtaining the permission of the Conductor.
10. In entering and leaving the pit be exceptionally careful to prevent the creating of any noise or unnecessary disturbance.





SECTION XIX

*Instructions and Information Governing
All Employees and Artists Back Stage*

THE Stage Manager is a personal representative of the Theatre Manager, and is charged with the proper conduct of all employees and artists back stage.

1. Every effort should be made to minimize noises of all kinds.
2. Artists are not expected to loiter on the stage or in the wings, but should remain in the vicinity of their dressing rooms until they receive the signal for their appearance.
3. Artists will be notified fifteen minutes before their scheduled time of appearance.
4. Artists are not expected to leave the theatre in full costume or parts of costume.
5. No person is to be admitted back stage without permission from the management or other authorized executive. The stage watchman will turn in a weekly list of all persons admitted back stage together with the name of the executive who authorized that permission.
6. Visitors are not permitted to stand on the stage or in the wings during any part of a performance.
7. Intoxicating liquor is not to be used by members of the stage crew or artists at any time while on duty.
8. Fire ordinances prohibit smoking back stage, in dressing rooms, shops or storerooms. Smoking may be indulged in only in rooms provided and constructed for that purpose.
9. The stage vent should be tested and operated once each week by the Manager.
10. Before opening of the house each day, the fire curtain should be raised, lowered, and then raised.
11. At the close of the last performance the steel curtain is lowered, raised, then lowered, where it must remain for the balance of the night.
12. A first test of the fire curtain should be made each day at a time designated by the Manager.

13. The stage watchman will be responsible for keys to dressing rooms and other private rooms back stage, reporting immediately the loss of any keys, together with the name of the person responsible for that loss.

14. He shall inspect all dressing rooms and other private rooms back stage, and report all irregularities.

15. The stage watchman will be sworn in as a fire guard.

16. He must know the location of all fire equipment back stage.

17. He must make a daily inspection of this equipment and render a daily written report to the management.

18. He must know how to operate the fire curtain.

19. He must know how to operate the stage vent doors over the gridiron.

20. He must be present at all fire drills, and sign all fire reports.

21. He must inspect the hydraulic room.

22. He is responsible for the enforcement of regulations regarding smoking back stage.

23. It is his duty to inspect all passageways and exits, and see that they are kept clean and free from all accumulations of any materials which might create a fire hazard.

24. Any irregularities in fire equipment or fire prevention equipment must be reported immediately to the management. He should not wait for the rendering of the daily report in such cases.

25. On leaving for the night he must see that all stage doors leading to the street are securely locked.

26. The Stage Manager will be held responsible for the placing of work lights on the stage for use of the night cleaning crew.

27. Section of Ordinance of the Chicago Municipal Code of 1922 Defining the Duties of a Stage Fireman—Section 1323.

PARAGRAPH A: *"It shall be the duty of the special stage fireman to see that all fire appliances on the stage, above and below it, in the dressing rooms, and throughout the basement of every such building used as a theatre, are in their proper places in good working order; that the tanks supplying the stand pipes and the sprinkler systems are full of water, and that the ventilator above the stage is in good working order.*

"As required by Ordinance of the City such special stage fireman shall make daily reports in duplicate in such manner and form

as Chief of Fire Prevention and Public Safety shall prescribe, which report shall be countersigned by the fire guard. The original of the aforesaid report shall be forwarded each day to the Chief of Fire Prevention and Public Safety, and a duplicate thereof shall be delivered to the owner of the theatre where such special stage fireman is employed, or to the person having the management thereof.

“Such special stage fireman shall be subject to the order of the Chief of the Fire Prevention and Public Safety during such time as the theatre shall be opened to and occupied by the public.”

PARAGRAPH C: “It shall be the duty of such special stage fireman and fire guard to report in person to the Chief of Fire Prevention and Public Safety, or his accredited representative, at least once each month, and each of them shall be subject to and required to obey such rules and regulations as the Chief of Fire Prevention and Public Safety shall prescribe governing the duties to be performed by them in conformity with this article.”

PARAGRAPH D: “This article shall not be so construed as to prevent the owners or managers of theatres employing special stage fireman or fire guard, from assigning such persons so employed to duties other than those herein enumerated when the theatre is not opened to the public.”



PART III

Maintenance Department

SECTION XX

Superintendents and Engineers

1. You are responsible for the firemen, oilers, porters and utility janitors.
2. You are responsible for care and operation of the following equipment and the results obtained:
 - a. Heating.
 - b. Ventilating.
 - c. Refrigerating.
 - d. Mechanical equipment other than the motors and generators throughout the entire building, including orchestra and organ elevators mechanism, fire curtain and hydraulic ram for operation of the fire curtain.
 - e. Fire escapes.
 - f. Drinking fountains.
 - g. Condition of roof.
 - h. Handling of ashes.
 - i. Condition of toilets, wash basins, faucets, janitor sinks.
 - j. Downspouts and drains.
 - k. Sprinkler system.
 - l. Maintaining of necessary supplies on hand for your department.
3. It is your duty to inspect constantly the mechanical equipment of the theatre. You shall inspect the latter each day, noting the general condition and cleanliness, reporting the result of your inspection to the manager.
4. The superintendent is responsible to see that at the close of the last performance each day, all lights are turned off and the doors locked, and kept locked until the opening of the house the following day.
5. You will also carefully check to see that mechanical equipment which is not in use during the night is properly closed down, and everything connected with your department left in proper order.

6. The superintendent should be conversant with the city ordinances covering the operation of ventilating plants for theatres, and should have in his possession at all times a copy of these ordinances.

7. You will carefully record on the form provided, daily temperatures, fan speeds and adjustment and all other information called for.

8. The proper function of all mechanical equipment in the theatre, including plumbing fixtures, reflects credit or discredit upon you as superintendent of the theatre.

9. In case of fire in the building, all fans, whether delivery or exhaust, should be shut down immediately. In case of fire in the neighborhood of the theatre, be on the alert to shut down all delivery fans, should smoke blow in the direction of your fresh air intake.

10. Experience has taught us that the adjustment of temperatures is different for the four seasons of the year, and your skill in handling the ventilation of the theatre many times is dependent upon the proper adjustment of louvres.

11. Anticipate through careful supervision and inspection mechanical defects which might retard the efficient handling of the theatre or cause discomfort to our patrons.



SECTION XXI

Porters

Porters are responsible to the superintendent for their conduct in the performance of duties assigned to them.

1. In your various tours about the theatre, be sure to remove gum, matches, and other refuse from the drinking fountains.

2. Keep receptacles for soap, towels, and paper replenished. Report any shortage of supplies to the superintendent.

3. In cleaning toilet floors in the men's rooms, be sure that trash, papers, matches, etc., are not washed into the floor drains.

4. Toilets, wash basins, faucets or drains which are out of order should be remedied immediately or reported to the superintendent.

5. Care should be taken that the strainer provided for all slop sinks is in place before attempting to empty any water which would tend to clog the drain.

6. In emptying buckets of scrub water, be sure to empty them into the slop sinks, not the toilet bowls.

7. Prompt attention must be given to all emergency calls indicating overflowing of toilet fixtures.

8. Do not in any manner disturb patrons while cleaning, dusting, or arranging equipment. Under no circumstances ask a patron to move in order to carry out the work assigned to you.

9. The working schedule of porters shall be arranged by the management.

10. During inclement weather, porters are responsible that mat runners are placed in the lobby from the entrance door to the foyer, and that storm sides of the marquee are properly lowered and fastened in place.

11. Porters are expected to make a trip through the theatre at least once every forty-five minutes, collecting trash and refuse from the floors of the foyers, lobbies, stairways and from specific points designated by the management. In addition to picking up trash throughout the theatre, you are expected to have some time during the day for dusting pictures, art objects, and furniture, and the railings of stairways, etc.

12. During visits back stage for the purpose of maintaining toilet rooms, you are not to enter any dressing room unless specifically ordered so to do by the management.

13. The condition of the sidewalk in the vicinity of the theatre is part of your responsibility.



SECTION XXII

Firemen and Oilers

Firemen and Oilers are under the direct supervision of the Chief Engineer.

1. Specific instructions as to the blowing down of water glasses, oiling, and starting motors, emptying of drip pans; regulation of temperature will be given to you from time to time by Chief Engineer or the management.

2. Inspect all bearings immediately upon assuming your duties, and maintain a constant vigilance as to their condition. Report immediately any condition which is not normal.

3. Doors between boiler room and fan room must be kept closed at all times.

4. Maintain the necessary head of steam at all times.

5. The time and method of shutting down ventilating equipment will be outlined by the chief of your department.

6. Boiler room, fan room and the equipment therein must be kept spotless and clean at all times.

7. Under no condition are ashes to be piled against the rolling doors in the boiler room. The iron framework and guides for this door are to be kept free from rubbish at all times.

8. Firemen are responsible for the condition of the boilers; wash out and clean same inside, outside and back, when instructed.

9. Bright metal parts of mechanical equipment must be kept polished and free from rust and corrosion.

10. Fire doors must be left closed when going off duty.

11. Firemen appearing for early duty have the following immediate responsibilities:

a. Blow down water glass to ascertain correct height of water.

b. Oil and start all motors according to instructions given by Chief Engineer, Superintendent, or House Management.

c. Empty all oil drip pans and return oil to filter.

d. Regulate temperature as instructed.

e. Exchange buckets in sump pump daily.

Firemen on duty at closing of house have the following responsibilities:

- a. Shut down all motors and pumps, with the exception of the steam vacuum pump during season when steam is being used.
 - b. Maintain sufficient hot water for night cleaning force to get started.
 - c. During extremely cold weather, ascertain from Chief Engineer, Superintendent or Management, if it is necessary to keep the fans running during the night and at what speed.
 - d. In extremely cold weather, make certain the valve on the steam line to the water tank and downspouts is left open before leaving.
12. Reading of books, newspapers or periodicals during working hours is absolutely forbidden.
13. Answer all telephone calls promptly in the following manner: "Boiler Room; Mr. Jones speaking."
14. Be continually on the alert for defective conditions which might cause a serious breakdown. Report such conditions immediately to the Chief Engineer.
15. Make it your duty to attend to any conditions that might arise which are not covered specifically by instructions.



SECTION XXIII

Cleaning Department

THE personnel of the Cleaning Department shall be composed of all janitors and janitresses. At the head of this department is the Chief Janitor who, in turn, is responsible to the Manager. The Chief Janitor will prepare working schedules for all work to be done, and assure himself that all work is done in accordance with the prescribed schedule.

Work schedules shall include:

The care, cleaning, and treatment of the following:

1. All brasses.
2. All glass.
3. Seats (oiling and fastening of same to the floor).
4. Furniture.
5. Mirrors and walls.
6. Draperies.
7. Carpets.
8. Woodwork.
9. Floors.
10. Sidewalks.
11. All art objects.
12. Stairways.
13. Toilets.

The care of:

- Plants.
- Birds.
- Aquariums.

1. All members of the cleaning force will report to the Chief Janitor before starting work and upon the completion of their work. Members of the force will not stop for lunch until they receive the proper signal from the Chief Janitor.

2. Members of the cleaning force must enter and leave the theatre by the prescribed entrance.

3. Any packages taken out of the building by the cleaning force must be inspected by the Chief Janitor. Any unauthorized removal from the building of cleaning materials or supplies will be sufficient cause for immediate dismissal.

4. Schedules of work should be so arranged that the cleaning force will have the advantage of as many daylight hours as possible. This will not only effect an economy in the use of lights, but also enables the crew to work with greater efficiency.

5. The night force should be divided into crews, and each crew held responsible for the thorough and complete cleaning of a particular territory. One extra man is maintained for extra work, and where the force is large enough, one man is maintained to fill in the places of those absent from work or away due to "time off." It is a good practice to allow members of the cleaning force one day off, after every fourteen days of work. Members of the cleaning crews are rotated from time to time so that each cleaner has the opportunity to know the work of each member of the janitor force, so that they will be able to fill in other positions should occasions arise. Each crew is provided with a box for their cleaning materials, each box being fully equipped at the start of the night's cleaning.

6. A detailed schedule of work for each crew should be made, typewritten and posted on Bulletin Board for the information of the entire cleaning force. The manager will make it his duty to carefully check and see that these schedules are lived up to.

7. All light work which does not necessitate the use of a step ladder should be assigned to women cleaners.

8. Members of the cleaning force will be held responsible for the careful handling of all theatre property, such as fixtures, art objects, and furniture.

9. Any members of the cleaning force who are found cutting towels from the racks for use as cleaning rags are subject to dismissal from service.

10. All janitors are expected to be economical and saving in the use of cleaning materials.

11. All scrub water is to be emptied into sinks provided at various parts of the theatre, and shall not in any circumstances be emptied into toilet bowls or wash basins. All sinks must be left in a clean and sanitary condition, and strainers cleaned each day.

12. Ladders must never rest against walls or molding where they are likely to cause damage. All ladders must be equipped with end pads.

13. Janitors using the vacuum cleaner are especially cautioned not to cause damage to walls or furniture by rough or careless handling of their equipment.

14. Cleaning lamps must be handled carefully so as not to cause damage to walls, drapes, or furniture. As these lights are usually of high wattage they should never be placed in contact with draperies or other combustible materials.

15. Upon the completion of the work all mops and cleaning rags must be thoroughly cleaned and hung in places provided for them. Rags must be hung so that they will dry sufficiently.

16. Buckets and sinks must be left in a clean and sanitary condition.

17. Working cloths must be neatly hung in lockers or in janitors' closets upon hooks provided.

18. Articles found by the cleaning force must be turned over to the Chief Janitor who, in turn, will deliver them to the Lost and Found Department.

19. Members of the cleaning force should take a personal pride in the condition of the theatre, and should be careful at all times in the handling or cleaning of it.

20. Each member of the Cleaning Department is charged with the responsibility of reporting to the Chief Janitor any defective conditions which are not in his power to remedy. The Chief Janitor, in turn, will notify the Manager. This notification will be in the form of an entry in a daily log book.

21. The Chief Janitor will make a personal inspection of the entire theatre upon the completion of work done by his department each day. He is held responsible to see that sufficient supplies are on hand for the use of his cleaning force.

22. Members of the cleaning force are expected to maintain a reasonable attendance. Excessive absenteeism will detract from the effectiveness of the force, and may become the cause of dismissal. When absences are necessary, employees will be expected to notify the Chief Janitor in sufficient time for him to provide substitutes. Since the cleaning force is divided into crews, having charge of specific portions of the house, it is essential that all members of the cleaning force report promptly to begin work at the prescribed hour.

23. In case of an accident or injury to any member of the cleaning force, an Accident Report will be filled out by the Chief Janitor and delivered to the management. **If the accident is serious a physician should be called at once.** If any damage is done by accident, or otherwise, to furniture, walls, or any other equipment the damage should be reported immediately to the Chief Janitor who will report to the management so that the damage may be repaired.

The following is to be used as a guide for all those who are in any way responsible for the cleaning and maintenance of the theatre:

Walls

1. Tinted walls.
2. Painted walls.
 - a. Oil.
 - b. Flat.
 - c. Glazed and starched.
 - d. Stippled or smooth.

Tinted Walls—Tinted walls are commonly known as calcimined. A calcimined wall cannot be cleaned. When it becomes soiled or marked it is an inexpensive process to remove the old calcimine with clear water, and replace it with a fresh tint.

Painted Walls—Paint is composed of lead, zinc, lithopone oxides or pigments, linseed oil, china wood oil, varnish, etc. Alkali is a solvent of many of these materials; therefore, if a chemical cleaner only is used, the paint is softened and easily removed. A mechanical cleaner should be used.

Cleaners may be classified into two groups:

1. All the cleaners which depend upon chemical action.
2. All cleaners which depend upon physical and mechanical action.

To Group 1 belong all soaps, soap powders, oil soaps, soft soaps, acids, and alkalis. To Group 2 belong abrasive powders, such as pumice-stone, tripoli powder, rottenstone, sand soap, air slack lime, steel wool, sand, emery paper, and cold water.

Owing to the different surfaces to be cleaned both groups of cleaning agents are necessary. All soaps regardless of their form are made by boiling grease with caustic, which is some form of ordinary lye. Strong soaps, due to their chemical action, will loosen the dirt more quickly than abrasive powders. In removing the dirt the surface coat of the paint is also removed, and a film of caustic bound to the paint by the grease contained in the soap remains upon the wall which becomes active whenever any moisture is applied to the wall. In damp weather there is sufficient moisture in the atmosphere to start this action, thus resulting in constant deterioration of the painted surface. It is practically impossible to rinse this film of caustic from the walls.

Flat Painted Walls—Flat painted walls around toilet fixtures which you are required to clean daily, should be treated with no other agent than cold water applied by means of a clean rag or sponge. All other flat painted walls which do not require daily cleaning may be cleaned two or three times yearly by using a very fine abrasive powder, such as powdered Bon Ami with a very weak soap solution, generally soft or green soap—a neutral soap, one which contains only vegetable oils. This removes the dirt which has been ground into the painted surface. After the dirt has been loosened the walls should be rinsed several times with clean water. This is best accomplished by using a large size sponge. We have learned through experience that sponges known as Rock Island sponges are most durable and satisfactory.

Painted walls in glossy, stippled finish—Such walls may be washed two or three times yearly in the same manner as that prescribed for flat painted walls. This process will remove some of the gloss. After the wall is thoroughly dry it should be wiped down with a clean cloth dampened with boiled linseed oil. This will restore some of the gloss and add to the life of the surface.

Walls—stenciled and glazed—Stenciled and glazed walls should always be protected with a coat of starched water. An ordinary domestic form of laundry starch is used. In cleaning this kind of wall surface apply tepid water by use of a sponge which loosens and removes the starch and consequently the dirt. Care should be taken when the wall is thoroughly dry to restarch it. A starched wall, once washed and not re-starched, is in danger of having the stenciled or stippled effect removed the next time the wall is washed.

Woodwork

- a. Wax finish.
- b. Varnish finish.
 1. Gloss.
 2. Rubbed and polished.
- c. Shellac finish.
- d. Oil finish.

Wax finish—Dust off with a damp cloth (just sufficiently damp to pick up loose dust), or a good duster, and polish with a soft dry cloth. (The waxing process is explained under the subject of Linoleum.)

Varnish finish—Gloss varnish is obtained by applying either one or more coats of varnish to a prepared surface. In cleaning, use a very mild solution of soap, preferably a neutral soap, rinse with tepid water, wipe dry, and polish with a clean soft dry cloth.

Wherever a soft dry cloth is prescribed for polishing, better results will be obtained if this cloth is of woolen material. We have found that woolen uniforms which have become unfit for use can be cut into cloths, laundered and be very effective for this purpose.

Rubbed finish, sometimes called a satin finish—Clean in the same manner as the gloss finish. After this method of cleaning, life may be brought back to the surface by rubbing over it a rag slightly dampened with plain boiled linseed oil. *Never use furniture polish on satin finish varnish.*

Rubbed and polished finish—If very dirty, wash with very mild soap water and rinse well. Apply a few drops of good furniture polish to a dampened piece of cheese cloth, and polish briskly until the high gloss is restored, then dry with a cheese cloth. On a very expensive piece of furniture or wall panel, sprinkle cornstarch over the surface to absorb any grease that may have been left, and wipe clean with a cheese cloth.

Shellac finish—Shellac is a very inexpensive means of finishing woodwork, and lacks the permanency of the better classes of varnish finished woodwork. Therefore, it requires great care in cleaning. A shellac finish is porous, clean it with just as little water as possible. Too much moisture will cause it to turn a grayish white.

Oil finish—Woodwork properly finished in oil can be readily washed in a mild solution of soap and water. Care should be taken to rinse it thoroughly.

Floors

- a. Marble and terrazzo.
- b. Composition tile, ceramic tile.
- c. Rubber and cork tile floors.
- d. Linoleum.

Marble and terrazzo—For the marble and terrazzo floors proper cleaners belong to Group 2, and are the only ones that should be used. Experience has taught us that chemically active cleaners are harmful and destructive on all surfaces of this kind. The action of abrasive powders is not as quick as a strong soap in loosening dirt and dust films. They require more effort to scrub the dirt out of the pores. When the dirt is loosened, it must be picked up with a damp rag or mop. After several careful rinsings, the floor will be of a natural color free from grease. When soap is used on marble or terrazzo, even after the most careful rinsing, the floor generally will be slippery, and of a yellowish or discolored appearance.

Most marbles, terrazzo, and composition stone tile have varying degrees of lime in the agent which is used as a binder. Most of the commercial acids act

readily on a composition of lime, therefore, be extremely careful before prescribing the use of acid of any nature in the process of cleaning floors of this kind.

Tile floors—Ceramic tiles are small blocks of baked clay generally arranged in decorative design, held together by being glued to a heavy sheet of paper. This tile is laid upon a cement floor before the cement has set, and then the paper is washed off, and the tile grouted with a thin cement solution, it is necessary to use muriatic acid in order to remove the excess cement. Excessive use of muriatic acid, even in a diluted form, will quickly cause this type of floor to deteriorate, and will ultimately destroy it.

The same method prescribed for marble and terrazzo floors should be used in cleaning ceramic tile floors.

Rubber and cork tile floors—These should be scoured carefully with an abrasive powder only. Soap solutions should never be used. Grease destroys rubber; turpentine, benzene, and ether dissolve rubber; therefore, none of these agents should be used in the treatment of such floors.

Linoleum—Linoleum is made of linseed oil and gum intimately mixed with ground cork, or ground wood, applied with pressure to burlap or canvas. Linoleum is a very durable floor covering, and when properly taken care of will last a very long time. Alkali and caustic will absorb the oil from linoleum and thereby cause rapid deterioration. Heavy furniture, such as desks and filing cabinets, should rest on special shoes to prevent indentures in the linoleum. As soon as linoleum is laid it should be waxed, and this waxing repeated thereafter as required.

Dirt does not readily adhere to waxed linoleum, and can be removed with a floor brush, mop or polisher. If swept clean every day and wiped with a damp mop it will not be necessary to scrub the floor except at lengthy intervals, and then only with a very mild solution of soap and water. Before re-waxing a linoleum floor, it should be thoroughly cleaned and dry.

Waxing Process

Apply wax with a soft clean rag, or, on large areas, with a dry clean twelve-ounce mop. Work wax into the linoleum in straight strokes all in the same direction. Repeat the process of waxing with strokes at right angles. In this way no spot will be left without a coating of wax. About thirty minutes after wax has been applied to the linoleum polish the floor in the usual manner, either by hand with a woolen rag, or, on large areas, with a weighted brush manufactured for that purpose. It is only necessary to re-wax the linoleum when the condition of the floor indicates it.

Marble Walls, Partitions and Columns

Wash down with soft water. Any commercial water softening compound may be used. Discoloration of marble, or grease spots can be removed by applying a coat of bicarbonate of soda mixed with whiting to a consistency of cream. Let application stand twenty-four hours, then wash off with tepid water. If the marble is still yellow or greasy, repeat the process.

A second process that may be used is to dissolve one pound of bicarbonate of soda in two gallons of water, dissolve one pound of tartaric acid in two gallons of water, apply first solution, let stand a few minutes, then apply the other solution over the first. The reaction will be an effervescence causing the dirt to be forced out of the pores of the marble. This will cause the marble to regain its former luster and beauty after a careful rinsing with clear water. These two processes will in no way affect the marble.

In the second process of cleaning discolored marble, the effervescence is caused by the chemical reaction between the two applied solutions. The chemical components of the marble take no part in this chemical activity. Therefore, the surface of the marble is in no way destroyed or damaged.

To restore the lost luster or to polish marble, very finely powdered oxalic acid may be used. Fold a piece of cheese cloth into a pad, and dampen with water. Dip it into the finely powdered acid, and polish the marble by rubbing briskly.

Oxalic acid is a vegetable acid, and should not be confused with muriatic or other mineral acids, previously referred to.

Art Marbles, Pedestals and Statues

Art marbles and pedestals are made of a variety of marble, generally termed "hard marble," a variety composed of calcium carbonate with a very small percentage of lime, and generally of very beautiful coloring, such as Italian marbles and the various groups of onyx.

This variety of marble should be cleaned very carefully by washing with a soft cloth or sponge with soft water. Due to the very small percentage of lime in them they are of a more durable nature than the variety of marble used for floors or statuary.

Marble statuary should never be dusted with the usual type of feather or woolen duster. A very high grade camel's hair painter's duster should be used, or

a small hand bellows is recommended. Never, under any circumstances, wipe a marble statue with a soiled, damp, or oily cloth. The variety of marble used for statuary is very soft and easily broken. If proper care is exercised in the daily dusting of marble statuary, it will only be necessary to clean statuary once, or, at the most, twice a year. To clean statuary use a solution of oxalic acid applied with a soft camel's hair brush, and blotting with a soft clean cloth.

Upholstered Furniture

- a. Tapestry.
- b. Plush.
- c. Velour.
- d. Leather.

Tapestry, though very beautiful as upholstering material, is very difficult to properly care for. Due to the fact of its loosely woven nature it holds and accumulates dirt and dust.

To clean, it should be brushed daily with a soft, long bristle brush. Vacuum cleaning should be carefully done about once each month. Never attempt to dust tapestry with a cloth. It has a very destructive effect upon the tapestry and tends to rub the dust in. Spots may be removed by the careful application of naphtha or gasoline, or any other good commercial cleaner.

Mohairs, plushes, and velours may be cleaned and cared for in exactly the same method as prescribed for tapestries. Mohairs are very durable and substantial and may be brushed with a brush as harsh as a whisk broom without doing any material damage.

Leather furniture may be dusted with a dry cloth or one slightly dampened. About once a year leather furniture should be treated with an application of Neatsfoot oil, applied with a rag only slightly dampened with the oil. After this application, the furniture should be thoroughly wiped with a clean dry cloth. This treatment with oil will prevent the cracking of the leather, but no oil other than Neatsfoot oil should be applied to leather furniture.

Treatment of Brass

Polished brass surfaces should be cleaned daily with any good commercial brass polish. Effort should be made to select a brass polish which is not inflammable.

Lacquered brass should only be cleaned periodically. The application of brass polish removes the lacquer. Oxidized brass does not require any special treatment. All it needs is dusting. Lacquer should not be applied in damp weather or extremely cold weather.

Brass which is imbedded in, or in close proximity to, wooden surfaces must be cleaned with great care, since the polish used on the brass may get on to the nearby wood surfaces and cause deterioration of the finish.

Carpets

- a. Vacuum cleaning.
- b. Gum removing.
- c. Washing.

Carpets in our theatres are laid on a very heavy padding, and the only method of cleaning is by use of the vacuum process. During dry seasons of the year, the cleaning of carpets does not represent a very serious problem. During damp seasons of the year, there are times when you will find it necessary to use electric dryers in various spots in your theatre which have become very soiled or wet. After these spots have been dried by the use of electric heaters, carpet beaters may be used to loosen and bring the dirt to the surface of the carpet where it is easily removed by the vacuum cleaner. It may be necessary to repeat these processes several times. Never, under any circumstances, attempt to wash any portion of the carpet without first removing it from the floor.

Candy which has been tracked into the carpet is best removed by application of hot water with a sponge. This dissolves and loosens the candy from the nap of the carpet.

Gum which has been tracked into the carpet may be removed by the application of naphtha, ether, chloroform, benzole, or some commercial cleaner. The method of removing gum is to saturate a spot around the gum with enough of the chemical to dissolve the gum from the nap of the carpet, using a semi-sharp instrument to pick up the gum from the carpet.

Draperies and Curtains

The most effective way of removing dust from draperies is by use of the vacuum brush. Beating with carpet beaters or brushing, will remove the dust, releasing it into the air and all of it will again settle on the draperies, curtains, and floor. Any method of cleaning other than the use of the vacuum brush tends to loosen the drapes from their hangings, causing additional time to be spent in re-tacking them. After drapes have been properly cleaned, care should be taken to see that proper folds have been restored.

The above method of cleaning draperies may be applied to plush and velour, and silk brocades. Curtains and draperies made of silk pongee or casement cloth may periodically be hand laundered.

Window Glass and Mirrors

In cleaning window glass and mirrors practically any commercial glass cleaner will be found satisfactory by following instructions accompanying it. For cleaning large areas liquid cleaner is to be preferred. For smaller areas powdered or caked cleaner, such as Bon Ami, will be found satisfactory. When windows are very greasy it is advisable to add ammonia to the solution. In very cold weather, better results will be obtained if alcohol is added to the solution. In all cases, successful results in window cleaning depend largely on the final polishing which should be done with a soft chamois.

Chandeliers

All chandeliers should be cleaned with alcohol. Soap and water should never be used since a film of soap will invariably be left which will collect dust more readily than before.

Crystal chandeliers are composed of crystals held together by means of small wires. These wires are sometimes made of metal which will corrode or rust, and, therefore, the use of any water tends to set up corrosion, which in a comparatively short period of time will cause the wire to break. Crystal chandeliers may be cleaned, after careful dusting with an air hose or soft painter's duster, by applying alcohol with a soft camel's hair brush, and finally polishing with a soft rag or dry camel's hair brush.

Paintings

Art paintings of any kind not covered by glass will become soiled, but under no conditions should they be cleaned by any one except one who is especially authorized by the manager. Chief Janitors who notice paintings in a dirty condition should report the fact to the management who will take the necessary steps to have them cleaned. Mural paintings should never be cleaned by the janitor's force. When it becomes necessary to clean them the manager will make special arrangements.

Picture Frames and Gold-leaf Furniture

Gold-leaf furniture whether dull finish or burnished should never be touched with soap and water, or even a dampened cloth. Dry dusting with a painter's

duster, or a new clean piece of cheese cloth is the only correct way. If the gold-leaf becomes dirty or tarnished an expert should be called in who will properly conduct the cleaning. All cloths used on gold-leaf furniture or picture frames must be new cheese cloth, not chemically reclaimed cheese cloth rags.

Cleaning of Lavatories, Toilets and Sink Rooms

Special attention must be paid to lavatories, toilet rooms, and the sink rooms for the purpose of eliminating all disagreeable odors. All water used for the purpose of cleaning any of these rooms should be treated with a disinfectant. A daily use of one teacupful of "Urina Kleen" in each toilet fixture, or other similar commercial chemical will prevent any collection of foreign matter which tends to destroy the fixture, and in turn give off disagreeable odors.

A semi-monthly treatment of all toilet fixtures with "Plumbers Ideal" or any other similar commercial chemical, will prevent the lodging in such fixtures of any foreign substance which tends to clog or block it.

All toilet seats should be washed on both sides each day. Celluloid white seats have a tendency to turn yellow upon repeated cleaning with soap and water. To remove the yellow stain, it is necessary at intervals to clean them with a very fine abrasive powder.

Flush valves and all nickel plate or trim must be polished at least twice a week with metal polish. All urinals must be provided with perforated baskets fitting the drainage pipe for the purpose of catching gum, matches, and cigarettes, or other foreign substances. Baskets must be cleaned out at least twice daily. All sink rooms should be treated in the same manner as toilet rooms.

During the fly season it is necessary to spray all toilet rooms at least twice daily with some insect spray, such as "Fly-O-San."

Soap is food for vermin. Do not leave it in sink rooms or toilet rooms. Be on the alert to note the existence of vermin in any portion of the theatre, and use the necessary powders or liquids in order to exterminate them.

To overcome the damp and musty odor in basements or cellars, use as spray one pound of permanganate of potassium to five gallons of water. This solution will leave a light brown discoloration. As a substitute for it, use a saturated solution of common salt and water. A third method which is also effective is to use chloride of lime, either dry or in solution with water.

*Care of Vacuum Cleaning
Equipment*

All vacuum hose must be left coiled on drums after use. To insure hose from breaking at the point of connection with the floor valves, a special ninety degree elbow should be used. All joints on the sweeping apparatus should be kept oiled, and surplus oil wiped off to prevent dripping on carpet. All brushes used should be carefully cleaned before putting away. The rubber washer on floor valves should be renewed when necessary, as failure to do so will cause enormous loss of efficiency in your equipment.



PART IV
SECTION XXIV

*Miscellaneous Information for
All Employees*

Pay Day

All employees not members of labor organizations are paid up to and including Thursday of each week. All other employees are paid up to and including Sunday of each week. Checks are delivered to General Maintenance help, office help, and managers, on Saturday of each week; to all other employees on Sunday.

Jury Service

When a jury summons is received the management must be notified immediately. Arrangements will be made so that your work will be taken care of while you are away. Inasmuch as jury service seldom requires full time, you will be expected to spend as much time as possible on duty.

Voting

On regular election days you will be allowed whatever time is necessary to cast your vote. Such time is not to exceed two hours.

Vacations

Vacation lists are presented by the management to the executive officers for approval each year on or about May 1st. You will be allowed the time as finally approved.

Change of Address

All changes of address or telephone numbers will be reported immediately to the office of the manager. The theatre is never to be used as a private mailing address.

Bulletin Boards

All bulletin boards contain current information and announcements concerning employees, changes in programs, etc. Hence, it is very important that you read all notices posted each day.

Borrowing of Money

Borrowing or loaning of money among employees is not encouraged. Never borrow from questionable sources or lend to questionable persons. If you need assistance consult the manager.

Investments

Before investing your money in stocks, bonds, or any questionable venture, it is the desire of Balaban & Katz that you consult the manager. We have in our organization men who are thoroughly competent to advise you in making your investments. They are ready and glad to render this service to you.

Gambling

Gambling in any form is prohibited in all parts of the theatre. The visiting of gambling houses, whether through curiosity or with the intention of playing, should be avoided.

Telephoning and Telephones

Our switchboard is generally very busy. There are, however, certain hours of the day when the "load" is lighter. Utilize these periods of "light load" to the fullest extent.

When answering calls on an outside phone, when the call is for a particular person, do not ask, "who is speaking, please?" but "Just a moment, please, I'll call him if he can be reached. Who shall I tell him is calling?" If the official cannot be located, then say, "Mr. . . . cannot be located at present. Whom shall I ask him to call?"

Suggestions and Constructive Criticism

Balaban & Katz want every employee to feel that they welcome every suggestion, and that each one will receive very careful consideration.

Recreation

Because of the nature of your duties and your working schedules, you may at times find it difficult to get the recreation necessary for your health. Balaban & Katz are anxious to assist you in arranging necessary types of recreation consistent with our business.

Passes

Passes are privileges which are granted to you and not an inherent right resulting from your connection with our organization.

Fire Protection

Each employee should feel deeply the very great responsibility that is ours in protecting the lives of our patrons. Rules and regulations are prescribed by law, and various supplementary preventive measures will be outlined from time to time by the management. It is the duty of every employee to see that every preventive measure is fully enforced at all times.



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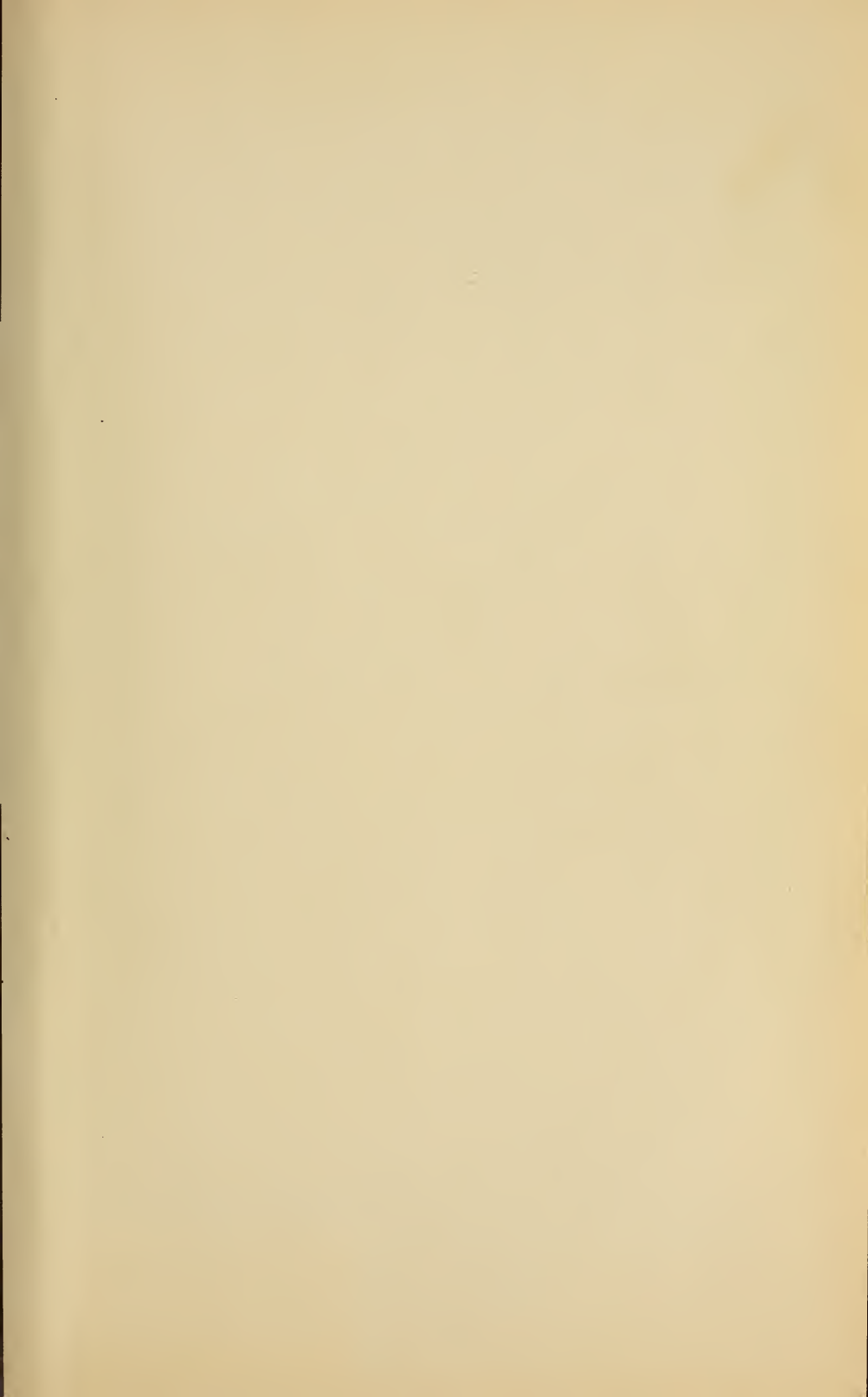
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